Aspects of Innovative Language Use in Femi Adedina's *Highway to Nowhere*

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Abstract

Code switching and mixing, lexical transfer, loan blend and semantic extension are innovations in the novel of Femi Adedina's, *Highway to Nowhere (HTN)*, the text used in this paper. Barbaresi's Morphopragmatics, which integrates morphology and pragmatics, is the theoretical perspective. Our analysis focused on the aspects of code switching/mixing, lexical transfer and loan blend used in *HTN*. Yoruba codes that cannot be pragmatically translated into English language codes but switched and mixed were analysed. Meaning of terms that contain semantic extension, figurative/proverbial and deep traditional Yoruba meanings were explicated. Lexical transfer of items like mágùn, Ìkòkò, Àkosèjáyé, etc., were done to locate the novel in Yoruba traditional and cultural contexts. The study concluded that writers of literary works in English as a second language should preserve the sacred codes/names

that things are called in their cultures in the process of translating their experiences to other languages.

Keywords: Innovative language, Lexical transfer, Code switching, *HTN*, Code mixing.

Introduction

> No man can understand another person whose language he does not speak and 'language' here does not mean simply words, but a man's entire worldview. (Achebe, 1975, p.44)

A language is a marker depicting a person's personality and differentiating a human being from an animal. The instrumentality of language as a human expression through sound (speech) along with thought, creates a distinction between animals and human beings. Denham and Lobeck (2013, p.2) describe language as what makes us human. In the opinion of Harroff (1962), language is the storehouse of culture. Friederick, Chomsky, Berwick, Moro and Bolhuis extended this definition, when they aver that language is an internal computational mechanism that yields an unbounded array of structured phrases and sentences. These must be minimally interpreted at two interfaces- that is, internal thoughts on the one hand, and externalization via sounds, writing or signs on the other (Friederick, Chomsky, Berwick, Moro and Bolhuis, 2017, p.713).

They define language in that light because language is a shared set of spoken and written symbols and rules for combining those symbols in meaningful ways. A person's language however, is a total summation of a person's being because through it, communication takes place and the individual becomes embedded in his/her culture. Language serves as vehicle of cultural transmission since 'any language has a dual character: it is a means of communication and a carrier of culture' (Ngugi, 1994, p.13). Taking language away from the individual leaves him/her flailing and left at a crossroad because different cultures have different languages that have different symbols, rules and meanings. The individual is neither rooted in the new language nor well versed in the language and culture that were native to him/her, having been deprived of expertise in the native language through instruments of suppression of the language at schools and the forceful learning of the L2 or foreign one.

A society with a second language (L2) like Nigeria puts much emphasis on the L2 in such a way that it turns the individual members of the society into a bilingual or polyglot who may not be well versed in the language that would have been most appropriate to express his/her being – the indigenous language. This quagmire is where most African writers who write in the colonisers' language find themselves. They still need to share their stories with fellow Africans and non-Africans, but the challenge is how can this be done effectively? Is it through the native languages spoken by their ethnic group alone or through the foreign language that is a world language? In using the foreign language(s), how easy will it be for them to transfer lexical items, idioms and other elements rooted in their native culture into the foreign language? What are they expected to do in cases where it is impossible to transfer such? African writers' reactions to above questions and situations are twofold. One is accepting the 'fatalistic logic of the unassailable position of English in our literature' (Achebe 1975), and deciding to write in the colonisers' languages (English, French, Portuguese). The second is writing in the indigenous or native languages (Ngugi's way). This quandary in which African writers found themselves led to the innovative style Adedina used in his novel. This paper, therefore attempts an innovative use of English and its effect on the novel. In that wise, the work makes a lexico-pragmatic study of selected texts in Adedina's *Highway to Nowhere.*

Adedina's *Highway to Nowhere* is based on a true story involving a Pentecostal Church pastor that was found out to be bigamous after his death in a plane crash. In the true story, the pastor was the director of administration and finance of Nigeria's electoral body then. After finding out about his infidelity during his burial, his first wife penned a petition to the nation's Economic and Financial Crimes Commission (EFCC). In their investigations, EFCC found out that the pastor amassed a lot of wealth and misappropriated government funds. This he did beyond what he was earning as a civil servant. It is this true story that served as the nucleus of the stories in Adedina's *Highway to Nowhere.* This makes the work a faction, that is, fact (the Pastor's story) now fictionalised (as *Highway to Nowhere*). Among the major themes of the work are: religious hypocrisy, corruption, duplicity and ill-treatment of the widow - a vulnerable group in the society.

An in-depth analysis of the actions and effects of Jude in the novel brings religious hypocrisy to the fore. As a pastor, he is expected to be monogamous but he married more than one wife and did not inform the

wives about each other, manifesting gross hypocrisy in his behaviour. Being a pastor, he is expected to be almost corruption-free but in the novel he amassed wealth: had houses in many parts of the world, had bank accounts and assets. These were not commensurate with the salaries he earns which implies that his behaviour contradicts his beliefs and the position he occupied as a pastor/religious model which he pretends to be in the church. It also means that he did not give heed to Jesus Christ's injunctions about wealth. He did not accept the advice given by the Holy Bible that he should not store treasures here on earth but in heaven where they cannot be destroyed. An advice Jesus gave because a focus on wealth may lead to a shift of priorities causing difficulties and distractions for the person wanting to enter heaven. These acquisitive tendencies belie his roles as a pastor and a religious role model. His getting involved in extra marital affairs and keeping it secret until his death, confirm his philandering nature and hypocritical attitudes to his religious beliefs. Another theme is that of duplicity.

Review of Related Literature

Sonde (2013, p.146) declares innovative use of language as simply the influence of the new linguistics cultural and social ecology on the use of English in Nigeria. It is an indicative of acculturation of English in its new socio-cultural and linguistic contexts. The existence of non-English contexts and the need to use contextually appropriate words justify the occurrence of innovations in language use (Kachru 1982, Igboanusi 2002). Also, Bokambo (1982). Igboanusi (2002) noted that lexical items in African English may be created in four principal ways: by semantic extension, semantics shift, semantic transfer and coinage. Also, Bamiro (1994) opines that lexico-semantic variations in Nigerian English are classifiable under the following categories: loan shift, semantic under differentiation, lexicon-semantic duplication and redundancy. Others are ellipsis, convention, clipping, translation equivalents, analogical creation and coinage.

Scholars have studied various aspects of borrowing as a process of lexical innovation in Nigerian English (Jowith 1991, Igboannusi 1998 and 2002). Sonde (2013, p.148) identifies how Ola Rotimi uses a good number of loan words taken from his Yoruba background in his structure of proverbs in English in his selected plays. An example of borrowing are found in the proverbs below: The day the tall *Iroko (*Milicia excelsa-African Teak*)* tree loses the roots is the day the baby ant shits on its head (*Kurunmi*, p.16). Many Nigerian writers in English language adopt the oral

style to the written tradition. The use of proverbs and other Nigerian lexical colouration to reflect "Nigerianism" in their English language is commonly found in their works. The language is often twisted and fashioned to suit the Nigerian experience. In most cases, this peculiar and very effective linguistic style creates no readership and semantic problems for the Nigerian readers. However, for European readers whose language has been used, there may be semantic difficulties arising from inadequate knowledge of Nigerian culture and world views. An understanding of the culture which gives rise to such usages, will certainly enhance their interpretation and understanding (Sonde (2013).

Scholars such as Adegbija (1989), Bamiro (1994) Igboanusi (1998 & 2002) have studied the presence of lexical innovation in Nigerian English through several processes. The concern of article is to identify the use of semantic expansion, collocation extension, colloquialism and translation equivalents as lexico-semantic innovation processes which create semantic difficulties of interpretation for the foreign readers of Nigerian literature. Semantic extension is referred when English words are made to acquire extended meanings. Pidgin is now a commonly used language in most parts of Nigeria, especially in ethnically mixed states of the country such as Rivers, Lagos nd Federal Capital Territory, Abuja. Nigerian Pidgin serves as both language of trade and lingua franca in most cities where it is popularly used. The functions of Nigerian pidgin have today been elaborated to include news broadcasts, presentation, and literary works such as prose, drama and poetry. It is used in public places such as markets, drinking bars, university campuses, public transportation, etc, (Jibril 1995 and Igboanusi 2002). The simplified structure and adaptability to local usage of Nigerian pidgin makes it possible for both literate and non-literate Nigerians to use it.

Authors such as Chinua Achebe, Wole Soyinka, Cyprian Ekwensi, Ola Rotimi among others use Nigerian Pidgin in their writing. Nigerian Pidgin is often used by writers to depict adverted characters or to indicate social class and moral standing of characters in the society. There have been many works on borrowing and lending of indigenous language in Nigerian Literature in English and in English Language (Igboanusi, 2001, Bamiro, 2007; Aboh, 2012; Sonde 2013; Aboh, 2014; Unuabonah and Oladipupo, 2018; Ukam, 2018 and Unuabonah and Daniel, 2020). Sonde for example identifies that Ola Rotimi reflects one of the cosmopolitan societies mentioned above in Ola Rotimi's *Our Husband Has Gone Mad Again*. Reflecting Lagos in this work, he depicted characters in the play

based on their level of literacy, for example some speeches of the major character of Ola Rotimi's *Our Husband Has Gone Mad Again* Major Rahman Lejoka Brown is written in Nigeria Pidgin. Also, Madam Ajanaku, the president of National Union of Nigerian Market Women, is written in Nigerian Pidgin. Rahman Lejoka Brown and Okonkwo use pidgin based on their context, mood and choice. Unabonah and Daniel (2020), however, explore five emotive interjections in Nigerian English which in a way highlights the extent of borrowings and loaning in Nigerian English which in some cases are used by Nigerian writers. The concern of this paper is to make an analysis of innovative use of proverbs, pidgin, code switching and transfer in Femi Adedina's *Highway to Nowhere.*

Theoretical Infrastructure

The theoretical framework for this paper is Barbaresi's (2006) theory of morphopragmatics, a sub discipline integrating morphology and pragmatics. It describes grammatical morphological phenomena within both word formation and inflection, capable of systematically contributing autonomous pragmatic meanings to discourse. Morphopragmatics is definable as the set of general pragmatic meanings/effects obtained by morphological rules. The theory was pioneered by Wolfgang U Dressler and Lavinia Merlini Barbaresi in successive steps (Dressler and Lavinia Merlini Barbares1986, 1987, 1991), and expanded into a fully-fledged model in 1994. The theory started with the observation that some still productive elements, Italian interfixes such as -ic, -ol, and -e/lar, placed before evaluative suffices retained some pragmatic effects as a remnant of their former status as suffices. The investigation of such effects leads toward the entire paradigm of evaluative suffixes which had a privileged and autonomous relationship with pragmatics.

It is in this area that morphopragmatics studies achieved their most fruitful results. Other applications are Dressler and Kiefer (1990) on German and Hungarian excessives, Kilani-Schoch and Dresler (1999) on French-o suffix, Crocco Galeas (1992) on Italian ethnics, Merlini Barbaresi (1999) on English-y/ie suffix, and more recently Cantero, 2003 on Spanish phenomena. Morphopragmatics is parallel to other well-established sub disciplines, such as morphosemantics, lexical semantics of morphology, lexical pragmatics of morphology and pragmatics of syntactic pattern and textual strategies but it is to be carefully distinguished from them. Lexical semantics of morphology deals with the denotational and connotational meanings of single, morphologically complex, words as lexicalised star-let. Lexical pragmatics deals with the pragmatic meanings

idiosyncratically conveyed by single complex words, such as lexicalised bunn-y "rabbit" selecting a child environment obtaining a meaning of endearment (Mey 2009, p.651).

Code Switching and Translations

Code switching and code mixing are used interchangeably in the contexts of the words "change" and "switch" as being synonymous. Code switching can thus, be described as a means of communication involving a speaker alternating between one language and the other in communicating events (Adegbite, 2020, p.100). Crystal (2015, p.82) describes code mixing as the transfer of linguistic elements from one language to another: a sentence beginning in one language then makes use of words or grammatical features belonging to another. The writer's linguistic tools, images and imagery are usually drawn from those he/she is familiar with and in cases of creating non-realistic settings, characters and worlds, she/he usually bases them on those she/he is familiar with before embellishing such with imagination. A literary work cannot be created out of a vacuum and even in non-realistic settings, fantasy, science fiction and related works that are filled with out-of-reality characters; most writers tend to draw from their experiences and cultural milieu.

The conceptualisation and visualisation of ideas, characters, settings and relationships in the writer's mind can be taken as happening in the writer's most familiar and most comfortable mind environment and that will likely be the one the writer is commonly used to, that is, the first language environment. The pictures that are thought of when the writer starts conceiving the novel, short story, poem or play are most times grounded in the writer's cultural experiences, environments and ideas. This is not surprising because every writer needs to write about what he/she knows in order to convince the readers about his/her writing's plausibility, possibility and verisimilitude. However, one argument against this is that writers like C.S Lewis with his creation of *Narnia series* and Lewis Carroll and her *Alice in Wonderland* who writes historical pieces or set their stories in places never experienced only have recourse to their imagination in creating such settings and characters. This argument may be countered by pointing out that even in creating such fantastical or out of reality characters and settings; the writer still uses basic human characteristics that would have been drawn from the writer's initial cultural environment.

Transfer and Translation

Crystal (2015, p.491) defines transfer as the influence of a person's first language on the language being acquired as effects from a part of a person's inter-language. Adesina (2012, p.216) quoting Salawu (2012, p.24) describes translation as a bridge for crossing language and culture that does not merely concern the movement from one instance to another. He further classifies two motives of translation as: fidelity and betrayal, the two are determined by the decision of the translator. While lexical transfer could be described as the direct transfer of lexical items from the source language, L1, to the target language, L2, (Sonde 2016, p.1443). Moving from conceptualisation to putting words on paper or using language in expressing what the mind has formulated is usually the next step in writing after a writer has finished his writing's conception. This is usually easier for a first language (L1) writer writing for L1 readers. The transfer and translations of thoughts, ideas, cultural motifs and icons by a second language (L2) writer to first language (L1) reader is usually problematic.

This is because an L2 user likes the novelist under discussion struggle towards conveying clear pictures and ideas in his/her mind to readers who most of the time do not have the tools of interpreting the pictures the writer is creating on paper. A poem on a Christmas celebration theme, containing pictures or imagery of ivy, snow, reindeer drawn sled, gifts dropped through the chimney by Santa will be confusing to L2 readers who do not have such experiences or images in their language and culture and may not have had an experience of snow in their lives, for instance. An L1 reader of such a poem will quickly understand what the writer is saying. The same case obtains for example when an African who is an L2 speaker of English tries to convey the elements of a traditional festival involving masks, ancestral worship, sacred grove, rituals, sacrifice and the issue of demonic possessions, ghosts, ghommids, vigorous dances, incantations and spiritual trances that are part of such festivals to an L1 English speaker and reader. Such a reader will be at sea the same way the L2 reader becomes lost when an L1 writer uses things not in his/her culture. There can be no bonding or understanding between what is being described and what the L1 reader is reading.

The major challenge however, occurs when the African L2 speaker of English, French or Portuguese tries to convey his/her cultural items or icons to these languages that do not have such cultural motifs or icons. This challenge, which the writer whose work is being analysed faced, as a result of trying to transfer motifs and ideas from Yoruba background to

an Australian environment is in how to transfer or adequately convey these motifs, ideas and issues from the Yoruba language which is indigenous or L1 to him, appropriately to a language that sometimes do not have the words or phrases to express such- Australian English. The readers (in the first instance, the writer's supervisors of the creative work and later, non-Yoruba readers) who are not from the writer's background would have their abilities to imagine and relate to what the writer is describing stretched. The writer also faced the challenge of making such issues, motifs and cultural icons real, plausible and possible in a language that is not second nature to him.

Analyses
Our analysis is going to be divided into three sections: code switching/mixing, lexical transfer and loan blend with examples drawn from Femi Adedina's *Highway to Nowhere.*

Code Mixing and Code Switching
Code switching can thus be described as a means of communication involving a speaker alternating between one language and the other in communicating events code mixing is the transfer of linguistic elements from one language to another: a sentence beginning in one language, then makes use of words or grammatical features belonging to another. Adedina (2018) uses code mixing and code shifting to advantage in his attempt not to miss the original meanings of lexical items from his Yoruba cultural background in his interpretation of words. Examples drawn from Adedina's *Highway to Nowhere* are:

1.   Those are what I was afraid to tell you. *Bòdá mi,* tell me now, *òrò kí i sá wúwo ká f'òbe bùú (*Words cannot be so heavy that we cut it with a knife) (p.53). The Yoruba words mixed with English expression in the above text is to create emphasis without losing the real tactile interpretation. The mixing and switching occur in the switch from Yoruba to English and back.The use of *Bòdá mi,* is to affirm a closer relationship between the interlocutors and to use this in appealing to the brother to clarify the thorny issue, hence, , *òrò kí i sá wúwo ká f'òbe bùú* The proverb is expressed in Yoruba and translated to English. The phrase *Booda mi,* meaning, "my brother". The use of *Booda* mi borrowed word from English to Yoruba, instead of the English version in the expression, is to express symbiotic relationship that exists between the interlocutors. Meaning it is your sister and no other person that is talking to you. The phrase is used

to plead for the need to say the truth. The expression, *òrò kí i sá wúwo ká f'òbe bùú* meaning "words cannot be so heavy that we cut it with a knife" (p.53). No matter how serious an issue is, its resolution cannot be made using knives to cut it metaphorically. It would still have to be resolved through dialogue. If the proverb is expressed in L2, the depth and weight of the meaning expressed would not be appreciated as it expresses meaning in African culture. The secret should be let out of the bag. Hence, no matter how difficult or terrifying a case is, it is not a knife that would be used to resolve it. It is also believed that problem shared is partially solved. When a difficult matter is shared with others, suggestions will be given by different people and it would be resolved.

2.   *Òrò kí í sá wúwo ká f'obe bù'*. Words cannot be too heavy that we cut it with a knife. Let me finish, *Bòdá tibi tíre la dá ilé ayé* (p.53). The two proverbs above summarise the kernel of the third section of chapter three of the text. In the said sub-chapter, Foluke, Pastor Jude's aunt is afraid to tell Akanji, a brother of hers and a reverend, the need to perform traditional rituals and sacrifices for the newly born Jude. Her brother used the first proverb: *Òrò kí í sá wúwo ká f'obe bù'* to allay her fears by pointing out that she needs to give the message. "*Tibi tíre la dá ilé ayé*" is a proverb expressing the two roles of destiny in the life of an individual. The proverb would have been rendered in English that "life is in binary opposites". Doing that the main message in the proverb which captures the philosophical believe of the Yoruba would be lost. T*ibi tire* meaning bad and good is an aspect of Yoruba cosmology. A man cannot receive the good without the bad. Every individual is destined to experience the good and the bad side of life, *Ibi- bad* and *Ire-good.* Yoruba people believe that life has both the good and bad aspects. Every individual must choose out of the good and bad. But our prayer is to enjoy that good side more than the bad side. They see everything as fate. However, they pray that *Ire* is experienced more than *ibi* in their lifetime. At the end of the story, the new born baby grows to become very productive, famous, wealthy and influential, but he died suddenly. It is a thing of joy that he fulfils destiny before he dies.

3.   Won't they think it is a case of reverend worshiping mammon and God? *Boda mi*, it isn't like that *ilé eni laá ti n jẹ èkúté onídodo* (It is in the secret place of our house that we eat the rat with a navel p.54).This proverb referenced a strange thing. It is uncommon to have *èkúté onídodo* (a rat that has a navel). But when you come across one, it is better you keep it to

yourself without being announced to the hearing of the public. It becomes a personal secret. If the child of a reverend has a challenge that demands his performing traditional rituals, the proverb says he should keep it to himself rather than announcing it to the public. The proverb justifies so many unexpected mysteries that are experienced in the society. How do we justify a Christian priest who preaches against idolatry seeking the help of an Ifa priest?

4.   Those who knew about such things talked of *Àsàsí* or *Àránsí* but these were new words and images to us, (p.58). *Àsàsí* or *Àránsí* is an occurrence in form of sudden sickness, insanity, death, or other forms of misfortunes that is not natural. *Àsàsí* or *Àránsí* manifests in form of the adversary of an individual making use of traditional remote controls or supernatural power to attack the culprit. It could lead to barrenness, insanity, sudden death, etc.

5.   *Àjò l'ayé, bó pẹ bó yá,*
       Bó jìn bó sún mole,
       Gbogbo wa lá. n re lé.
       Àjò oò lè dùn, kó dà bí ilé.
       Odídẹrẹ kíí gbé s'óko ìwàjẹ.

(This world is a journey. It may be far. It may be near. We will all go home. A journey cannot be like home. Parrot won't be lost in the forest looking for food (p.14)). The text above gives a summary of one of the subject matters of the novel. It speaks to the inevitability of the end of man which is death. Either rich or poor, one day every individual goes back to the creator. It attests to the Yoruba beliefs about home. It also confirms the beliefs of the Yoruba people about life after death. The Yoruba believe that the world is a journey while heaven is the home. No matter how long we stay in this world, one day comes when an individual dies and leaves for home which is heaven. In essence, whatever we are as human beings, we should remember that death is inevitable. Parrot is brought to relevance. The reference made to parrot is a metaphor of the inevitability of death. No matter how long the parrot goes astray, it will come home one day. In Yoruba culture, *Odídẹrẹ (*parrot) is domesticated for its mystical power to speak, hear and understand the language of humans. It will always go back to the wild despite the good treatment given by mankind one day.

6.   *Ẹdá tó mòla kò sí.*
          Ó dífá f' ẹni tí kò ní d'òla
          T'ó n d'ósùu mẹfà.

(Nobody knows tomorrow, which serve as basis of divination process for the divination of the person who would not last till tomorrow, but who is planning for the next six months). The English translation above explains the meaning of the expression in Yoruba. Human beings are expected to live as if death would come or all will end any time. This alludes to Jude, the major character in the novel. He is a rich civil servant who also serves as a minister of the gospel. He plans daily for his retirement, not knowing that he would die soon. The Yoruba proverb confirms the need to plan for death too as we plan for the future. The best way to thus, plan for the future is to always make peace with all men and live an open-minded life. Pastor Jude reminisces at the airport lounge on his relationship with his wife. During this time, he met members of his church and invited the pregnant new bride to the church's Pregnant Women's Counselling Group, which he conducts every Thursday. He also arranges in his mind to call his family in Lagos and visit them the following week. All these plans came to nought because he lost his life in a plane crash the same day. The epigraph, therefore, summarized what happened in the sub-chapter because the pastor was not thinking of death while making those plans.

Lexical Transfer
Lexical Transfer has been defined (Jarvis, 2009, Fuster and Neuser, 2020 and Houssos, 2020). It is described as the direct transfer of lexical items from the source language, L1, to the target language, L2, (Sonde, 2016, p.1443). This was done in the novel, *Highway to nowhere.* The following lexical items were transferred from Yoruba, the novelist's L1 to English language to the target language and L2 in the novel.

1.   Ayò
One moment of my father had been playing the traditional game *Ayò* with my brother, the next he had slumped and died. (p.28). Ayò would have been left as a traditional game as it was described by other people. Femi Adedina called it Ayo, a lexical item transferred from Yoruba to appreciate the particular traditional game being referred to. It would have been difficult to translate or transliterate the word "Ayò" or find an appropriate word in English, hence the lexical transfer of the word. Ayo is a major traditional game of the Yoruba people. *Ayò* game is played on a traditional

Opón Ayò or *Ayò* tray with twelve holes carved on it. Two players play *Ayò* game, with the twelve holes containing four Ayò seeds being shared equally by the players. It demands a man with good sense of mathematics, intelligence, calculation and wisdom to win *Ayò* game. It is played in the evening after members of the family or community have returned from their daily works/assignments. There are lots of comic exchanges at the venue of *Ayo* game, where the winner and the audience make mockery of the loser.

2.   *Babáláwo*

My brother Àrẹmú fell ill barely a week after Àkànbí was buried (p.29). He ran after the little beautiful young wife of a *Babaláwo* (p.31). The lexical item, *Babáláwo,* in Yorùbá culture is the traditional name given to the male priest of Ifá the Yorùbá god of divination. The author would have used the term soothsayer or traditional priest but the meaning of the lexical item would not be captured effectively. The priestess is known as *Mamaláwo*. The word that is almost closest in meaning to it is *Adáhunse* though they do not have the same meaning. *Adáhunse or Onísègùn* is a traditional medicine man while his female counterpart is known as *Ìyásègùn*. They are those versed in herbs and medicine. Such medicines are used to treat and heal diseases and sicknesses of various forms. *Babaláwo* is a priest of the Yoruba God of divination and usually a member of the *Awo,* the traditional Yoruba cult; the novice is called *Kékeré Awo.* As the priest of *Òrúnmìlà,* the Yoruba god of divination and wisdom, *Babaláwo* is *Baba-ń-la-awo* (the big father of the cults or occults). He may be a medicine man but sometimes he is not involved in healing or medicine. He only carries out divination activities or prays for his clients. This did not vitiate the fact that a majority of *Babaláwos* also double as *Adáhunse.* The two names are sometimes wrongly used synonymously to mean native or traditional doctors or diviners of the people. People consult them to find out what would become of their marriage, new born baby, job and other steps they want to embark upon in life. If the *Babaláwo* combines his divination with being a medicine man, he also provides cure to sicknesses that traditionally afflict the people through the use of divination, herbs, and incantations. He also serves as intermediary between the people and *Orìsàs* (the deities). The appropriate word or phrases that can express all the above in English is not available or what we may use as equivalent would not express the meaning hence the transfer.

3.   *Mágùn*

The young woman in her innocence gave him water to drink without understanding the fact that she had been laced with *Mágùn,* a traditional medicine that affects a man who has illicit sexual relationship with a married woman or a young girl (p.31). Lexical item *Mágùn* would have been replaced with the term sexual protective charm. But the depth of the meaning of the term would not be captured in English hence the lexical transfer of the word from Yoruba to English. *Magun* is a traditional sexual protective charm placed on women to prevent them from illicit sexual affairs. A husband or a father laces a child or wife with *Mágùn* to protect them traditionally from illicit relationships. There are remedies for it if the culprit knows or had an idea about the real source of his problem. However, the major constraint to an easy solution is that the moment one becomes a victim of *Mágùn*, he becomes hungry to take what will lead to his quick death. Some *Mágùn* are laced with particular types of food items that must not be taken by the victims because the moment he eats the food, he dies. Water, vegetable, *garri (cassava flakes),* movement, e.t.c, could be made taboo for the victims. The commonest result or effect of the *mágùn* is for the victim to want to crow like a cock, or drink water, or take pepper, or cross the road. Any of which he must not do as doing them would lead to his death if he is not quickly assisted and prevented from doing what the medicine pushes him to do. There are cases where the two lovers are made to stick together and continue copulating till they die.

4.   *Aísìkí*

Because I was rich and successful, rumors started circulating that I killed my two husbands in order to use their *aísìkí* (p. 31). The word *Aísìkí* means fortune or destined power to prosper. The word has no equivalence in English, so the need to transfer it from Yoruba to L2. The Yoruba people believe that every human being is spiritually endowed to prosper in one way or another. They also believe that this power to prosper could be altered or changed through the power of witches, wizards, the occult, medicine men or Babalawo. They also believe that the destiny could be stolen or used by others. That is why power of prayer or divination is employed to prevent the 'power' of the world from changing one's own destiny. In some other situations, sacrifices are performed to prevent the enemies from altering the destiny.

5.   *Ìkòkò*

The lexical item *ìkòkò* has no lexical equivalence in English. It could only be described as a pot or container. Yoruba have various Ikoko for various purposes. *Orù* is different from Ìsaàsùn which is different from *ape, ìkòkò* and *àmù* and other different types of pots. The decorative pots are distinct and different from functional pots (pp.33-34). The lexical item, *Ikoko* is of different types: *Orù, ìsaàsùn, ape, ìkòkò, àmù*. These are different types of clay containers. If the author had used traditional container, nobody would have appreciate the depth of meaning the term carries. Sizes of *Ikoko* range from the size of a fifty kilogram drum to the smallest water jar. The other types of containers not mentioned are ìsà, kòlòbó, ajere, etc. They are different forms of traditional cooking/water utensils pottery.

1. *Ìsà*	The largest sized type of pot meant for storing water. It can contain water as much as a drum of 125-litre can.	
2. *Orù*	Pot that is used to cook soup, meals e.t.c.	
3. *Ìsaàsùn*	It is a family sized cooking pot made of clay.	
4. *Ape*	It is a frying clay pot of different sizes. The sizes vary from frying pan sized to the largest being able to fry *gari* of about 25 kilogrammes at a time.	
5. *Ìkòkò*	Container used to store water for domestic use. It is sized between 25 to 35 litres.	
6. *Àmù*	It is a pot of water where drinkable water of about 30 litres is stored with a small bowl placed on its cover, to transfer water to another bowl for drinking.	
7. *Kòlòbó*	A small sized pot used to boil herbs and leaves for the purpose of making à*gbo* medicine.	
8. *Ajere*	A type of clay container that cannot retain water. They have holes made on them. They are used to store dried food, meat or medicines.	

Before the advent of colonization, all these forms of earthen containers were used by the Yoruba people. Since they are all made of clay, they do not attract any side effect. *Ìkòkò* (pot) is used as general name for all of them.

6. *Èdá/Elédà*

Evil exists and grows when *Èdá* (human beings) remove themselves from *Elédùmarè, Elédà* and take His injunctions away from their souls. (p. 35). *Èdá*- Human beings, Elédà/ Olodumare- The creator. *Elédà* is the owner of creations/creatures while *èdá* are the created beings or human beings. The act of removing oneself from *Olódùmarè* or *Elédà* is when human beings stop the worship of the creator. They are the atheists who stop believing that there is God.

7. *Krió*

And how do I inform him about his visitor now that he is a *Krió*? Thoughts were going through my mind as the medical people tried to make the premature baby comfortable (p. 43). *Krió* is a lexical transfer from Yoruba language to English language. It emerges through borrowing the term from Creole in English language. *Kiri yó* means to earn a living through walking around or wandering. Krió is initially a derogatory name used for Christians resulting from their acts of going from one house to another for evangelism. It is also a form of borrowing from Creole. The Creole people are the free slaves, returnee from Great Britain to Sierra Leone. Many of these people have been converted to Christianity. A good number of them are Yoruba people that could trace their ways back to their land of origin. The term Creole was later coined to mean converted Christians from Great Britain. Later, the term is used for all converted Christians among the Yoruba societies. The term Creole is also used as the name of a people and a language in Sierra Leone. The term "Kirió" (Creole) is the name used for early Christians among the Yoruba.

8. *Odán Tree*

Ìpèsán is what we call Odán tree, the Banyan Tree. A lucky person arrives at the market… They said that *Odán* tree should offer sacrifice one he-goat, one cock, one cutlass and one shilling seven pence and eight farthings so that he would not encounter a slanderer at his settlement. That said, he would find a large enough place in which to settle (p. 48). In order to explain this, it is very important that the *Ifá* chant that accompanied it is explained as follows. Odán tree went to consult Ifá so that he would not encounter slanderer (elenini) at his settlement. He offered sacrifice but failed to do it completely. He did not offer the cock and cutlass. He stayed but he could not stay there for a long time peacefully as people used the cutlass to cut his branches down. The use of *Ifá* above gives us why Odán

tree does not last in the market square after gaining ground. Òníní, the Yoruba word, which means farthing in English language on the other hand, is a loan word from a former monetary unit and coin of the UK used to represent a quarter or tenth of a penny (farthing). It was withdrawn from circulation in 1961 but it was still being used to represent monetary unit that was equivalent to it in Yoruba land. It was also equal to a quarter of one Nigerian naira. If Odan for example has offered the sacrifice of the farthing, onini, maybe he won't have come across an elenini.

9.   After *Èdì Méjì's* recitation, I turned to Baba Fágbèmí and inquired "*Bàbá*, what are we to do?" *Èdí Méìì is* a chapter in Ifá literary corpus. It is made up of five verses.

10.   *Àkosèjáyé/Ètùtù*
We will need to investigate further his *Àkosèjáyé* and perform the necessary *ètùtù* (p.49). The lexical item *Àkosèjáyé i*n Yoruba culture means fate or predestination. It is more than faith or predestination. There is no equivalent of this in English language. Yoruba believe that every individual has a life path or destiny. As a result, there is need to investigate the fate at birth to know how to guide him or her through life's activities: career, food, dos and don'ts of life, type of woman or man to marry, etc. However, the advent of modernism in form of Christianity and other effects of modern society have reduced the belief in this type of divination. People now consult Christian or Islamic religious priests to know what the future holds for their new baby, children marriage, intending jobs, etc. *Ètùtù* has no equivalence in English. It is a sacrifice or ritual that is expected to be performed after a period of divination. The sacrifice is meant to appease malevolent spirits (*Ànjònú*) and witches. Sacrifice may be in form of gifts of money, food items, cloths, obedience to instructions or any other forms of offerings.

11.   *Àpínké*
Good morning, *Foluke. Àpínké ògò omo Ìkòyí èsó sé o jíi re ?*(p. 50). *Apinke* is one of the personal *oriki* or praise name given to a female member of Yoruba culture by their mothers. It is also called *Anije* (personal praise name) when a child wakes up in the morning, she kneels down to greet her parents, they call her by her praise name and pray for her. They call her other names too, which makes her emotional and makes her happy to perform the assignment they wanted to give her.

12. *Alèwílèse/Alèsélèwí*

He is omniscient and omnipotent. He is the *Alèwílèse and Alèsélèwí* (p. 52). *Alèwílèse/Alèsélèwí* are part of the praise names given to God Almighty by Yoruba. It meant the one who acts and utters or decree a thing and it is done. It is similar to Alpha and Omega, the beginning and the end. Whatever he decrees must come to fulfilment Omniscient and Omnipotent. Yoruba people give many names to the almighty God in appreciation for all the benefits they derive from Him.

13.   Alábara méjì

I've seen your clairvoyant power so many times. So, what did you see this time o, *Àpínké Alábara méjì* (p. 53). *Alábara méjì* in Yoruba means one who transcends two worlds, the physical and the spiritual. When an individual is declared as *alábara méjì,* it meant she is a clairvoyant or clairaudient. This means she can foretell or see in to the future. This is different from a fortune teller or soothsayer. A person called *alábara méjì,* may be born with the power to see into the spiritual world or may acquire the power through becoming a witch or wizard. Another meaning for the word is that of a woman who is pregnant. In the context of the use above, it means that of a clairvoyant person. An attempt was made to make mockery of her secret power in the statement above.

Loan blend

Loan blend combines items from English and Nigerian languages together to form new meanings. Here, the item from the source language and its partial equivalent from the target language are placed side-by-side to form a normal group (Sonde, 2013, p.250).

1.   *The Babáláwo,* a believer in Ifa, the Yoruba God of wisdom (p.32). *Babáláwo* could have been used without article 'the'. It is used to emphasize a particular *Babáláwo.*

2.   I killed my two husbands in order to use *their Aisiki* (p.31). Possessive pronoun is used with *Aisiki,* a Yoruba word, to reflect the blend in the two languages. Their destinies would have been referred to but the meaning would not convey the embedded meaning in the sentence it rendered in English.

3.   My son should not go to *Gambari land/Yanmirin land* (p.77). *Gambari* (Hausa) land and *Yanmiri (Igbo)* land are used to describe *Ile Hawusa*

and Ile Yibo the home towns of the Hausa and Igbo respectively. These names are derived from the ways the Hausa and Igbo speak.

4.   In what way am I responsible for *this Aséwó* for a daughter (p.108). *Aséwó* is a derogatory name for a prostitute in Yoruba culture. The term is now being used by all Nigerians in Nigerian Pidgin as a term for prostitution. The singular demonstrative word 'this' is used to point at the lady that is not better than a prostitute in the way she revealed parts of her body and slept with her stepfather in order to hurt her mother.

5.   E mo pe *base mi* ni yi (p.110). You don't know this is my base. In this case an English word is switched to Yoruba sentence. *Base mi* meaning my base or location or where I am well known.

6.   Next day I was in his office in one of the Abuja Posh areas. It was then I realized he was a *big oga* at his work place. (p.179). *Big oga* means a big man or a very important personality. The meaning of big is extended in the sentence.

7.   To some, Grief dances a waltz or calypso; for others, the tango; and for some it is *the energy sapping bàtá* (p.269). *Bàtá* is a type of dance in Yorubaland that is danced to using the set of *bàtá* drums. The beat and tempo of the dance are fast and demand great amount of energy in dancing it.

Conclusion

Writers in English as a second language of African background tend to express excessive display of their ability to translate terms in their cultures to their second language (L2), which is not common in other parts of the world. In doing this they tend to overlook the misinterpretations that accompanied their excesses. Most times, the translation or transliteration will not capture or express the true meaning of such words that have been translated. This paper concludes that African literary writers – playwrights, novelists and poets, in second language, need to preserve the sacred codes and names of objects, places and people in their culture when translating their culture's experiences into other languages such as English or any language other than their first language. This is necessary in order to preserve the original pragmatic meanings of such codes or names in the language of their origin despite the use in their new linguistic contexts

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