

The Journey of Adoption and Adaptation: A Reading of *The Tight Game*, Sola Owonibi's Translation of Akinwumi Isola's *Ó Le Kú*

Gifty Akua Nyarko & Rita Ndonibi
Department of English Education
University of Education Winneba, Ghana
giftyakuanarko@yahoo.com
ritandonibi@yahoo.com

Abstract

Language has long defined the discourse of African literature. Africa's colonial experience has left its enduring legacy of colonial languages which have been imbibed to the detriment of the usage of indigenous African languages. Accordingly, even in the creation of literary works, the African writer has had to resort to the colonial languages as the medium of expression. Since it is implausible to think of the literature of a people outside the context of their languages, there has arisen a debate on the appropriate language that can be used in African literary expressions. One school of thought represented by Wali and Ngugi see it as absurd to refer as 'African', a literary work whose medium of expression is English (a foreign language). They argue that for any literary work to be truly "African", it has to be written in an African indigenous language. Wali posits that until African writers come to terms with writing literary works in native languages they pursue a dead end. Ngugi also opines that language is so deeply rooted in culture that decolonization is impossible as long as English or any colonial language remain the medium of expression. He argues that using English as the medium of African literary expression amounts to linguistic imperialism. Achebe on the other hand, believes that African writers should embrace writing African literature in any foreign language because this offers African writers a useful means of reaching a wider audience and ensuring African literature a prominent space in the global literary

landscape. There is also the alternative of African writers threading the middle ground in this debate by adopting and adapting the foreign language through translating from the foreign language to the local and vice versa to reach a wider audience, achieve universal intelligibility and acceptability. This review essay takes the position that African writers can use the tool of translation to promote the local languages through the process of adoption and adaptation.

Keywords: decolonization, translation, language extinction, African literature, indigenous language

Introduction

Every ethnographic group is identified by its distinct language which functions as a cultural transmitter. Language shapes and is itself shaped by the society. Language can be an apparatus to manipulate man's environment, reconstruct the world around him and also be used as a tool to reach out to people of different cultures. "Undoubtedly, language is in fact one of mankind's greatest achievements and most important resources."¹ In Literature, Language is also necessary for literary creations because literature is a communication piece. The ability of language to be used as tool of communication is elaborately experimented in literature. The literary artist uses and manipulates language to express his creative ideas, worldview, thoughts and feelings. By transmitting thoughts and feelings through language, the writer reaches out to the world outside him. To have a glimpse into the writer's world-view and thought patterns, it is key to understand his language of communication because it is the language that conveys the writer's message. The "suitable" language in which the writer writes to convey his experiences and sensibilities is therefore sine-qua-non.

The African society, like any other is not cloistered from external influences. Africa's colonial experience has left its enduring legacy of colonial languages which have been imbibed to the detriment of the usage of indigenous African languages. Consequently, even in the creation of literary works, the African literary artist has had to resort to the colonial languages as the medium of expression. Since it is implausible to think of the literature of a people outside the context of their languages, there has arisen a debate on the paradox of the African situation: How can African literatures communicating the African experience be in languages that are non-African?

The above question situates language as crucial in discussions of African literature. The response to this question has generated generally two ideological schools of thought. Achebe on the one hand, believes that it is possible to "fashion out an English which is at once universal and able to carry [the

1 As cited in Nwabunze, Donatus C. October, 2016: 72.

African's] peculiar experience"² by writing in English, having made the language theirs. Achebe's assertion that the writer can "Africanize" the English by infusing cultural practices, proverbs, myth, idioms, songs, stories, dialogue, among others into the writing is very enthralling because this gives writers a hands-on means of reaching a wider audience and it ensures African literature a prominent space in the global literary landscape.

Achebe's position is also valid because Africa has no continental language and in most African countries, the medium of expression is English as a result of the multilingual nature of many English-speaking African nations. B.W. Andrzejewcki et al notes that "African literatures do not seem to form a distinct group which could be contrasted, as a whole with all the other literatures of the world, oral or written" because of "linguistic fragmentation of the African continent." They further asserted that "the differences between members of separate language groups... Are so great that it would be difficult to find any recognizable common features; as far as the possibility of communication is concerned..."³ Giving the existing linguistic scenario, in which there is no single indigenous language that is mutually intelligible to Africans; the African literary artist is caught in a linguistic dilemma. Writing in a local language in this kind of linguistic environment poses a great challenge to the African literary artist. The only option available to the African writer is to adopt one of the European languages and adapt it to the African context to be able to reach a wider audience since audience is mainly restricted to the African context. The only literary language of wider circulation is English language. African writers have no option than to adopt and adapt this language to express their views about the world. As posits by Donatus Nwabunze,

since the African language that commands universal intelligibility and acceptability in the continent and beyond is yet unborn, and since African writers can clearly express their thoughts in customized English without losing international intelligibility and acceptability, the foreign language, now and in the infinite future, remains the only variable medium of expression for African literature.⁴

Obi Wali and Ngugi, on the other hand hold different views. Obi Wali in his article titled "The Dead End of African Literature", argues that "an African writer who thinks and feels in his own language must write in that

2 Achebe Chinua 1975: 56.

3 As cited in Nwabunze, Donatus C. October, 2016: 76.

4 Nwabunze, Donatus C. October, 2016: 71-72.

language”. English and for that matter any colonial language is incapable of being able to “carry the African experience”.⁵ He observes:

... the whole acceptance of English and French as the inevitable medium for educated African writing, is misdirected, and has no chance of advancing African literature and culture. In other words, until these writers and their western midwives accept the fact that any true African literature must be written in African languages, they would be merely pursuing a dead end, which can only lead to sterility, uncreativity, and frustration.⁶

Ngugi, whose arguments are very much in line with Wali’s declares that language is so deeply implicated in culture that decolonization is impossible as long as English or any colonial language remained the primary vehicle of communication. He considers as linguistic imperialism the attempt to use the language of the colonizer in literary expressions. They also argue that any literature written in a foreign language cannot be considered ‘African’ literature. This is because as Ngugi observes, a “borrowed tongue”, cannot “carry the weight of our African experience by, for instance, making (it) ‘prey’ on African proverbs and other peculiarities of African speech and folklore.”⁷ As such, the only literary work that can adequately be considered “African Literature” is the one written in native African languages.

Ngugi’s position, introduced in **Decolonizing the Mind** and reinforced more recently in **Something Torn and New: An African Renaissance**, laments the devastating losses that resulted and are still resulting from the dismantling of indigenous languages as evidenced by the persistent dominance of colonial language across the continent decades after the official liberation of Africa from European control. For a solution, Ngugi prescribes translation. Ngũgĩ argues that:

the only way for the utilisation of African ideas, African philosophies and folklore and imagery to the fullest is to ‘translate them almost literary from the African language native to the writer into whatever language he is using as a medium of expression’⁸

Ngugi believes that Africans can recover their lost selves by reengaging with their mother tongues and employing translation as an essential tool to access literary works produced across the continent. One way of looking at

5 Obi wali 2007:282

6 Obi Wali 2007: 282

7 Ngugi wa Thiong’o. 2007: 285-306.

8 Ngugi Ngugi wa Thiong’o. 2009b.

translation is seeing it through the lens of adoption and adaptation. In this regard, it would be right to suggest that African writers adopt European languages and adapt and integrate it to suit the cultural context of Africa. The ability of African creative writers to adopt, adapt and blend English to African environment gives unique identity to African literature. Translation thus becomes an essential formidable tool in the journey of adoption and adaptation.

The focus of this essay is to interrogate how various African writers and scholars have been able to express their thoughts about the language question in African literature and examine how Sola Owonibi uses translation as a tool to capture the journey of adoption and adaptation of the English language to suit the African context in the translated text *The Tight Game*.

The Paradox of the African Literary Writer's Language and African Literature

There are varying voices about the choice of language for the expression of African literary works. To some critics it is incongruous to refer as 'African', a literary work whose medium of expression is a foreign language. Chinweizu asserts that "African literatures are works done for the African audience, by Africans and in African languages whether written or oral."⁹ Dada, also, describes African literature as "works done for the African audience, by Africans and in African languages whether these works are oral or written."¹⁰ Other critics suggest that using English as the medium of African literary expression amounts to linguistic imperialism. The critics regard English as a colonial remnant which reminds them of tormenting experiences of colonialism. Ikideh, describes the foreign language as a "language of conquest and imposition."¹¹ Tai Solarin preferred any of the indigenous languages because it "is psychologically more acceptable than any foreign language."¹² They postulate that for any literary work to be truly "African", it has to be written in an African indigenous language. These critics do not regard as African, any piece of literature that is not written in African indigenous language. This is because to them, "European languages are totally inadequate to express the African philosophical reality."¹³ Hence, to this group "African literature refers to works done for the African audience by Africans and in African languages whether these works are oral or written."¹⁴

9 As cited in Nwabunze, Donatus C. October, 2016: 74.

10 As cited in Nwabunze, Donatus C. October, 2016:74.

11 As cited in Nwabunze, Donatus C. October, 2016: 76.

12 Eyisi and Ezeuko 2008: 201.

13 As cited in Nwabunze, Donatus C, October, 2016 76.

14 As cited in Boyejo 2011: 23/24.

On the contrary, there are voices that indicate that African literature should also be for the international audience so that it will serve as a mirror through which the outside world can see Africa as it is truly. This review essay takes the position that literary writers cannot dispense with English because it is a vital channel to the outside world. According to Donatus Nwabunze, “as the foremost international medium of communication, Nigerians now regard English not as a despicable relic of colonialism but as an indispensable linguistic inheritance that can be adopted and adapted for the country’s practical needs.”¹⁵

This view re-emphasizes Achebe’s observation that “...we can believe in the value of English to the survival of the Nigerian nation without feeling like deserters...we can use energies constructively in the important task of extending the frontiers of English to cover the whole area of our Nigeria consciousness”¹⁶ (As cited in Eyisi and Ezeuko 202). It is the “use of energies constructively to extend the frontiers of English” that has given rise to new variants of English in Nigeria; a brand of “new English still in communion with its ancestral home but altered to suit its new African surroundings.”¹⁷ This special use of English, that is, native English, is achieved through the journey of adoption and adaptation.

African Literature and the Role of Translation in the Journey of Adoption and Adaptation

The literary writer faces the fundamental problem of not having an indigenous language through which he can communicate to the outside world. Presently no African language can serve as an international medium of literary creation and expression. Being in such linguistic dilemma, African writers must, of necessity, write and express their world views within and beyond the African audience. The indigenous language strong enough to serve this purpose adequately must be internationally intelligible. However, since no African language is used for communication beyond ethnic regional boundaries, foreign language(s) is the only option open to the African writer. This view is aptly observed by Ayi Kwei Armah who postulates that

We are presently suspended in linguistic neocolonialism while awaiting a decisive breakthrough; if an African language is adopted, it will be a big solution. Africa is vast and requires a vast language to put through all our ideals, and that language is not yet born. And until such a language is born,

15 Nwabunze, Donatus C. October, 2016:78.

16 Eyisi and Ezeuko 2008: 202.

17 Achebe Chinua 1975: 218.

African writers have to write in English. Portuguese or French for their voices to be heard beyond the shores of Africa.¹⁸

The native African writer has to express the African experience in a language that was originally evolved to embody a different kind of experience and to convey a different kind of sensibility” Moreover, the African writer of English expression has to create characters whose languages, attitudes and feelings will reflect African traditional background. Achebe advises the African writer of English expression to “...try and contain what he wants to write within the limits of the conventional English.” This requires the African writer “to use English in a way that brings out his message best without altering the language to the extent that its values as a medium of international exchange will be lost. He should aim at fashioning out an English which is at once universal and able to carry out his peculiar experience.”¹⁹ In doing this he must use and manipulate the language in peculiar ways to accommodate African thought patterns and values ‘without altering its value as a medium of international exchange.’ This is what the journey of adoption and adaptation seek to do.

The importance of translation in African literature is enormous. With translation, the African writer adopt the foreign language and adapt the language to suit the context of the local language in a bid to reach a wider audience and elevate the local language to achieve international status. The translator, Owonibi threads the middle ground by using translation as a tool in the process of adoption and adaptation to ensure that works of African writers reach a wider audience. He is able to bring to light the Yoruba language to ensure it does not go into extinction.

Adoption and Adaptation in *The Tight Game*

Achebe indicates that “the language of the world should make room for the new variant of the English.”²⁰ This is what Sola Owonibi uses the tool of translation to achieve in the translated text, *The Tight Game*. The translator, uses this tool to capture the journey of adopting the English language and adapting it to suit the local language by maintaining the culture of the Yoruba and preserving the events of the story just as the original Yoruba story depicts. This review essay examines Sola Owonibi’s translated text, *The Tight Game* from the perspective of the process of adoption and adaptation. The paper discusses how the author uses translation as a tool to capture the journey of

18 As cited in Nwabunze, Donatus C. October, 2016: 78.

19 Achebe 1975:218.

20 Achebe Chinua. 1975: 220.

adoption and adaptation by adopting the English language and adapting it to suit the Yoruba context.

According to *Trusted Translations*, “One of the tools used in translation is adaptation. It is used in many cases, as cultural differences between different speakers can confuse them, which can sometimes be tricky to understand or simply prevent us from understanding each other because of the cultural differences.”²¹ This is when the translator adopts a known language and adapt it to suit the local language.

When transmitting a message to a listener or reader whose mother tongue is not the same as the local language, the translator could use different ways or methods to get the message across as clearly as possible. Chinua Achebe for instance believes that an African writer should be able to write the experience of the African in the language of the world, hence the rebirth of the story *The Tight Game* in the English language.

First and foremost, in the translated text, the author adapts the plot to the original text. The author uses English language to draw from the local, a particular Yoruba tribe in Africa, to a global audience the love web created by the characters. He creates characters whose choice of words, attitudes and behavior reflect African traditional background. By adapting and translating the words of the original language into another new language, the translator has combined eloquence with higher thought in all aspects of his adaptation, ensuring that the survival of what would be otherwise forgotten in one’s indigenous language is brought back to life. In the text in question, the author adapts the story by following the source material closely. Life, therefore, has been given to the local language in the eyes of the world.

Besides, the translator adopts the English language and adapt it to suit a Yoruba context. He adapts the plot of the original plot and draws from a local community rooted in Yoruba language and culture to a larger audience in the narrative. Though the plot is rooted in Yoruba culture and language, the subject matter, a complicated love affair, is universal. This makes the theme real and relatable even to the larger audience. He takes the original culture beyond cultural boundaries by capturing Yoruba names, songs, proverbs, language and some cultural elements. For instance, the author extensively translates songs from the Yoruba language into English to illustrate the process of adoption and adaptation. Right from the opening paragraph the author demonstrates the role of translation in the journey of adoption and adaptation by capturing Yoruba songs and their translated versions as demonstrated in the lines below:

21 Trusted Translations.

Mi ò fẹ' o
Mi ò fẹ', rará
Mi ò fẹ' ó
Wàyó tí o fẹ' ẹ' lò fún mi, mi ò fẹ' o
Bùrọ̀ dá,
Mi ò fẹ' rará

This is translated thus:

The Tight Game
 I will have none of it,
 I will have none of it at all,
 I will have none of it
 This fast one you want to pull on me,
 Brother,
 I will have none of it at all.
 (*The Tight Game*, 1)

The translator further captures songs in the Yoruba language and its corresponding English version in the lines below:

Fẹlá changed his beats.
 His dancers backed him up. He began a new song:
Onídòdò onímóinmóin
Ìgbà tí ò tà ló gbé'gbá kalẹ̀
Ẹ wá wò'jà ní Lafìàjì

This has been translated as;

The plantain seller and the *móinmóin* seller
 On a slow market day, put down their wares
 What a fight to behold at Lafìàjì” (*The Tight Game*, 3)

By doing this the author captures the local flavor of the Yoruba language to a larger audience using adoption and adaptation. As much as possible he lifts and translates it directly to the world language not necessarily following the strict rules of the new language.

Through this journey of adaptation, a literal word-for-word translation is done. This requires that the language pair that is somehow compatible in terms of grammar structures and meaning is used. The author tries to sometimes lift the line and translate them literally into the target language. This is to make

the readers understand the utterance spoken by the character without distorting the meaning of the story. The protagonist of the story attempts to make out with his girlfriend on the sports field the night on the day of the party after seeing another couple in that same posture. The following dialogue ensues between them:

Àjàní said they were ‘drinking love.’

‘What is ‘drinking love’?’

‘It is as plain as the nose on your face. You can see them

having fun. Love is not mere talk. It is action.’ (*The Tight Game*, 7)

Through the use of dialogue, the translator adopts the literal meaning coining something close to describe what the second couple were doing. The depth of metaphor employed by Akinwumi Isola is thus sustained in the translation even in the translation.

Sola Owonibi also maintains aspects of the Yoruba language by assigning Yoruba names to characters, things and places to demonstrate that he has Africanized the translated text. For example, he employs names of Yoruba identity for his characters such as Bábá Kékere, Ìjàọlá, Sadé, and Dérin, Àjàní, Lọlá, ‘Dọtun, Àsàké’, and Bábá ẹ̀ẹ́mu. These names are all drawn from the local Yoruba setting even in the adapted text. Apart from names, the author makes use of local terms and names in the text to emphasize the idea of adoption and adaption. This is illustrated in the following dialogue:

What is ‘Nini’?’ ‘It is a type of snake. It is beautiful with a skin of many colours. It has no venom and does not strike at people. It lives in cocoa plants. That is why people say ‘Of snakes, Nini is very beautiful.’ ‘I know the peacock. Is it a bird? (*The Tight Game*, 58)

The vocabulary, as well as names in Yoruba, are used by the author in this adaptation. The writer beautifully uses the local terms and goes ahead to translate. By doing this, he adopts and adapts the language to suit the local Yoruba context.

In adapting a message, the translator does not translate literally. However, this does not mean that when the writer adapts a message or idea, he is being unfaithful to the original message. This is what the author of the translated novel does in this novel. He does not just literally translate the story from the Yoruba language to the English language. He substitutes cultural realities or scenarios for which there are no reference in the target language. For instance, the author maintains the elements of the culture of the Yoruba people in the adapted work. In the culture of the Yoruba people of Nigeria, a lady cannot

decide to get married without the approval of her father. This is captured in the lines of Asake when she is asked by Ajani to marry him, she says:

‘If my father objects, what do you want me to do?’ ‘You mean what I want you to do? Your talk disgusts me. No matter how long it takes, a steely mind softens. You are more than twenty-one years old. Yet, you utter such nonsense.’ ‘It is no-nonsense at all. I have but one father. Will one get married without one’s father’s blessings?’ (*The Tight Game*, 6-7)

From the above dialogue between the two love birds, it’s clear that even though the young lady is of age to marry she still will have to wait for the father’s approval before she settles down, a feature and characteristic of the African culture. The translator adapts the culture of seeking the approval of parents in the African context to the new text.

Again, when Asake took seed before the bride price is paid, as an African the two seek counsel at the house of an elder man and go before them to the parents to inform them of the unfortunate incident:

‘No problem. Can you take me to your Bàbá Kékeré’s best friend?’ ‘Only Mr. Àjàsá can prevail on him... We will go to him and explain everything. He will be our advocate before Bàbá Kékeré...’ (*The Tight Game*, 113)

Another element of the African culture, specifically, the Yoruba culture is the consultation of divination. This is also adapted clearly. Ajani even though a university graduate consulted the divine powers to know who to choose between the suitors.

Àjàní conceded, he gave ’Bòdé leave to go consult on the two ladies’ names wherever he wished to. He awaited feedback. If the three diviners spoke as one, then he would be convinced of their truth. (*The Tight Game*, 54).

This brings out the African nature of the story not distorting the cultural practice of children seeking the help and advice of the elderly during crises as presented by the original writer of the novel in the Yoruba language which has been adapted in the English language. In many cases, it is impossible to translate a text without going through adaptation.

Some critics run from the idea that any literary work can be translated from one language to another in any pure sense. They hold that it is likely that some important aspect of either the culture or properties of the two languages will be lost in the act of bringing it across linguistic and cultural barriers and may result in inevitable changes to the work. However, Sola Owonibi is able to adapt original novel of *The Tight Game* to the English language version by adapting the original plot and keeping the elements of the novel

intact. By so doing he gives the Yoruba language a rekindling touch. A typical example is the plot of the play. In the adapted work, the sequence follows just as the original sequence did. The main character Àjàní falls in love with the beautiful and innocent Àsàkẹ who is restricted by the uncle to wait till he traditionally gives her out for marriage. Things got out of hand, she becomes pregnant and is brainwashed to destroy the pregnancy and stay away from the man she loved. Ajani finds love again in another woman and marries her only for Àsàkẹ to try and commit suicide because she felt she has now completely lost the man she loved but was coerced to abandon him. Upon hearing from his friends that she tried taking her life he, Ajani drove off in his car crashed into another car and dies on the spot. Later Àsàkẹ is saved by the intervention of the health officers. At his funeral she promises to let her daughter one day marry the son that Ajani's new wife is carrying in her womb.

Adopting and adapting a literary text from a particular local language, in this case, the Yoruba language, and bringing it to the language of the world (English) in its form is usually faithful to the source material. However, while you want to keep the tone, the plot, and the characters, from the original text to the transformed language intact, in some cases a slight change may occur along the line. Yet, in Owonibi's adapted *The Tight Game*, the utterances of the characters for instance are kept intact bringing out their intent from the local language to the prestigious language.

One would have believed that with the story traveling from the local language to the language of the world some of the dynamics and characteristics of the characters will be missing. In this text the author still chooses vocabulary and grammatical structures that the author in the original text might not make if they were fluent in the target language, yet he is able to adapt it to suit the universal theme discussed. In this adaptative work, a lot of local creative vocabulary and structures have been employed. "On Friday evening, Àjàní dressed up, wearing àdìrẹ attire. The style was sewn loosely in the fashion and known as Èlẹmú n' rí e," (*The Tight Game*, 13).

Even though the work is a translation into English, the author captures several African cultural expressions and elements of the Yoruba culture indicating that the translator is knowledgeable of the English-speaking culture. His mother tongue has become the primary language of the target culture and therefore he completely immerses the culture of the Yoruba tribe in the work. Sola Owuni carefully infuses the culture of the indigenous language into the English language by employing proverbs, wise saying and other elements of the culture found in the indigenous language. The translation is scattered with Yoruba proverbs and wise sayings to show the beauty of the Yoruba language and culture. Almost all the characters use proverbs in their utterances which the author takes time to give its equivalence in the English language.

For example, Asake decides to reason with her father to have the chance to have her freedom soon and adds that this will be a gradual process by uttering the proverb; “one does not become tall enough to touch the sky in a single day.... The bean soup has to be turned vigorously so that it may thicken without being burnt.” (*The Tight Game*, 18). This was spoken by the protagonist in line with his patience and tactfulness in getting Asake as a wife.

The text is replete with proverbs and wise sayings that are scattered in the novel spoken by the various characters. Some are captured below;

The pot which will dish out a delicious stew must be ready to face intense heat. It must be red (*The Tight Game*, 28.)

The hunter who gave up part of his game as a sacrifice didn't do it because of this kill, it was because of tomorrow. (*The Tight Game*, 68)

A cutlass had to be one-faced to be used for subsistence farming: two faced and it becomes a sword for war. (*The Tight Game*, 53)

One had no business sniffing at whatever one was not going to eat (*The Tight Game*, 55)

A number of these proverbs abound in the adapted version. These proverbs the author adapts from the Yoruba language into the target language which is English and he tries not to distort the meaning and the importance of the wise saying even though they were not said in the Yoruba language. In his work his target language aims at the most common audience. This he does by choosing his diction right, simple and telling. He uses a number of jargons both in the indigenous language or the target language.

Conclusion

It is evident the English language, the language of the colonizer, can be used in the quest to tell the African story and project the African languages to a global audience. The literary artist can adopt and adapt the foreign language to suit the African context. In African literature, the English language has been artistically used that there is now what is called “new” English which owns international intelligibility and acceptance and still suits the African context. The new Englishes birthed out of literary creativity have also given a linguistic characteristic -“a new English which is still in full communion with its ancestral home but altered to suit its new African surroundings.”²² Evidently, it is apparent that the tool of translation can be used to achieve this feat. In con-

22 Achebe Chinua 1975: 220.

clusion, we believe that, through the adaptation and translation of Akínwùmí Ìsòlá's *Ó Le Kù's The Tight Game* by Sola Owonibi, the Yoruba language which is the language of the original work has been kept alive. The writer draws from the local Yoruba tribe in Africa, precisely Nigeria to English, the world language, a language which is prestigious in terms of audience and acceptability. He has been able to adopt and adapt the English language in an African style to reflect their "Africanness" of African literature. The translator has consequently been able to use the tool of translation to bring to light the Yoruba language and culture to a wider audience to ensure that the language does not go into extinction.

References

- Achebe, Chinua. "The Novelist as Teacher." *Commonwealth Literature: Unity and Diversity in a Common Culture*. Ashby, Eric. John Press. London: Heinemann, 1965.201-05
- _____. "The African writer and the English language," *Morning Yet on Creations Day Essays*. London. Heinemann 55-62, 1975.
- Adejunmobi, Moradewun. "Routes: Language and Identity of African literature." *The Journal of Modern African Studies*, Vol. 37, Number 4 (Dec., 1999), Pp. 58-596, 1999
- Akinwole Totulope A. "The Language of African Literature -in-English. A Linguistic Justification". Jan.2015. Unpublished term paper submitted to University of Lagos.
- Anaso George and Christopher Nwadike Eziafa. "Culture, Language and Evolution of African Literature." *Journal of Humanities and Social Science* (10SRJNSS) Volume 19, Issue 4, Ver.111 (April 2014). Pp. 81-8.
- Boyejo, Bisola Josephine. "Language Use and Style as a Depiction of African Literature: An Example of Wole Soyinka's *Death and the King's Horseman*". 2011. Unpublished B.A Project, Submitted to University of Ilorin, Nigeria.
- Djebar, Assia. "A name is in the Language of Writing." In Tejumola Olumyan, and Ato Quayson (eds.). *African Literature: An Anthology of Criticism and Theory*. Boston. Blackwell publishing. 307-314, 2007.
- Obiechina, N. Emmanuel. *Language and Theme: Essays on African Literature*. Washington, DC. Howard University press, 1990.
- Amase, Emmanuel, Aondover Kaan and Christopher Nwadike. "African Literature and English Language: A political literary Discourse". *International Journal of Humanities and Social Science Invention*. Volume 2 Issue 3 March 2013 63-68.

- Emenyonu, Ernest. "Literature in a Second language: Use of English in Nigerian Fiction". In Bamgbose, Ayo, Ayo Banjo and Andnao Thomas (eds.) *New Englishes: A West African Perspective*. Ibadan. Moosaro Publishers and Booksellers. Pp. 325-333, 1995.
- Eyisi, Joy and Romanuns Ezeuko. "The English Language in Our Multilingual Nigeria." *Awka Journal of English Language and Literary Studies* (AJELS). Volume 2 194-207, 2008.
- Johnson M. A. "Translation and Adaptation". *Meta: Translators' Journal* 29 (4): 421-425. DOI: 10.7202/003268ar. 1984.
- Ngugi Wa Thiong 'o. "The language of African literature." In Olamiyan, Tejumola and Ato Onayson (eds.) *African Literature: An Anthology of Criticism and Theory*. Boston. Blackwell Publishing. 285-306, 2007.
- _____. *Decolonising the Mind*. London: James Currey; Portsmouth: Heinemann, 1986.
- Ngugi wa Thiong'o. *Something Torn and New: An African Renaissance*. New York: Basic Civitas Books, 2009.
- Nwabunze, Donatus C. "Literature and Language: Identity in African Literature through New Englishes." *International Journal of Language literature and Gender Studies*. Vol. 5 (2), Serial No 12, October, 2016: 71-84.
- Owonibi, Sola. *The Tight Game A Translation of Akinwumi Isola's Ó Le Kú*. Ibadan, Oyo State: Accessible Publishers Limited, 2022.
- Wali, Obiajunwa. "The Dead End of African Literature?" *African Literature: An Anthology of Criticism and Theory*. Tejumola Olaniyan and Ato Quayson, eds. Boston: Blackwell Publishing, 2007, pp 281-284.

