

TRANSLATION AS A PURVEYOR OF THE IGBO WORLDVIEW: THE IGBO ORAL ARTISTE

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Abstract

This paper is centered on translation as a purveyor of the Igbo worldview through the Igbo oral artiste and the extent to which the people's worldview through his songs in music is disseminated to non-Igbo speaking regions in the world. The researchers of this work are bewildered by the fact that the society has not yet realized the benefits derivable from the Igbo Oral Artiste as music makers. This is because in the past, the oral artistes and musicians in general had been regarded as mere entertainers of people with music. The music-maker was seen by some people (in the society) as a foolish, lazy, useless person and a never-do-well in the society. To such misfortune people, musicians have no meaningful or positive contribution to the society they live and beyond. This paper sets out in the academic circle, to counter the above stated negative thought or view about music and musicians, as it portrays the Igbo Oral Artiste as one endowed with wisdom which he endeavours to share with others through music art. It is against this backdrop that this work has been proposed to further add newer impetus to how translation can aid in the transmission of Igbo oral literature out of its immediate environment. The main objective of this work is to show how the Igbo oral artiste worldview can be extended beyond the Igbo world through songs, translated into the French language with the help of the theory in translation. For the purpose of this work, one of "Show Promoter's songs (The Igbo Oral Artiste), "Ihe Akpu hụrụ zaa Gari" has been selected, translated and analyzed from Igbo to French Language. The conclusion showed that, the Igbo worldview portrayed by the Igbo Oral

Artiste could to a larger extent; establish the fact that the Igbo Oral Artiste has a message, information and something significant to put across to his audience beyond the Igboland. Findings in translation studies have shown that, translation could serve as a purveyor of the Igbo worldview through songs of the Igbo Oral Artistes.

Keywords: Translation, purveyor, Igbo worldview, the Igbo Oral Artiste, Songs, Performance

Introduction

Translation is a natural act like breathing. All of us indulge in it almost every moment of our life. All the time we translate our thoughts into words. There has been a long tradition of translation. Translations were always done, though with different orientations, for different purposes and to cater to different needs of the people. A vast body of literature is available right from Cicero in the first century BC. But translation as an academic discipline is of recent origin – just a few decades old. Earlier, it was used as a tool for language teaching. It was in the second half of the twentieth century that it drew the attention of scholars to develop separate theories of translation.

Translation is a branch of applied linguistics. It is interdisciplinary in nature. The academic discipline of translation is called by different names by different scholars. Nida (1964) calls it the ‘science of translation’; Goffin (in Baker, 1998) calls it ‘Translatology’. Holmes (1970) has given it a widely acclaimed name of “Translation studies”.

Earlier, the term was restricted to literary translation mainly with the intention of cross-cultural understanding. But now it covers the range of literary and non-literary translation, interpretation, dubbing and sub-titling under its purview. It was also considered an important component of teaching of languages, especially for foreign languages. Sanskrit, in India, is taught through translation.

Translation started with religious text. Even today, religious translation has the biggest market all over the world. Many translation bureaus, newspapers, Major Sanitya Academics, banking, law, technical and administrative areas are on the look out for good translators. Machine translation has opened many avenues. Today, in the era of globalization, thanks to the communication revolution, the world has shrunk to a global village. Distance is vanishing fast. Communication zoom has affected marketing and trade. There is a cut-throat competition to reach to the

grassroots levels. Global media is trying to woo the people who live in the remotest parts of the world. So, the focus is more on localization. The language barriers are breaking fast, as the media has adopted translation as a medium of communication. Television, computer and internet have entered every common household hence the latest information is just a click away. National Geographic and Discovery Channels, TV serials and foreign films are available through translation forms like dubbing and subtitling. Translation is rather a social necessity. No country is self-sufficient. Individual, social and necessity. No country is self-sufficient. Individual, social and political interdependence is inevitable for our survival. Translation can play a crucial role, especially in multilingual, multicultural scenario. It can act as an important tool for national integration.

Translation builds bridges between two languages and two cultures. It is an important medium of exposing us to the world literature as well as to the literature written in different languages. (Shasti, Pratima Dave, 2012, pp. 11-13). It is as a result of the aforementioned foregoing that this paper seeks to find out the extent to which translation as a linguistic factor among other factors could serve as a purveyor of the Igbo Worldview through the Igbo Oral Artiste music.

In this work we would adopt the method of explication of the keywords selected from this work, which will in turn serve as the theoretical framework and background of the work. To this light, these concepts will be identified, explained and analyzed according to the context that they will be employed in this work. Moreover, we will present the bio-data of the Igbo Oral Artiste, ‘Shower Promoter and Translate one of his songs intitled: “Ihe Akpụ hụrụ zaa Gari” into French.

Translation

Shastri, Pratima Dave (pp.3-5) describes translation in different shades of meaning according to different authors as follows: translation is a natural term used for a task where the meaning of the expressions in the language is turned into the meaning of another whether the medium is spoken, written or signed (Crytal, 1987).

Translation is probably the most complex type of event, yet produced in the evolution of the Cosmos (Richards, 1953).

Translation is transfer of thoughts and ideas from one language (source) to another (target), whether the language are in written or oral form, or whether the languages have established orthographies or do not have such standardization (Brislin, 1976).

Translation is reproducing the text of one language into another. It refers to reproducing the message (Nida, 1969).

Translation is substituting or replacement of message of one text into another. In translation, the form of the source language is replaced by the form of the target language (Catford, 1965).

Translation is conversion of meaningful utterances (Twenty and Hoemann, 1976).

Translation is not mere reconstruction (in the linguistic sense in TL) of source text but a production of a text in target setting, for a target purpose and target addresses in target circumstances (Vermeer, 1998).

To translate is to change into another language, retaining as much of the sense as one can (Smith, 1958).

Translation refers to studying the lexicon, grammatical structure and communication situation, and the cultural context of the source language text, analyzing it in order to determine its meaning and then transferring or restructuring this same meaning using the appropriate lexicon, grammatical structure and communication situation in the target or receptor language and its cultural context (Karunakaran and Jayakumar, 1988).

Translation is rendering of meaning (Newmark, 1981).

So, we see that translation is a multilayered and complex activity. It focuses on two languages – the source language (SL) and the target language (TL). The act is that of recording the encoded message, where the meaning component is very important. But, in reality, the act translation is complex because of the lack of total equivalence between two languages and two cultures.

Even in the sister languages like Marathi and Hindi in India, where the main culture is the same, translation from one into another is not easy. Though, it is a difficult task, it is not impossible because of the concept of ‘language universal’. Each language has words tense, and other aspects which make translation possible. Besides the concepts of ‘language universal’ that makes translation possible, the laws of translatability also make translation a reality.

Thus, in translating the song “‘The Akpū hūṛū zaa Gari” (Iwuoha, Emmanuel A. (2020: 97-98), which constitutes the corpus of this work, we shall look out for the natural equivalence of the meaning, in communicating its message to the audience concerned in French Language.

Purveyor

Oxford Advanced Learner's Dictionary of Current English defines the word purveyor as a person or company that supplies something (948). That is to say, something such as food, services or information to people. Translation in the context in which we have employed the term in this work is seen as a purveyor or the medium through which the Igbo Worldview is supplied or disseminated to non-Igbo speakers in the world such as the Anglophones and Francophones, through the songs of the Igbo Oral Artistes.

The terms, translation, worldview, Igbo oral artiste are bound together by the force holding the oral artiste and his cultural or traditional vision. The oral artiste is the one who uses his songs to advance the experiences of his people. Accordingly, he becomes the carrier of his people's vision or worldview since his songs relate to experiences and traditional orientations of his people. So, translation as a supplier of information, idea, thought, etc., of one language or the other from one place to another, remains the purveyor in transporting the ideology of the people.

The Igbo people who are located in Eastern part of Nigeria have a distinct culture. This distinctness is what the oral artiste tries to adumbrate in his art so as to portray the image of the Igbo society. Worldview is the belief, values, traditions, customs and experiences of the people, which remains the translation motif of this work.

Igbo Worldview

Various interpretations have been given to the concept of Igbo worldview by different Scholars. Elizabeth Isichei draws our attention to the idea of worldview as that conceived by a German missionary in Aboh in 1841 who described the Igbo worldview as profoundly religious. She records the German Missionary account in Aboh describing the Igbo people in their way as "a religious people" who are heard continually maintaining 'Ishuku' as God who does everything and a supreme being in many respects (24-25).

Similarly, Don Ohadike identifies with Isichei's Igbo religious worldview who he notes as well, the Igbo people's belief in a supreme god (Chukwu) that created all things and demands obedience. He observes religion as an integral part of Igbo life in which the Igbo religious belief is expressed even in the names, they give their children like "Amaogechukwu" – meaning God's time is not known, "Chukwukelu" – meaning, God created. Ohadike further states the Igbo belief in the

existence of “Ekwensu”, the equivalence of Satan whose pre-occupation is to lead people astray.

A.O.E. Animalu expresses the Igbo worldview in the Igbo people’s belief in the existence of a world of dualities, meaning that there is no absolute anything even in religion. There are several ways and not only one way to anything. Animalu buttresses his point with a dialogue between Bill Moyer and Chinua Achebe as published in Moyer’s “A World of Ideas” (333), in which Moyer demanded for Achebe’s explanation of the latter’s traditional proverb “wherever something stands, something else will stand beside it”. Achebe replied: It means that there is one way to anything”. He further adds that being brave is good but reminds us of the survival of the coward in most situations.

Considering “Aspects of traditional Igbo Thought” Gabriel Umezurike conceives the Igbo Worldview as the Igbo traditional concept of nature as it reflects the justification of the existence of a material thing. By this he means the purpose which any material things serves or the utility of such a thing to man. Umezurike establishes his point by citing Professor Emmanuel Obiechina as having observed as follows to affirm Umezurike’s point.

...the traditional Igbo worldview...implies a mystic utilitarian outlook on nature instead of an externalized appreciation of it in forms like landscape, beautiful flowers cascading water or the colours of the rainbow (42).

The point Umezurike establishes here is that the Igbo worldview of anything is not based on the external beauty but on the utility or desired value of such a material thing to the society or the people. On the note of the utilitarian outlook”, the traditional Igbo according to him, sees the beauty of a flower in relation to the purpose of the flower serves, that is its inner meaning.

Victor Chikezie Uchendu holds a people’s worldview and social structure as elements of their socio-cultural system. He states that worldview shapes social structure, body of rules governing society and provides “direction to its institution” (33). What Uchendu expresses here is for our comprehension is that the worldview of a given group of people is an important integral part of such people’s culture and cannot be detached from the people, hence culture in its totality is a people’s way of life.

From his own perspective, Emmanuel Nlenanya Onwu sees the significance of Igbo worldview in “understanding” the Igbo man and his identity, his vision and his mission in the world” (13). He sees the Igbo world perception and reality as religious and holistic because the world maintains a cyclical order like “seasons of the year, the sun, the moon and stars” and general events which repeat themselves interminably “mythic of eternal return” –Mircea Elide (1959).

Chinwe Nwoye perceives worldview as “how people perceive and explain their world, or the ways things are or change in their environment”. For her a people’s worldview as : What makes them establish theories about life and death, illness and misfortunes and the way to solve problems of human affliction.

Ikenga, K.E. Oraegbunam agrees to the fact of songs as one of the purveyors of Igbo value system. He identifies the Igbo people as occupying Anambra, Imo, Enugu, Ebonyi, Abia, Delta and Rivers States of Nigeria. Oraegbunam notes that the Igbo people’s romance with Western Culture has led much of Igbo Culture to wane. He agrees to Igbo anthropology harbouring belief in “supreme and unique” God ‘Chukwu’ (the Great Spirit). Chineke (the creator spirit), Osebulu uwa (the upholder/creator of the World), Ezechitoke (the spirit King Creator), Okasiakasi (the greatest being).

Oraegbunam notes the above listed names as some of the names addressed to God. He points as well to traditional Igbo people’s belief is lesser spirits and ancestors that lead them to Chukwu (God). Igbo worldview, he extends, equally “excludes a manifest anthropocentrism” “the view that man occupies the central position in any meaningful human activity including religion” Oraegbunam quotes Metuh as stating that “everything seems to get its bearing and significance from the position, meaning and end of a man. Life affirming character of Igbo Worldview is celebrated in rituals, festivals and ceremonies. In summary, Igbo Worldview is perceived in this work as the belief, values, traditions, customs and experiences of the people of the Igbo society.

In this work therefore, we will focus solely on translating the song by the oral artiste, laying emphasis on the analysis on how translation could serve as the purveyor of the Igbo worldview conveyed by the song of the Oral Artiste.

One distinct thing about oral tradition is the use of language through verbal method. The oral artiste who is a singer entertains and educates as he informs his audience during his performances. These performances by the

oral artistes are geared towards projecting the culture and tradition of their people. Through the displays of the oral artiste, the experiences of the people are expressed via the language code. Emurobome Idolor cites Agu (2010), highlighting the vital relationship which music has with language as the hallmark of African music performance. As the Igbo oral artiste sings his melody, the audience is entertained, informed and educated through the various poetic renditions which are drawn originally from their local sources.

The Igbo oral artiste is known and recognized through the work which he does in his society. The artiste possesses a special skill in his art which distinguishes him from other people within his society. The Igbo society and the people benefit from the oral artiste's art. The reason is that apart from identifying with their cultural heritage and the entertainment derived from the artiste's art. The reason is that apart from identifying with their cultural heritage and the entertainment derived from the artiste's renditions, the oral artiste attains his expected roles as a critic or singer. Jasper Onuekwusi concedes the above fact in the oral artiste's endeavours rituals, festivals and ceremonies. In Summary, Igbo Worldview is perceived in this work as the belief, values, traditions, customs and experiences of the people of the Igbo society.

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The relevance of the Igbo Oral Artistes makes the people see them as progenitors of the society. The oral artiste becomes the umbrella which protects the culture of his people apart from rendering poetic echoes (songs) which also frown at anti-social acts inherent in the society.

Meanwhile, the song "Ihe Akpu huru zaa gari" of the Igbo Aral Artiste would serve as the corpus of the translation exercise in this work.

Meki Nzewi holds the establishment of music as an artistic phenomenon which needs "human genius and the cultural relevance", in other that they give the music its social meaning (368). He adds that the music culture is considered as the "totality of musical sound, paraphernalia, presentation and usage typical of a definable geographical area (367).

Traditional poetry in Igbo language and oral literature is realized as songs. Igbo poetry rendered in song form expresses Igbo Worldview, thought and philosophy of life as R.M. Ekechukwu puts them on "nature and phenomena, persons, places and things, philosophy, politics, society and elegies" (vi).

T.U. Ubesie's philosophical poem on thing under the universe – "Ihe Uwa" (Things of the World) points to man's realization and appreciation of God's kindness to man on the latter's realization of the other side of what he has. Ubesie avers that it is only when the good and the ugly are juxtaposed that we can only appreciate the good done to us by our creator. It is only, when we lack or are in dire need that we appreciate God's abundant provision for us. Ubesie's poem, "Ihe Uwa" (43), establishes and rests on the dualistic (two sides) of life in existence on earth and appreciation of the value of our possessions (43-44).

Thus, the Igbo worldview expressed by the oral artiste in Igbo language is extended through translation beyond the limited Igbo speaking people who as well are made to appreciate the wisdom endowed with the Igbo and their philosophical capacity.

Performance

Nkem Okoh notes that the "beingness" of oral literature on performance. he stresses the indispensability of performance in oral

literature who could draws our attention to the modern African oral literature scholarship consideration of performance as synonymous with the discipline which demands performance in every conceptual study of it. He states the demand for performance from every artistes of field worker by the audience in every genre of oral literature. He advances reasons for such as being valid in orature to summon“resources” and “extra literally devices” (188). Nkem Okoh maintains that for the oral artiste, performance gives exciting means which lightnings the artistic impact of the redemptions 90 years that improvisational activities of the artiste when properly harness in a performance lingers in the mind of the audience than amateur presentation which is easily forgotten immediately in the mind of the audience.

Kofi Anyidoho holds the realization of the originality and form of any poetry through “the mood and cadences of the drums, and in the structure of song” that we meet face to face (383). Anyidoho states:

The representation of written poetry through the multiple media of African performance tradition holds great potential for overcoming the communication gap that has forced the poet, as a write, into an often celebrated but clearly marginalized position as a contemporary artiste (382).

Anyidoho opines that performance liberates poetry from the distancing effect of print technology. He sees the oral artiste as one who liberates poetry from the chains in which only few privileged literates can enjoy it for live performance where both the literate and illiterate can enjoy and appreciate it more.

So, in this work we see performance as a hup of oral literature and the avenue through which the oral artiste gets his creative work of art delivered to his target audience. The oral artiste cannot entertain the public with his art outside performance which he does either as a whole presenter or in group.

Bio-Data of Oral Artiste – Ernest Achike (a.k.a Amadi)

Late Ernest Achike Amadi was born in 1945 to the family of Late John Amadi Onyenasotibe in Umuduruebo Umuobasi Amaraku, in Isiala Mbanjo Local Government Area of Imo State of Nigeria. Ernest Amadi was

the second son of the mother who was a second wife to her husband late Chief Johnson Onyenasotibe.

Information gathered from Ernest Amadi's son Mr Nnadozie Amadi has it that, the late Ernest Amadi acquired only primary education. He grew up under the care of his father who was a peasant farmer. Ernest learnt the art of sewing and was a popular tailor in Amaraku market in Isiala Mbanu L.G.A. Imo State.

Nnadozie Amadi told the researcher that beside the tailoring work, Ernest loved singing. Being gifted with a good voice, he sang occasionally to entertain people, using whatever he could lay his Amadi later formed a traditional music band group with some young boys equally interested in music making. They bought traditional local music instruments with which they entertained people at gatherings. The band group was named "Amadi" and he performed at various ceremonies on invitations, Amadi being the lead vocalist.

Amadi's songs centered on both local and national experiences in Nigeria. The songs include those on the Nigerian Biafran Civil War of 1967-1970 and the 2012 flood disaster which hit some parts of Nigeria. The first music Album by Amadi titled "Amadi Ndo" was recorded by the "Reality Studio", Owerri. Amadi became more popular when he released this second music album, with the title "Aboki bu Hammer".

Late Ernest Achike Amadi was married to Mrs Ceclilia Egonachikwa Amadi and had eight children. He was a Christian of the Jehovah's Witness religious denomination. Ernest Amadi died on October 11, 2015 at the age of seventy years. (Iwuoha, Emmanuel A. 2020, pp.25-26).

Translation of the song work of "Achike Ernest (a.k.a Amadi)" into French. Amadi's songs considered for their expression of Igbo Worldview are titled:

1. Ihe Akpu hụrụ zaa garị
2. Eze onye agwala m
3. Amadi eriele ihe ekwe ọnụ

This work will however limit itself in the translation of the song "Ihe Akpu hụrụ zaa garị". This will be considered as the corpus of the translation seeking for the communication of the Igbo Worldview specifically.

Let's consider first of all the translation theory set aside for the above stated practice.

Eugene Nida's equivalence theory (1975)

Let us understand, the concept of equivalence refers to balancing both the sides of the equation. Translation is a linguistic activity, where the translator tries to find equivalence between two languages at the level of words and structures, and between two cultures. Since languages are structurally different from each other, finding equivalence at times is not only difficult but impossible too. So, there was a shift from transfer of linguistic structures to the transfer of message and meaning of the text.

Nida is the most important proponent of this theory of equivalence. He was more concerned with Bible translation. He was influenced by Chomsky's transformational generative grammar and Dell Hyme's concept of communicative competence. His theory is more pragmatic and communicative. Translation for him, is a process of findings, the closest natural equivalent of the message of the Source Language (SL) – First meaning and then in style in Receiving Language (RL). He does not believe in marching one set of surface structures to another surface structure. For him, finding equivalence in both formal and dynamic level is important. Translation, being a creative process, the translator has to handle the problems resultant due to the varieties of language or styles that may be considered effective and appropriate. His theory is discourse based and receptor focused. His biggest contribution is the principle of equivalence effect. He believes in two types of equivalence:

- Formal equivalence which refers to equivalence in form and content of SL which should match as closely as possible with that of RL.
- Dynamic equivalence which is based on the principle of equivalence effect. The same meaning should come out in the RL, and have the same impact on the RL reader. The focus here is on the naturalness of expression.

Therefore, in the work we will naturally consider the two types of Eugene Nida's equivalence theories: the formal equivalence and dynamic equivalence respectively, which hinge on equivalence in form and content of the SL, which should match as closely as possible with that of RL., as well as the principle of equivalence effect which deals with the same

meaning that came out in the RL and have the same impact on the RL, reader. The focus here is on the naturalness of expression.

This theory will enable us to tackle effectively the translation operation of the corpus of this work as well as transposing the equivalent meaning of the Igbo Worldview as originated by the Igbo Oral Artiste's sample song: "The Akpu huru zaa gari".

Igbo Version	French Version
Ihe Akpu huru zaa gari	1. La tracasserie que subit le manioc suite à son traitement en farine.
Ihe Akpu huru zaa gari	Les tracasseries que subit le manioc suite à son traitement en farine.
O shiri ike	5. Ce n'est pas facile.
Maka ibu nwoke adighi mfe	Car se conduire à un homme n'est pas une affaire facile.
Itorukwe agbogho, o dighi mfe	Grandir à une fille capable ce n'est pas une affaire facile.
Oge nne di ime	10. Lorsque la maman est enceinte.
Nne ewere ukwu	Maman se foule la hanche.
Ya ewere obi nye nwata ara	Elle se sert de la poitrine pour allaiter le nourrisson.
Nwatakiri etoo gawa uloakwukwo	L'enfant devient grand et il va à l'école.
O gachaa akwukwo, o nwete mmuta	15. Après son éducation, il acquiert la formation.
O bido itu lok oru oyibo	Il commence à tenter sa chance pour devenir fonctionnaire.
O ruchaa ulo o luwa nwanyi_____	Après qu'il construise sa propre maison et il 20. se marie à une femme.
Ihe Akpu huru zaa gari _____	Les tracasseries que subit le manioc suite à son traitement en farine.
O shiri ike	Ce n'est pas facile.
Ibu Govano, Iche na o di mfe?	Pour devenir un Gouverneur,

	croyez-vous 25.que c'est une affaire facile ?
Ịbụ Sinetọ I che na ọ di mfe?	Pour devenir un Sénateur, croyez-vous que c'est une affaire facile ?
Ịbụ machant, iche na ọ di mfe ?	Pour devenir un marchand croyez-vous que c'est une affaire facile ?
Ọ di ka egbe e ji ọnụ na-agba.	30. C'est comme un coup de feu à la bouche.
Mana ihe akpụ hụrụ zaa gari.	A vrai dire ce que subit le manioc pour devenir la farine.
Ọ shiri ike.	Ce n'est pas vraiment facile.
Ghezienu nti gere tori-	35. Donnez-moi tes oreilles et écoutez le conte.
Ka m gwa gi ije Akpụ na-aga.	Que je vous révèle les processus que subit le manioc.
A lọta n'ulo ekpechashia ya.	Arrivant à la maison on pelle le manioc.
E kpee ya mkpo saa ya mmiri.	40. On enlève la couverture et on la lave dans de l'eau
Gi hụogbe jia kpu y a añurịa.	On voit le tubercule du manioc, il se réjouit
Ya adi hapị na ya sara ahụ.	Il se l'air content pour s'être lavé
A gbaa n'akpa keshie akpa ọnụ.	On le met dans un sac tout en nouant sa 45.bouche.
E bụrụ ye gaa n'injin akwọọ ya.	On l'apporte à une machine à aiguiser,
Ọbara waiti ka akpụ na-agba.	Le manioc répand les globules blancs
À kwọchaa ya, a gbaa n'ime akpa.	Après l'avoir aiguisé on l'emballé dans un sac.
À kpọta ụmụokorobia kewe Akpụ obi anọ.	On emmène quatre garçons vigoureux.
Ha ewere ụdọ bịa kewe Akpụ.	Ils apportent une corde et ils commencent à nouer le manioc.
Anwu na-acha ya ebe ahụ.	Le soleil le fait sécher là-bas.
Ya noga ruo abali ato m'obu anọ.	On le laisse pour trois ou quatre jours.
A topee ya bịa rirịa ya.	On le fait ouvrir et tamiser.

Akpụ anọrọ pisis biriz abịa.	Le manioc reste en morceau et le coup de vent souffle.
Ya anụria.	Il se réjouit
Mana Agbada nọ n'aga eche.	Mais, le pot à frire est à la côté en l'attendant.
Ebulite akpụ awiiga ya n'agbada.	On soulève le manioc en le déversant dans le pot à fr5re.
A tọnuo akpụ ova ya akpọọ.	On vire le manioc jusqu'à ce qu'il devienne sec.
To bii a man adigi mfe	Se conduire à un homme n'est une affaire facile.
Gi mara na o shiri ike	Vous savez que ce n'est pas une affaire facile.
Ihe Akpụ huru zaa gari	Les tracasseries que subit le manioc suite à son traitement en farine.
O shiri ike	Ce n'est pas facile.

**Analysis of the translated version of the song
"Ihe Akpụ huru zaa gari" into French stating the relevance of the Igbo
Worldview conveyed in the song**

“Les tracasseries que subit le manioc suite à son traitement en manioc” as translated into French, describes in English “what cassava passed through to become gari”. The worldview conveyed in the song and disseminated to the French-speaking Igbo nationals in the world and beyond is that, it is not easy to attain or achieve a reasonable position or status in life. In other words, it is not easy to be a man. To be a man means to survive and triumph over some harsh conditions in life. Man passes through some harsh conditions in life in order to stand firmly. The uneasy road which human beings undergo in their travail through life is equally captured by Jimmy Cliff in his song titled: “Hard Road to Travel”. In the song Jimmy Cliff teaches that success in life requires hard labour, courage and endurance.

The song “Ihe Akpụ huru zaa gari” that we have already mentioned translated as “les tracasseries que subit le manioc suite à son traitement en farine” in French, is a metaphoric title for man and the ordeal which he goes through before he stands on his feet which do notes the obstacle of life that man has to surmount before succeeding in life are compared to the

travailing process cassava passes through to become gari. It is also stand for every meaningful undertaking or endeavour by anyone that is not achieved without pains or some troubles. Ola Rotimi recognizes the uneasy nature of human life and the struggle of man begins at birth (prologue to “The Gods are not to Blame”)

The translated version of the oral artiste’s song into French takes the non Igbo/French speaking audience through the story of the processes underwent by cassava before it became gari.

The cassava is uprooted from the farm, / “on déracine le manioc de la ferme”. Thereafter the proceed is packed in bags which are tied on sticks with ropes and left for days to dry up./ “ on le met dans un sac en nouant sa bouche”, on emmène quatre garçons vigoureux, ils apportent une corde et ils commencent à nouer le manioc”.

«On le laisse pour trois ou quatre jours». It is then sieved and fried in a garri frying pot on fire to dry up properly and is realized as garri which is served. “On le fait ouvrir et tamiser”. “On soulève le manioc en le déversant dans le pot à frire”, “On vire le manioc jusqu’à ce qu’il devienne sec».

In like manner, man’s journey on earth starts with his birth as a baby by his mother. This is succinctly portrayed in French in line 10 as, “lorsque maman est enceinte, maman se foule la hanche pour accoucher», who breast feeds and nurses him as a child. F. “Elle se sert de la poitrine pour allaiter la nourrisson”(lines 12 and 13). At the appropriate age the child is sent to school to acquire education and knowledge to any possible level. F. “L’Enfant devient grand et il va à l’école”(line 14). “Après son éducation, il acquiert la formation (line 15). “After his education, he either engages in a meaningful trade or secures a paid job from which he earns his leaving. F “Il commence à tenter sa chance pour devenir fonctionnaire (lines 16 and 17)». As a mature person, the man gets married, builds his own house and procreates and raises children to take his place after him. F. “Il bâtit la maison et il se marie à une femme(lines 18 and 19)”. Obi Egbuna concedes the essence of procreation in life to be for existence of a separate continuation of the parents’ specie (91). Without procreation the human specie will terminate.

“Farine”, translated as “garri” in this work which is end product of cassava, is equated to “man” who never had it easy, travelled through a rough and hard road to attain the status of manhood. The artiste uses the song “The Akpu huru zaa Gari, translated in French as “Les tracasseries que subit le manioc suite à son traitement en farine » (What cassava passed

through to become garri) to admonish people to be up and doing. The road through life is not all that friendly and so one has to strive and struggle to survive. The Christian gospel music artistes Brothers Emmanuel and Lazarus of the “Voice of the Cross” gospel band buttress the oral artiste’s Igbo worldview of uneasy road in life, in their Christian song titled “Is not an easy Road” which was rendered in the 70s.

Translation as a purveyor of the Igbo Worldview to non-Igbo French-speaking originated by the oral artiste in this work, also reflects on man’s route through life comparable to the process passed by cassava to become garri. The song in focus “Ihe Akpụ hụrụ zaa garị” translated in French as “Les tracasseries que subit le manioc suite à son traitement en farine», is applied here in an allegorical sense. J.A. Cuddon explains allegory as “a story or image with several layers of meaning: behind the literal or surface meaning lies one or more secondary meaning of varying degrees of complexity (21). Cuddon adds that an allegory is viewed sometimes as an extended metaphor. The artiste in his song cites the positions of the Governors, Senators and Merchants as those not easily attained in life. Lines 17, 18 and 19 of the song buttress the above point:

- Igbo:** Ibu Gọvanọ, iche na o di na mfe? L 18
French: Pour devenir Gouverneur, croyez-vous que c’est une affaire facile ?
- Igbo :** Ibu sinetọ Iche na ọdị mfe ?
French : Pour devenir Sénateur, croyez-vous que c’est une affaire facile ? L 19
- Igbo :** Ibu Machant iche na ọdị mfe ?
French : Pour devenir Marchant, croyez-vous que c’est une affaire facile ?

The above-mentioned enviable positions stated by the artiste are not attained by sudden flight. The singer summarizes his points in the song in line 16.

- Igbo:** ịbụ nwoke adịghị mfe?
French: Se conduire à un homme n’est pas une affaire facile. L 20

The title of the song «Ihe Akpụ hụrụ zaa garị, translated in French as “Les tracasseries que subit le manioc suite à son traitement en farine», is a metaphoric expression of the uneasiness in man’s ways to success in life, George Awoonor Williams affirms the above fact in his poem, “songs of

sorrow” where he states that the firewood of this world is for only people that can take heart and for this reason it is not everybody that gathers it (73). Awoonor’s statement buttresses the theme of the song; success in life is achieved only through hard work, courage and perseverance. There is no easy road to success. The artiste states this point clearly in line sixteen line of the song as we have earlier stated.

The singer concludes all about being a man as being hard, difficult and not easy, this point is made clear in the statement repeated severally in the song.

Igbo: Oshiri Ike
French: Ce n’est pas facile L 21

From the song we deduce that the road to success or excellence is not easy. This is the Igbo Worldview originated by the artiste and portrayed through translation into French. The above view expressed by Awoonor is reiterated in line 16 of the song which we have earlier highlighted in this work.

The artiste thus uses the song to teach and encourage hard work and discourage and decry laziness. The singer in this song aspires to instill in the mind of the Igbo/Francophone audience that the road to greatness is rough and tough. This is the functional service expected of a literary artiste to the society. In his verdict literature, A.C. Bhaktiveta Swami Prabhupada asserts that:

Service is the constant companion of the living
being and the rendering of service is the external
religion of the living being (27).

Translation as a purveyor of Igbo Worldview helps us to ascertain how the oral artiste uses his songs to render his social service to humanity, to justify the essence of his art Kwawisi Tekpetey holds the society value of literature to be on the effectiveness of literary commitment assessed by artiste perception of the message which the literary work has for the audience.

The artiste explores the Igbo philosophy of hard work as the only pathway to greatness. The song makes it clear that it is through the process of surmounting the difficulties associated with life, that greatness is achieved. This is the Igbo Worldview conveyed by the song through translation to non Igbo speakers as well as Francophone /Igbo audience.

Conclusion

This work dwelt on translation as a purveyor of the Igbo Worldview through the Igbo Oral Artiste and the extent to which the people's worldview through his songs in music could be disseminated to non Igbo speakers as well as francophone/ Igbo audience in the world.

It also proved how the Igbo Worldview portrayed by the Igbo Oral Artiste could to a larger extent establish the fact that the Igbo Oral Artiste has a message, information and something significant to put across to his audience beyond Igbo land, through translation into French of one of the Igbo Oral Artiste's song, "Ihe Akpu hụrụ zaa gari", composed by late Amadi. This has however buttressed the fact that translation could serve as a purveyor of the Igbo Worldview through the songs of the Igbo Oral Artistes.

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