SECOND WORLD BLACK AND AFRICAN FESTIVAL OF ARTS AND CULTURE

LAGOS, NIGERIA

15 JANUARY - 12 FEBRUARY, 1977

COLLOQUIUM

MAIN THEME: BLACK CIVILIZATION AND EDUCATION

SUB-THEME: BLACK CIVILIZATION AND AFRICAN LANGUAGES

THE EXPRESSIVENESS OF AFRICAN LANGUAGES: THE CASE OF YORUBA

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English original

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The purpose of this paper is to place on record at this Colloquium the main facts on the expressiveness of the Yoruba language, as part of the exercise of expounding the qualities and potentialities of African languages at this Second World Black and African Festival of Arts and Culture.

Our starting point is the injustice done to the expressiveness of the Yoruba language by the educated Yoruba today. The injustice is done when educated Yoruba boys and girls, men and women, speak in this language which is their mother tongue. They then mix several English words with virtually every utterance, thus giving the impression that the Yoruba language is not adequately expressive. This impression is a wrong impression and it constitutes injustice to the expressiveness of the Yoruba language. A pseudo-classic example of their utterances in Yoruba-cum-English is the following sentence:

Nigbati mo consider gbogbo circumstances t’6 surround case naa, mo conclude pé magistrate yen wà biased against client mi nž, for sure.

Such a sentence suggests to the foreigner that the Yoruba language probably lacks appropriate equivalents for 'consider', 'circumstances', 'magistrate', 'biased', 'against', 'client' and 'for sure'. Whereas the truth of the matter is that the Yoruba
language has appropriate equivalent expressions for all these, but that the average educated Yoruba person does not take the trouble to learn these equivalents and use them. He speaks his mother tongue carelessly, committing howlers in it with abandon.

I will now proceed to demonstrate the expressiveness of the Yoruba language by illustrating, in the language, the following:

(a) expression of emotions;
(b) expression of thoughts and ideas;
(c) expression of points of view (opinions);
(d) scientific and technological vocabulary.

**EXPRESSION OF EMOTIONS in the Yoruba Language:**

There is a super-abundant vocabulary in the Yoruba language for the expression of emotions. The illustration in this paper is confined to seven principal emotions: Sympathy (Fellow-feeling); Wonder; Fear; Anger; Amusement; Disgust; Eros (Romantic Love).

1. **Sympathy (Fellow-feeling):** Greetings in the Yoruba language are an excellent indicator of the expressiveness of the language with regard to fellow-feeling. The Yoruba have a distinct greeting for every distinct occasion. The word "kòf" is almost invariably employed at the start of each greeting utterance. This is why

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1 In good Yoruba, the sentence would be rendered as follows:
Nígbáti mo wọ bí gbogbo ọrọ ejọ nǹkan ti lọ, mo wáá gba pé adájọ yẹn ti pinnu tèlètèlè láti dé ẹlẹjọ ni lèbi; ọjọ dájú.
some other peoples called them the "A kó people" in the eighteenth and nineteenth centuries.

For merely passing the time of day with someone, there are the following greetings:

(a) K'áñářy ! = Good morning!
(b) ŗ k'áñářy!

Version (a) further expresses the fact that the addressee is younger than the speaker or that both are of about the same age. Version (b) further expresses the fact that the addressee is older than or superior to the speaker.

(a) Kú iyáñta ! = I greet you at this time of forenoon.
(b) ŗ kú iyáñta !

K'áñán ! = Good day! Good afternoon!
Ř k'áñán !

Kú írplé ! = I greet you at this time of early evening before nightfall.
Ř kú írplé !

K'dáñé ! = I greet you at this time of evening after nightfall.
Ř k'dáñé !

K'dáisín ! = I greet you at this time of night when you are keeping a vigil whereas it is bedtime.
Ř kú áisín !

For expressing condolence to someone, there is a special greeting for each type of sorrow. If A accidentally treads on B's foot, A may say, "Ř pělé. Ř jwò 0. Ššësi ni. Ř mà b'mnu".
I greet you. Please forgive me. It was by mistake. Please don't be annoyed.

If a married couple have just lost an infant, they will be greeted with utterances such as "Ẽ kí ìrójú. Omi l'ó dànhù, akègbè b fó. Ògòrun yió f'ọmọ rere rópó. Ògòrun yió mű ìyì tì yió példù wá wá." I greet you as you bear your loss. The water is spilt but the gourd is still intact. Cheer up. God shall give you a good child as a substitute. God shall bring you a child that will stay with us.

If a family is bereft of a young man or woman, the members are greeted with expressions such as, "Ẽ kí ìrójú. Ẹ kí àt höǹkú. Ògòdùmarè yió dàwọ ikà bẹ̀ọ̀ dùró làànìn wa o. Ògòrun yió foríjí bẹkú; yió sì dě́lẹ̀ fún un o". I greet you as you bear your loss.

If death has just taken away, from a family, a middle-aged man or woman whilst aged persons are still alive in the family, the condolence expressed to the bereaved is couched in words such as "Ẽ kí ìrójú. Òjọ́ dà jìnnà sírà o. Ògòrun yió gbé bẹkú sì aféfẹ́ rere. Èhin rẹ́ yió dara. Ògòrun kò ní fẹ́ ẹ́ ní hàkífa o." I greet you as you miss the dear departed. Dates of deaths for those left behind shall be widely staggered. God shall put the deceased in a good abode in heaven. The family's experiences after
his death shall be good. God shall prevent his death from being a ring in a chain."

Now, if it is an old man or woman that a family has lost, the greetings to the young people in the family amount to congratulations and benediction. They are told: "Hooray! The life behind is over. If the child dies, the heart is broken. If life is over, then life is over. Father (Mother) is going to return. God will forgive the deceased. His journey to the place he is heading shall be good. The family affairs he is leaving behind on earth shall not suffer regress. I greet you as you look after the house in the old one's absence pending his (her) return. God shall forgive the deceased. His journey's destination to which he is heading shall be good. The family affairs he is leaving behind on earth shall not suffer regress. I greet you as you spend much money on this occasion. The dear departed father (mother) shall surely return to the family by reincarnation."

2. Wonder: Yoruba invocations to the Supreme Being are a ready illustration of the expressiveness of the Yoruba language with regard to the emotion of wonder. The following is a typical pile of vocatives used in addressing God in prayer:

\[\text{Elèdà, Olójọ-úní.}\quad \text{[Creator, Owner of this day]}\\
\text{Ọbà-Ọrun.}\quad \text{[King who dwells in the heavens]}\\
\text{Ọgá-bgo.}\quad \text{[Master in resplendence]}\\
\text{Aitérẹrẹkáyé.}\quad \text{[Whose Being spreads over all the earth]}\\
\text{Ọbà ti dándándan ṣe kí fí sè lọ.}\quad \text{[King whose Commands never fail]}\]
Alṣdālāše, Ḟba Ḟdumārē. /Possessor of the fiat for all your proposals, King of superlative attributes.\\

Alṣwifilēse, Ḟba Asēkanmākh. /Who alone can fulfil your promises without fail, King whose works are done to perfection.\\

Ḡba Ḟirī, Ḟba Ḟīkī, Ḟba títi láf. /King invisible, King immortal, King for ever.\\

Aṣìnūrōde Oltmōōkān. /Who sees both the inside and outside of man. Discerner of human thoughts.\\

Uyīgyigī Ḟta Alkī /The Mighty One, Immovable Rock.\\

Ḡba Mīmś, Aṣ̀dlāfunkun Ḟkē. /Pure King, Dweller above clothed in white robes.\\

Qlōwọgbọgbọgbọgbọ ti f o yọ 'mọ Ṣẹ l'ọfīn. /Long handed Being who easily rescues His children even from an abyss.\\

At this juncture, I consider it useful to compare the expressiveness of the English language with that of Yoruba, in respect of emotions. I supply hereunder, therefore, a passage from Harrer’s travel book Seven Years in Tibet¹ and I then proceed to show that in the Yoruba language it can be thoroughly and beautifully translated.

¹H. Harrer: Seven Years in Tibet, Pan Books Ltd., 1956, pp.54-55.
The country through which we had been travelling for days had an original beauty. The wide plains were diversified by stretches of hilly country with low passes. We often had to wade through swift-running ice-cold burns, but the weather was mainly fine and warm. It was long since we had seen a glacier, but as we were approaching the caravanserai at Barka, a chain of glaciers gleaming in the sunshine came into view. The landscape was dominated by the 25,000-foot peak of Gurla Mandhata; less striking, but more famous, was the sacred Mount Kailas, 3,000 feet lower, which stands in majestic isolation apart from the Himalayas range. When we first caught sight of it our Tibetans prostrated themselves and prayed. For Buddhists and Hindus, this mountain is the home of their gods and the dearest wish of all the pious is to visit it as pilgrims once in their lives. The faithful often travel thousands of miles to reach it and spend years on the pilgrimage.

For two whole days we had the glaciers to look at. We mountaineers were more strongly attracted to the majestic Gurla Mandhata, mirrored in the waters of Lake Manasarovar, than by the sacred mountain. We pitched our tents on the shore of the lake and feasted our eyes on the indescribably beautiful picture of this tremendous mountain, which seemed to grow out of the lake. This is certainly one of the loveliest spots on earth.
Igberiko t'a ti alakọjá fun ojọ púpú yii ni ewa arabara.
Ladarin awon pẹtẹlẹ t'ọ lọ salalu, a ri awon oke nihin ati léhun pẹlu awon alafo melọkan, t'ọ sunmọ pẹtẹlẹ ti awon ẹrọ le gbẹ kojá. Ìpìlpọ̀ n'igbà t'a ni lati fi ẹsẹ wọ omi odo sọtọ, omi ti nṣẹlẹ yịnyị, t'ọ sì tutu bii yiniin; ọgbọn ọ fẹrẹ jẹ igbà gbogbo ni ojú-ọjọ dara gan-an, t'oobùn ọrọ, t'ọorù sì mi. Ọ ti pẹ t'ọ ti ri ọdọ-olùmidídì gbẹhin, ọgbọn b'ọ ti fẹrẹ de ịle-erb t'ọ wà ni ilü ti njé Barka, a ri ìpìlpọ̀ òdọ-olùmidídì ti nwa ọ ara kan'ra ti ẹpapẹ wọn sì dà bi ilẹkẹ-ọrùn; nwa niko mona nini oobùn. Ohun t'ọ hàn ẹdàgbà ẹdàgbà ni gbogbo igberiko nibe ni oke ọ-ọ-ọ-ọ kan ti njé Gurla Mandhata, ti giga rẹ jẹ ẹsẹ-bata ọgbẹrun mejiọgbọn. Nibe náà l'a gbé ri oke ti njé Kailas, ti nwa nbo, ti giga rẹ fi ẹgbẹdọgún ẹsẹ-bata dìn sì ti iṣaaju, t'ọ sì dórọ bi ọba l'ayẹ otọ jìnnà sì awọn alaṣọpọ oke jẹkùkùrẹ sì njé Himaláya. Gbàra t'ọ a kọkọ f'ọjú kan sìn, awon Tibẹtani ti mba wa riin ṣẹbále gbala naa nwn sì gbadira. Awọn elesin Buridà ạti awọn Hindu ni igbàgbọ pé inú oke yii l'awọn ọrọ ti wọ ọgbẹ; ohun t'ọ sì jẹ ọni yẹn pataki julo fun gbogbo awọn olufọkansin nini wọn ni ki nwa ọ sì lọdọ bi ọba ni nla ọgbọn ní ọgbẹsí aiyẹ wọn. Awọn olufọkansin náa sẹẹbi maa kìrín irin-ẹjọ ọgbọgbọrun mài ní nwa ọ tó dẹ ibi, nwa a sí sẹ ọdún méjì tabi mọta tabi jù bẹọ lọ lọrù irin-ẹjọ wọn.

Fún ojọ méjì gbáko, à sí ọrù awọn ọdọ olùmidídì náà. Òkan awa gbe gbe oke fà giddigidi sì oke ti njé Gurla Mandhata yen, bi ọ ti dórọ bi ọba, ti ọjọjọ rẹ sì hàn nini omi adágún ti njé Manasarofa. Òkan wa ko fi bẹẹ fà sì oke ti nwa nbo yen. A pa ọgbọ wa seti bẹẹ adágún náà, a sì fi awọn ọna nla yii, awọn t'ọ dara t'ọ kọmbìn, t'ọ da bi-ẹni-pé inú adágún yen l'ọ ti hù jàde, a fi ṣe onje ajéṣẹrun fun ojú wa. Láṣaníànì, biyi jẹ ọkan nínú awọn ibi t'ọ léwà julo lọrù ilẹ aiyẹ.
3. **Fear:** I will illustrate the verbal expression of fear in Yoruba by translating the following excerpt from Shakespeare's *Hamlet*.

**Marcellus:** Horatio says 'tis but our fantasy,
And will not let belief take hold of him,
Touching this dreaded sight, twice seen of us.

**Horatio:** ............. it harrows me with fear and wonder.

**Barnado:** How now Horatio? you tremble and look pale:
Is not this something more than fantasy?
What think you on't?

**Horatio:** Before my God, I might not this believe
Without the sensible and true avouch
Of mine own eyes.

**Marcellus:** Thus twice before, and jump at this dead hour
With martial stalk, hath he gone by our watch.

**Horatio:** In what particular thought to work, I know not:
But in the gross and scope of my opinion,
This bodes some strange eruption to our State.

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¹Act I sc.1.
Marcellus: Horoṣib ni a kàn ṣagirànhràn ni.
Ko si gbà pìn-in gbọ.
Nimi gbogbo ohun t'a wi
Nipa ẹnnọ yii t'a ti f'oju wa ri leṣemeji.

Horatio: .......... Ki-h-la! Èyi mà bà 'nílà leṣu o.
Idi mi ti d'omi tán.

Barnado: Horoṣib, ẹsọ l'Ọsọ báyìì?
Mọ l'ọ ngbọn ẹpẹ, t'oju rẹ sì ri fuwọfuwo.
Njọ èyi ki ko jọ jọran?
Kil'o ri?

Horatio: Olọsun rí mi, Ḥọ ko lẹ gb'ọyi gbọ
Afi nisisiyi ti mo ti f'oju ara mi ri i
Gbàngba-gbà-h-gbà, lási tabitàbi.

Marcellus: Báyìì gan-an, leṣemeji, l'ahjín dündün
L'ọ f'ẹsẹ rín bi olóọgun kojá legbẹ wa
B'a ti nṣ'álẹsun ẹsọ níhin.

Horatio: Ngọ mọ'ọn tì mo lè túnjẹ elẹyìì sì gan-an.
Ṣẹgbọn ibi tì mo lè f'ori rẹ tì sì sá ni pé
Apọẹrẹ l'ẹyi pé ọrúkẹrùdù t'a ì rí'ńọẹ rí
Yìọ ẹlẹ ni 'lù wa lẹẹpẹ jọjọ.
4. **Anger:** This emotion is given verbal expression in Yoruba in a multitude of abusive terms, many of which are unprintable. For the purpose of this paper, I have chosen an excerpt from a short story captioned 'Nothing so sweet' written by Phebean Itayemi.

Some time later, when Esô appeared at the door of the room, the two women rose to go. I said that they should not go, and that if Esô came near me I should kill myself. I told Esô that he was getting into trouble by not letting me go with my parents, and sooner or later I would have the law on him for kidnapping me. Was not that enough trouble for him? I asked. Then I swore by the god of war, whom Esô worshipped, that I would kill myself if he did not leave me alone and go away. The women still stood in the room, listening.

"If the girl is giving trouble, two of us can come and help you subdue her," said one of Esô's kinsmen, showing his face at the door.

I felt hot all over. There I was, standing, looking defiantly at Esô, with two women and a man looking on.

"Why don't you want to be my wife?" Esô asked me in a conciliatory tone. "I am rich, and I can give you anything you want."

"I do not want your riches. I don't want to be your wife. Do you not yet have enough without me?"
"Oh! but come," he said a trifle impatiently. "You're mine, you know. Your parents gave you to me and received a large sum as a dowry from me. If I let you go, where will they get the money to repay me?"

"I don't know and I don't care," I said. He moved nearer.

"I tell you again, that if you come nearer, I will kill myself, and you will be tried and hanged for murder." I said violently. "Better let me go," I said more quietly. "You know that European missionary who came to our school last year? He and his wife, a doctor, made friends with me. I have written letters to them and they know all about you. They said if ever I was in trouble I was to let them know, wherever they were. If you keep me here, sooner or later they will come and help me get you into trouble for kidnapping me. Do you know that in Lagos and places where Europeans are, people are not allowed to take wives by force?"

Kò pé lèshinnà tà ìgò èyòù l'ènu-ðùà yààrà nàà, tà àwùn obìnrin mèjìèjì sì dììì tà àwùn l'èwùn ìlà. Mo ní kí àwùn ò má lò àtì pé bí ìgò bá sùnmọ mí pèrè níṣe ni ng ò p'ara mi. Mo đènu kò ìgò mó sì wí fún u pé òrán l'ò níà pé kò jè kí ng bà àwùn óbí mi lò. Mo ní ò yì ni, ò pé ni, ng ò jè k'èwùn ọlọpà ò wá mi u fún ejè pé ò gbé mí sàlò bìi gbọmọgbọmọ. Mo bí i pé ò lèjììgbìn ìyàìn-ùn kò tìí tò fún u ni.

Mo wá f'ògun bára pé ng ò gbé nkan jè bí kò bá fi mí sìlè k'ò sì màa bá tìrẹ lò. Àwùn obìnrin ìfììkan sì dúró lójúkánnà níìì yààrà níbẹ, àwùn ntilési ìrọ̀ mí.
Mo gbọ bi ọkunrin kan lara awọn ẹbi ọsọ se wọn l'ẹnu-ọna pe,
"Mo gbọ bi ọkunrin kan lara awọn ẹbi ọsọ se wọn l'ẹnu-ọna pe, 
Lọṣẹkẹsẹ gbogbo ara mi gbọná bi ajere. Mo dürọ gan-gan-gan, 
ọụ ụrụ ọpọ, mo sì s'èlèya gbààgbà sì ọsọ. Obinrin méjì ati ọkunrin kan ní 'ẹwọ ran wa. 
Ọsọ wá f'ohún ọrùmọlẹ bá ni șọrọ. Ō ni .
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Mo gbọ bi ọkunrin kan lara awọn ẹbi ọsọ se wọn l'ẹnu-ọna pe, 
Mo gbọ bi ọkunrin kan lara awọn ę
5. **Amusement:** For giving amusement in the Yoruba language, there is ample provision of appropriate vocabulary. A funny incident can be reported in full detail in the language without any loss of points. Here is a humorous passage from Jèbòdà’s novel *Olówọláiyem*[^1]

Lèhin ti ọga mi jade, emi na gbe onjẹ kale lati jẹ. Ki ng to bu okèlé kan mo tun ranti bi ẹsẹ awọn ọga mi ti dara to. Mo fi onjẹ mi silẹ mo ọpọ si inu yara, mo gbe ẹsẹ ọga mi, mo tun nwo o bi o ti dara to. Bi mo si ti nyẹ ẹ wo, ng ko mọ igbati mo tu u ti emi nà bu u sara ti mo si nyẹ ara mi wo ninu digi. Ọga mi ni iwa kan ti mo fi nmọ bi o ba mbẹ. Bi ko ba sufẹ, yio kòrin, bi ko ba kòrin yio me fi ẹnu lu ilu. Bi mo ti nwo ara mi bi ẹsẹ na yẹ mi tabi ko yẹ mi, ni mo ẹgbẹ ti ọga mi nsufẹ bẹ. Ẹru ba mi bi ẹni pe ki ilẹ la ẹnu ki o gbe mi mi. Mo yara bẹ ẹnu ẹnu mi mo sa gba ẹna yara ki nyara ka a ki o to wọle ba mi ni idi rẹ. Bi mo ti nsarẹ ẹpọ, Ṣẹpo ọgẹẹ ilọsiwaju ti mo ji jẹ ki nto bu onjẹ yẹ mi ẹgbẹ, mo fi ori na tabili ti mo gbe onjẹ le, awo ọgbẹ re lati ori tabili o da le mi lori, o si ba aṣibẹda ọga mi jẹ baṣabọṣa. Bi mo si ti didọ ti mo nyẹ ẹ wo, ni ọga mi wọle de; ki ng to la ẹnu ẹgbẹ o ti fun mi ni igbaju alù. O ki ọgbẹ naa, o na mi bi ẹnipe ki nku, o ta mi ni ipa titara-titara - wo o, bi o ba ri ada ni ọjọ na yio bẹ mi l'ori ni. Ọran na dun u wọ egungun nitori ko tilẹ ẹgbẹ o yẹ. Àjẹrẹ ti ọgbẹ, ọkun pa ẹlẹri. Emi na nkigbe lohun rara pe 'ara ile, ero ẹna ẹ gba mi ọ - ẹ jẹwọ̣ gba mi o; mo ti ku, a-a-ẹ nwo mi ni, ẹ gba mi o.' Ng ko tilẹ ri ẹnikan. Emi pẹlu ọga mi nja ijakadi; nigbati mo si jàjà ja ajabọ, ori ni mo fi rin jade. Emi na duro si okere, mo nwo ọga mi; oju rẹ pọn bi ẹyin ina, a i inu bi ọga mi ni ọjọ Ọjọ.

The passage in English

After my master had gone out, I placed my own meal on the table to eat. Before I took one morsel I again recollected how nice my master’s new robe was. So I left my meal untouched, went into the bedroom, took my master’s new robe and again feasted my eyes on its splendour. And as I was looking at it, I absent minde unfolded it and wore it; then I started to scrutinize myself as I appeared in a mirror. Now my master had a certain habit by which I used to know of his approaching the house from an outing. He would either whistle or sing or drum beats with his lips. As I was sizing up my appearance in the dress, to decide whether or not it fitted me, I heard my master’s whistling. I took fright. I wished the floor would open and swallow me up. I quickly took off the robe, ran towards the bedroom with a view to quickly folding it up there and completing the job before my master entered the apartment. As I was running along, I slipped all of a sudden on the skin of the banana I had stolen and eaten before fetching my meal. I fell headlong against the dining table, the plate containing the stew and vegetable soup was pushed off the table and the contents were poured over my head, consequently staining my master’s new agbáda robe very badly. It was as I got up and started to examine the robe that my master came in. Before I could say a word, he had given me innumerable slaps on the face. He got hold of a whip and flogged me repeatedly as if intent on killing me. He kicked me furiously— I tell you if he had got hold of a cutlass then he would have beheaded me. The matter cut
him deep right own to the bones; it was really unspeakable. Whilst tomorrow is the date fixed for a suit, a leopard has killed the key witness today. I for my part started to shout earnestly, "Inmates and passersby, please rescue me — please rescue me; I am virtually dead. Alas! Don't just make a spectacle of me. Please save me."

I saw not a soul. My master and I engaged in a wrestling match. When I managed to free myself from his grip, I scrambled out of the house on my head. I stood at a distance and from there gazed at my master. His eyes were bloodshot, red as live coals of fire. Indeed! My master really got angry on that day.

6. Disgust: In illustrating the expression of disgust in the Yoruba language, I wish to revert to the use of translation. I have chosen a passage from Jonathan Swift's novel *Gulliver's Travels*.

These odious animals called Yahoos were absolute brutes. I once caught a young male about three years old, and endeavoured by all marks of tenderness to make it quiet; but the little imp fell a-squalling and scratching and biting with such violence, that I was forced to let it go.

1 From "A Voyage to the Houymhnmns", Chapter VIII
I observed that the young animal's flesh smelled very rank, and the stink was somewhat between a weasel and a fox, but much more disagreeable. While I held the odious vermin in my hands, it voided its filthy excrements of a yellow liquid substance all over my clothes, but by good fortune there was a small brook hard by, where I washed myself as clean as I could.

By what I could discover, the Yahoos appear to be the most unteachable of all animals, their capacities never reaching higher than to draw or carry burdens. Yet I am of the opinion that this defect arises chiefly from a perverse, restive disposition. For they are cunning, malicious, treacherous and revengeful. They are strong and hardy, but of a cowardly spirit, and by consequence insolent, abject, and cruel. It is remarkable that the red-haired of both sexes are more libidinous and mischievous than the rest, whom yet they much exceed in strength and activity.

The passage in Yoruba

Awọn ọranko ọpọṣẹ́fọ́ ẹ̀yí ẹ̀kọ́ Yahu ọ̀fò ẹ̀yí lára pàtàpàta, ọlọ gbọ́rọ-àmá-àmọ̀bọ́ọ́ si ni awọn bámúbámú. Ọ̀rẹ̀ Yahu kan gbé; ẹ̀kọ́ ni; ọdún orí ẹ̀kọ̀ ko jù mọta tâbí bẹ̀ẹ̀ lọ. Mo kẹ̀ ẹ̀, mo gẹ́ ẹ̀, ti ti, mo sà sà gbogbo ipa ọ̀fọ látì jẹ́ k'ó dákọ́ jẹ́, sugbọn ẹ̀sà bábáre yé ọ̀rọ̀jú kán bẹ̀rẹ́ ọ́fò ko ti ọ̀di ni, ó ìyá mi lọ̀sèkànmá, ó sì ẹ̀kọ́ mi jẹ́ tagbáratagbára tó bẹ̀ ọ̀fò ọ̀fò ni ọ̀fi m'ojú ti mo fi jówọ́ 'ẹ́ sílẹ́.
Mo şakiyësi pe dórùn ara ọmọ Ọdụrụ naa ko ọ, ko ọ ni; ko dàra düm; dórùn burúkú naa jọ ti óbùkọ die, ọ si tún jọ ti èlèbọtọ die, sugbọn ọ rí ènià lára púpọ ju t'awọn wọnyi lọ. Bí mo ti ṣẹ èmí èríṣẹ́tì naa dání, ọ gbọnsè sì gbogbo aṣọ ara mi; ọ gbọnsè naa jẹ olómiṣiòdówọn rẹ sì púpọ fọb bi ti gbègírì. Ọrí bó m'òṣe ẹ, oodó kókeré kan wà nítsí ibè; nibè ni mo ti wè ara mi mö tónítoní tí mo si fọ aṣọ mi mö.

7. **Eros (Romantic Love):** In the traditional Yoruba way of life, romantic love is expressed mostly in gestures and in acts of practical helpfulness; talking is not much resorted to. However, an oral poet, a minstrel, freely puts into poetic language his affectionate feelings for his beloved. The woman also sometimes sings the praises of her lover in solitude.

What I think needs to be said about the expressiveness of the Yoruba language with regard to the expression of romantic love is that all that can be said in the English language in a love letter by a Yoruba man or woman, boy or girl, can be fully expressed in Yoruba as well. Since quotations from Shakespeare's sonnets and from Shakespeare's play, *The Tempest* are the stock in trade of Yoruba teenagers writing love letters, I supply herewith Yoruba verse translations of some of these quotations as well as quotations of some love letters in Yoruba from Fagunwa's novel *Irente-Onifade*.

**Irente-Onifade's Letter to Ireke-Onifade**

*Irente-Onifade* mi, oruko re ba ireke lo, shugban iwo phapada dun ju ireke lo. Iwo ni igbin, emi ni ikarawun, igbin ko le se ari ikarawun, ikarawun ko si le se ari igbin, Ati ojọ ti biran yif ti gele ti ng ko ri ọ, bi aye ni mo wa bi brun ni ng ko le so. Ati ijeta ni mo ti fi odje si enu mi yif mo. Bawo ni ng ọ se jeun

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nīgbáti olufé mi ko jẹ? Báwo ni ng ọ sẹ mu oṣi, nīgbáti olufé mi ko mu? Ṣiṣan ọmọ ti dárú bi ọmọ eledéèrì, ayà ni ko balè, ńbanújẹ ni mo sì fi sẹ aṣo nitorí rẹ. Taa ní lè dípó olufé mi fún mi? Taa ní lè sẹ bi olufé mi? Ìrèké-ônífùdó ti ta ọfa ẹfẹ lú mi láti ọjọ pípẹ, ọrú ọfa rẹ sì ti mí mí, olufé mi dābì ìtànà èwèko tútù olóóórùn ìdànùn, tì ìfà gbogbo ènìyànná móra. Ìrèké-ônífùdó, má sẹ gbàgbé, ẹfẹ dābì ohùjẹ dídù ní oṣo, ọgbọn ọnà àti dè oṣo náà a máà kún fún ọsibọ; ọsibọ ẹkè, ọsibọ kóìí, ọsibọ ẹgbàni, ọsibọ onífùrùni igí gíga tí sì máa ìwó lù ọjú ọnà náà. Ọgbọn èniti ọ bá le bori ọgbọnyí, tì sì dè oṣo, yí ó ni àláááfìnì ayé, yí ó ni típrun pèlù. Nitoríná àjé ki dáráyà, ọgbọn olufé mi, mò níbú wá ní ọ láhẹ ìnrí níbi.

Emi ni tìrẹ títì ayé,

Ìfèphèdé.

English Translation

My very own Ìrèké-ônífùdó,

My darling Ìrèké-ônífùdó, your name makes mention of the sugar-cane, but you yourself are sweeter than the sugar-cane. You are the snail, I am the snail’s shell. The snail cannot do without seeing his shell and the snail’s shell cannot do without seeing the snail. Since this matter began, and I have failed to set my eyes on you, I have been only semi-conscious, not knowing really whether I am on earth or in heaven. I have not eaten since the day before yesterday. How can I eat in the absence of my darling? How can I drink water in the absence of my darling?
My heart is unsettled just like dirty water containing particles in suspension. I am ill at ease and because of you, sorrow is the garment I am wearing. Who can be a substitute for my darling for me? Who can fill the vacancy created by my darling? Ìrèké-onífùdó shot the arrow of love at me and hit me a long time ago; I have been seized by the effect of the medicine on the arrow.

My beloved is like a fresh, sweet-smelling flower which attracts everybody. Ìrèké-onífùdó, don't forget, love is like delicious food available at the farm. However, the path to the farm is usually strewn with difficulties: hills, holes, thorns, all sorts of difficulties; including trees liable to fall across the path.

But the person who overcomes these and gets through to the farm will enjoy both the bliss of this world and also that of heaven. Therefore my darling, let us cheer up. I will pay you a visit this evening.

I am yours for ever,

Ìfèpàdè.

Ìrèké-Onífùdó's Letter to Ìfèpàdè

Ìfèpàdè mi ìwònyì,

Bí ò ti ìgbó fun Ọmọ Ọjọọ mọta láti sọ ìtàn bába rẹ ni ọ ọgbó fun mi láti sọ bí inú mí ti dún tó nígbàtì mo rí ìwé yìn pèlú onjè rẹkẹtẹ ti è kò ránṣẹ sì mi. Mo fẹ ki è mọ pé ìgbà rẹn wá yíí kí ọjú ayé rára. Ìlódúnìmàrè ni ọ rán wá sí ara wá. Bí è bá sọ ìbì tí

1 Fagunwa, Ìrèké-Onífùdó, Nelson, pp. 78-79.
mo le duro le lori emi yin, ng ki ro pe, sibe, o to bi e ti je
lori emi mi. Se akkyesif, Ifepade, ki je bi eniyan ba mu emi
pepeye kurb lara pepeye, pepeye le se hakankan mo ndan? Tabi ki
eniyan mu emi akuko kurb lara akuko, kini yi6 tun ki si i dara?
Bakannad ni e je si mi; enyin ni emi mi emi si ni akuko a ti pepeye.

Nitorinda ng ó maa reti yin l'akoko ti e wi.

Emi ni tiyin, gan-an,

Îrèkó Onibudó.

English Translation

My dear Ifepade,

As difficult as it is for a three-day old baby to tell the
life story of his father, so difficult is it for me to say how
glad I was when I received your letter which accompanied the
numerous dishes of food that you sent to me. I want you to
realize that this matter of ours is not of this world at all.
The truth is that The Almighty Creator predestined us for each
other. If you can say where exactly I may stand on your soul,
I don't think that comes up to how you are placed on my own soul.
Note this, Ifepade. Suppose someone removes a duck's heart from
a duck, can the duck carry out any further activities? Or
suppose one removes a cock's heart from a cock, what life would
there be left in the cock? Even so you are to me; you are my
heart and I am a cock as well as a duck.
Therefore, I shall be expecting you at the time you have stated.

I am your very own,

Ifeepade.

*Quotation from one of Shakespeare's sonnets*

Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove.
No; it is an ever-fixed mark,
That looks on tempests, and is never shaken;
It is the star to every wandering bark,
Whose worth's unknown, although his height be taken.
Yoruba Translation

Idina kankan ko ni t'owor mi wa
Fun oludoto ojumrin at'obinrin ti ife dan
Ti won si fege di tokotaya.
O jo ife ni, ki i se ife —
Ohun to mu ololufe yi'wa pada
Nigba isoro de f'en'titi npa l'ololufe.
Tabi 'un to mu ololufe yapa
Lati ba owor si kiro l'ododo enkeji re,
Amin kiro l'ododo en'ti ti npa l'ololufe.
Aa! Rara o! Ife ko ri baun.
Gbombingbonin n'toke oke gbom-in-gbon-in.
Bayi ni t'ife toot.
Oke ti if duro gbom-in-gbon-in bi'ji njia.
Oke ti i duro gbom-in-gbon-in b'ina njio,
Irawo ampona n'ife gidi gan-an,
Irawo ampona fun atukpo loju omi,
Irawo oniyebiye awamariidi.
Taa kana le fojuri k'ee si fi s'ampona.
Quotation from The Tempest

Admir’d Miranda!

Indeed the top of admiration; worth
What’s dearest to the world!

you, O you,

So perfect and so peerless, are created
Of every creature’s best.

Yoruba Translation

Atimúké òpèrè,
Atimúké ẹni ẹyè.

Atimúké ărìròpinèwà.
Ịsura oniyebiyé tèmi l’ayé!

Ìwọ, àni ìwọ níkan l’èmi mọ
T’ọ pé pérẹ pérẹ.

Ẹlődà fi gbogbo iyì jìnkhì rẹ, Ọ fi dárà,
Kò fààyè aléèbù kankan sílẹ láraa rẹ.
EXPRESSION OF THOUGHTS AND IDEAS IN THE YORUBA LANGUAGE

The only point I wish to make on this is that there is super-abundant provision of vocabulary in the language for the expression of any thought or idea that is within Yoruba culture. When educated Yoruba persons admix English words with those of their mother tongue when purportedly speaking in Yoruba, it is not because of inadequacy of vocabulary in the language. It is because of their ignorance of or their not bothering to use the appropriate vocabulary due to their not having studied the language properly and their contemptuous indifference to the language.

In fact, like many another African language, the Yoruba language is equipped with a certain class of words which is lacking in all European languages. I am referring to ideophones, phonaesthetic words, which are untranslatable into English, French etc. These phonaesthetic words are words which convey their meaning solely by their sound and they are quite different from the onomatopoeic words which imitate sounds in real life.

The onomatopoeic words in the following sentences in English have their counterparts in Yoruba as shown.

The booming of guns filled the air.

\[ \text{Ọgbọ́ gbà 'lú: kìmù, gbàni, kẹm.} \]

Can you hear the buzzing of the bees?

\[ \text{Sé ṣ e gbọ́ yunmuyunmu àwọn oyin?} \]
We were disturbed by the clattering of horses' hoofs.

[arihō kūtupā kūtupā əwōn əṣiŋ di wa lówọ.]

The apple fell down with a thud.

[ősăn náa bọ sìlẹ pà.]

The phonaesthetic words in the following sentences in Yoruba have no counterparts in English, though their meaning can be put across in English:

ći đide ñhu

[He got up with a jerk]

cì rin ñièdièb.

[He walked sluggishly]

cì rin ńàmòkènnò

[He walked quickly/hurriedly]

cì rin sèlè sèlè/sènìgìnnì

[He walked stealthily]

cì rin fnìflìn

[He walked fast and roughly]

cì rin gbọ̀dẹkẹ/fàndà

[He walked at ease/in a leisurely manner]

cì rin sháshá

[He walked roughly and nervously].
Thus, subtle differences between various notions are expressed in the Yoruba language by the use of phonaesthetic words. The chart below gives a fairly wide cross-section of phonaesthetic words in Yoruba:

<table>
<thead>
<tr>
<th>Yoruba (description)</th>
<th>English (description)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ojú gbópó (long face)</td>
<td>esẹ tínrin (long)</td>
</tr>
<tr>
<td>ojú roboto (round face)</td>
<td>esẹ tópála (round)</td>
</tr>
<tr>
<td>ojú femprá (broad face)</td>
<td>esẹ tọsọ (thick)</td>
</tr>
<tr>
<td>ojú gbọṣẹ (&quot;&quot;&quot;)</td>
<td>esẹ tibiri (heavy)</td>
</tr>
<tr>
<td>ojú rbọ̀dọ̀ (bulging eyes)</td>
<td>jàkàtọ̀ (short)</td>
</tr>
<tr>
<td>ojú pátọ́fà (slit-like)</td>
<td>esẹ dákí (short)</td>
</tr>
<tr>
<td>ojú kòbòbò (deep-set)</td>
<td>esẹ tóbọ̀bọ̀ (with turned down toes)</td>
</tr>
<tr>
<td>ojú bàlèbàlè (dim)</td>
<td>esẹ sàgílà (long)</td>
</tr>
<tr>
<td>ojú tɔbọ̀bọ̀ (blood-shot)</td>
<td>enu dóodo (protruding)</td>
</tr>
<tr>
<td>ojú kànràndàn (protruding)</td>
<td>enu bọ̀kọ̀ (longed)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Yoruba (description)</th>
<th>English (description)</th>
</tr>
</thead>
<tbody>
<tr>
<td>orí pàgnàpàgnà (knobby)</td>
<td>etí hóròbòjó (curled)</td>
</tr>
<tr>
<td>orí fègbé (small)</td>
<td>etí fè̀gbè (broad)</td>
</tr>
<tr>
<td>bìmbì (small)</td>
<td>etí fì̀gbàbà (broad)</td>
</tr>
<tr>
<td>orí jìgbì (flat)</td>
<td>etí félè (thin)</td>
</tr>
<tr>
<td>orí rigílì (round &amp; heavy)</td>
<td>imú rùgùdù (spherical)</td>
</tr>
<tr>
<td>ràpàtà (round &amp; heavy)</td>
<td>imú rínbìntìn (small)</td>
</tr>
<tr>
<td>orí roboto (spherical)</td>
<td>imú gbò̀bò (wide)</td>
</tr>
<tr>
<td>orí jìgbì (heavy)</td>
<td>imú tọ̀gbà (narrow)</td>
</tr>
<tr>
<td>orí pègbè (flat)</td>
<td>imú dítìnlà (big and flattened)</td>
</tr>
<tr>
<td>orí jèlgèbè (tiny)</td>
<td>imú tògílà (ridge-like European)</td>
</tr>
<tr>
<td>orí pègbè (flat)</td>
<td>imú bọ̀rọ̀ (bent nose).</td>
</tr>
<tr>
<td>orí kẹ̀lì (heavy)</td>
<td></td>
</tr>
<tr>
<td>gwọ kúfrá (short)</td>
<td>hiyà dìildì (bulging)</td>
</tr>
<tr>
<td>gwọ kúftá (short)</td>
<td>hiyà gbàgbà (audacious)</td>
</tr>
<tr>
<td>gwọ gbọọrọ (long)</td>
<td></td>
</tr>
<tr>
<td>gwọ gbọgbọgbọ (very long)</td>
<td></td>
</tr>
</tbody>
</table>

| Ọ rin kánmọkánmọ (quickly) | Ọ yọjú fín-ìn (peep) |
| ghọghọ (sluggishly) | Ọ la'jú pé (at ease) |
| fìafì (fast and roughly) | |
| ginníginní (stealthily) | |
| gbẹndẹkẹ (at ease) | |
| sìlahì (roughly and nervously) | |
| fanda (at ease) | |

| Ọ nwọ dọp | Ọ nwọ sùsù (blankly) |
| sùn-ùn | suu suu (blankly) |
| dọrfì | sìì |
| kàn-ùn | fìfì |
| pàkb | mbìmmìbìn |

| Ọ jokọ | Ọ ta sánsán |
| taratara | Ọ jú kánmì |
| jìwọ | Ọ bì tìi |
| tọtọrọ | |
| ṣọpọpọ | |
| jàbàtà | |
| pàbà | |

| Ọ ụgbù | Ọnà kọlọkọlọ (zig-zag) |
| wọgbirà | thàrà (straight) |
| gbaragada | akọ̀rọ̀ (crescent) |
| gbàràgàdà | tòòrò (narrow) |
| kòlbòbò | rangbọ̀ndan (straight) |
| wògbàhù | |
| kòhàlòwò | |
| jàpàlà | |
EXPRESSION OF POINTS OF VIEW IN THE YORUBA LANGUAGE

In the Yoruba language, there is a super-abundant reservoir of proverbs for the expression of points of view. The proverb actively exists as a figurative clarifier and parabolic summarizer, on the lines of the adage: Half a word is sufficient for the wise: Verbum sat sapienti. The proverb drives home the point being made, even in the most common place conversation of everyday life, so long as there arises a need for the expression of personal opinions.

Example:

"Ọgbẹni Ònfibiyẹ, mo Ọkẹkiyẹsi pé tẹ ọrọ Ọdọ Ọlọmọ ọlọrọ nipa ọrọ nímu. Mo ni 'A a, pẹlu gbogbo 'un t'ọrọ dokita nwi nipa siga-mimu yii, ẹru o ba ọrọ lati tun maa mu siga'. Se ẹnyin alara kii mu siga?"

"Emi kii mu u o."

"Emi maa nmu u. Nitoọtọ l'ọrọ dokita nṣẹ pe ọ diá ko diá; sugbọn ọrọ baba wa ni ọrọ maa nпа a l'ọwe, ọrọ ni "E dẹ dàní, (1) e dẹ dàní. Owọ ti'ègbà nímu lo ẹnu, ègbá o mu u bọ. Ọrọ oyinbo t'o ko sigá wá, ti ko bá diá n'ọrọ di ni ko o wá."

"Kii ọ gbogbo ọrọ 1'ọ nímu u."

"En-en kii ọ gbogbo awa enia dudu 1'ọ nímu ọ bákánnaa."

"Awọn oyinbo t'i nímu ọ nkanbámọ. Ẹnyin ọ se f'eyi kọgbón?"

"Kọ se 1-fi kọgbón."
"גש י רפ ירפ וון אתי התידחון וון尼斯יינא; 榇 בֹי אָגְּבָּה תִי
enia ti nsare k'oun o ma te h'bnak, k'6 wá te l'of' e t'an, a ma
sáre k'oun o ma k'i. Ídi r'ęmu ni se lb gb'yrp lórf b'fy ni pe
(3) o se ni ry bògbó 'dię r'awdí sá. Bi nkankan ba s'ënikan, t'6 bá ló
b'ënikeji r'ę pe k'6 f'oun ni ogebùn. Yio bērè pe s'oun alára ti le 6
ri t'6 si bá a mu. T'6 bá jë bëg ni yio fi gbègbó.

"Awon méjëeji t'emi nyó yii, nipa sigá-mimu won, en-en
(4) b'ënia ti wú 6 le kànju d'oko tó, oko ni yio bá kùkhté. Ð ë sì ry i
(5) pe b'ënia ti wú 6 le hù 'wà lbbajé tó iwaju n'io b'Ogùn. Má maà mu ú
ni 'gbà kan t'6 jë pe émi gan-an féyè di sigá. Ð tî le l'ōdùn métàlá
bayii. Òwe awon agbà ni pe ko s'ën't'6 mu'mi tó en't'6 mu'mi ki s'áàb. Ñígàtì ni bëre ni mu sigá, ñkan l'ọjùnô ni. Ñúgbón b'6 ti
(6) jë pe dijlédi l'èsin i-wó. Ñigbooyá ô di pe mb nra 'gi méjì méta
s'áàb, tîtì ni fi d'en't'6 kẹpari h'ëdëta l'ọjùnô. Ñítọọ tó férí
ašeji nígbanìlì oko olówó ni í-mú ni l-òp. Awon t'6 bá mò sigá í-mu,
(7) bì yrp awon olórín Ijprin, òwon kíí r'orìn. Òtì ni òwon l-òp. Òrìp
si ni, nímì ohun gbogbo ounjè tì r'idá enlà l'ókàn ti si maà í-mú ñkan
enia so kálúkulú, sigá jë ñkan pàtàkì, f'ëni t'6 bá mò ñ mu gidi.
Nitoripe t'ëbi bá ñpà 'nîa nisisiyii, ti ko r'ounjè jë, nún ni
(8) Nwòn kíí r'ókù ebi ni títì. Oluwarè yio sà ry nkan jë ti ko fi ni
ki nitori ebi.

Mo k pérdi súlẹ nígbàin gbèjìn pèbu àdùrà àti lpinnu nígbùto fẹ
pin ni l'emí, ti nrùn l'agbarì mi. Fún sàa kan ibi pé mb nji ara mi
ni'yrp pònlá ni. Èmi n'mo l'òwò ara mi ti ng ó fi rà dò, ng ó sì
tún wá ló sì kòp rò rà ò k'awon enia t'6 mò mi ò mà ba-à ry mi.
In this extract from a conversation, at least eleven proverbs crop up for the expression of points of view. The conversation is about cigarette-smoking.

Proverb 1: may be translated into English as follows: "It is not pleasant. It isn't pleasant." Nevertheless the Ògbó man swallows morsel after morsel of the food placed before him." The speaker uses this to drive home his point of view (you may think it silly) that since, even among the medical doctors who say that cigarette smoking is harmful there are heavy cigarette-smokers, it must be that cigarette-smoking is basically good and pleasant."

Proverb 2: may be translated into English as follows: "When a man has failed in his bid to avoid ignominy his new ambition is to escape premature death."

The speaker uses this proverb to introduce his personal reminiscence about how after becoming notorious as an extravagant heavy smoker of cigarettes he found himself face to face with serious ill-health and his new resolve was to save his good health by abandoning smoking.
Proverb 3: may be translated into English as follows: "I've experienced it before says a full-grown hen as she runs into hiding at the appearance of a kite."

The speaker uses this proverb to explain that it is as a result of his own personal experience that he has decided to eschew cigarette-smoking after becoming convinced of the great harm that tobacco does to heavy smokers.

Proverb 4: "No matter how early a farmer gets to his farm in the morning, the tree-stumps will be there ahead of him."

The speaker uses this proverb to assert clearly that his personal record as a heavy-smoker of cigarettes has not at all been approached by any of the other smokers present on the particular occasion.

Proverb 5: "No matter how unprincipled and wicked a man may be in his efforts to get on in life, when he thinks he has reached the top, he will still see God above him."

The speaker uses this proverb to re-iterate his point that often a man who thinks he is a record-holder finds that there are other records better than his.

Proverb 6: "He who drinks water most of all is he who drowns in consequence in a river."

The speaker uses this proverb to establish his point that since he nearly died of heavy smoking, his record in cigarette-smoking may be regarded as unbeatable.
**Proverb 7:** "A horse usually dies not of sudden ill health, but of the worst stages of protracted disease or senility."

The speaker uses this proverb to explain that he did not quickly become a heavy smoker endangering his own life; the process was gradual.

**Proverb 8:** "Extremes are errors which sometimes turn a previously well-off person into a debtor."

The speaker uses this proverb to make his point that sometimes heavy cigarette-smoking coupled with heavy drinking has made a bankrupt of a prosperous citizen.

**Proverb 9:** "Never is a dead person who has died because of hunger picked up in the streets."

The speaker uses this proverb to make his point that just as a hungry man seeks and finds some food to eat at all costs, so a cigarette addict seeks and finds cigarettes to smoke at all costs.

**Proverb 10:** "Vagueness in making enquiries prevents one from finding what one is after; hence a certain diviner priest in the olden days spent full three years in his quest for the roots of the common jatropha curcas."

The speaker uses this proverb to make his point that one reason why it took him many months to be able to stop smoking entirely was that he first sought remedies for headache, stomach-upset etc. instead of confessing that it was the will-power to stop smoking that he really needed.
Proverb 11: "The best way of avoiding the physical strain of being overburdened is to carry no burden at all."

The speaker uses the proverb to express his point of view that he had landed himself in the abyss of cigarette addiction through his failure to resist the attraction of cigarette-smoking right from the start.

It is interesting to note that Yoruba diplomacy (which has led to the Yoruba being considered essentially lacking in straightforwardness) thrives mainly on the use of proverbs often in such a way that in the same pleading speech a later proverb may cancel out the meaning of an earlier one.
SCIENTIFIC AND TECHNOLOGICAL VOCABULARY in the Yoruba language.

The Yoruba language possesses wealth and resourcefulness in the formation of derivatives.

From Arabic, from Hausa and from English, the Yoruba language has already derived many words and is capable of deriving very many more words not only from these languages but from other languages as well. In particular, Yoruba vocabulary is yet to be built up for thoughts on scientific, technological, political, economic, sociological, philosophical, linguistic and cultural matters. And the language is quite adaptable for this purpose. The agglutinative quality of the language enables it to produce new words for new objects, new words which are brief descriptions of the objects or their characteristics. The Yorubanizing of the foreign names of the new objects is another way by which the vocabulary of the language is expanded to cope with scientific and technological developments in Yoruba culture.

If given the opportunity to develop, the Yoruba language can be developed to cope adequately with scientific and technological discourses even of the most intricate and sophisticated type.

The lists below provide examples of Yoruba scientific and technological terms already in common use among the people.

**Vehicles**

<table>
<thead>
<tr>
<th>Yoruba</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ọkọ ofurufú</td>
<td></td>
</tr>
<tr>
<td>Ọgbála</td>
<td></td>
</tr>
<tr>
<td>Ọgbanle</td>
<td></td>
</tr>
<tr>
<td>Mọtób</td>
<td></td>
</tr>
<tr>
<td>Ọkọ ayọkọlẹ́</td>
<td></td>
</tr>
</tbody>
</table>
lorry

bus

landrover/jeep

motorcycle

bicycle

petrol

engine oil

lantern

electricity

radio box

television

gas

air-conditioner

refrigerator

stove

kerosene

telephone

Household utensils/equipment
Health Science Terms

tintinni  )  germ
kókóró ármn )
abérè )  injection
ájéárà )
gótà  -  drain, gutter
ié-lúbsàn  -  hospital
nópsí  -  nurse
dókità  -  doctor
kàdìl  -  card
ôksíjêní  -  oxygen
dàyôksáldì kàbùnù  -  carbon dioxide
kóró oógùn  -  tablets
pirotínní  -  protein
káradlé  -  vitamins
kaboháídéroti  -  carbohydrate
tàaší  -  starch
ajilè  -  manure/fertiliser.