AN ANALYSIS OF THE TRANSLATION OF PEACEBUILDING DISCOURSE IN SELECTED MOKPE FOLKTALES[i]

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Abstract:

'Folktale' is an expression of two words meaning 'folk' and 'tale,' referring to stories (tales) told by a people for their people (folks). The implication is that folktales are deeply rooted in the customs and traditions of the tellers and the hearers, hence highlighting a cultural constraint to translators. Besides the cultural constraint, they are often told with a different motive, necessitating the translator to 'download' their connotative meaning. They have a link with peacebuilding in that they are said to conjure up memories of 'heartwarming storytelling events' which result in the 'loving embrace of their communities.' This study, therefore, sets out to (a) identify, analyze and explain the concepts and expressions related to peacebuilding in Mokpe folktales as well as their English translations and (b) explain whether the concept of peacebuilding can effectively be replicated in English by the translator through the use of some translation procedures. The study adopts a descriptive and an analytical research design. Data was collected through the explicatory method: a careful, close and focused method involving the examination of a single major text to understand one or more aspects of it. Data was analyzed through the skopos methodology, a four-dimensional approach proposed by Nord (1991) for textual analysis. Findings reveal that six (6) translation techniques (modulation, substitution, borrowing, omission, explicitation and literary translation) can be used in varying degrees to render peacebuilding discourse in selected Mokpe folktales into English. From the above techniques, domestication (80 %) appears to be the most widely used translation strategy rather than foreignization (20 %), as most of the folktales have experienced the process of 'purification' and 'remodeling' in the target language. Findings also reveal the recurrence of three translation theories in the translation of selected excerpts in the folktales. They include the sociolinguistic (20 %), linguistic (30%) and skopos (50 %) theories respectively.

Keywords: translation, peace building, discourse, Mokpe, folktales

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Résumé :

Le terme « conte populaire » est l'expression de deux mots signifiant « folk » et « tale », et fait référence à des histoires (contes) racontées par un peuple pour son peuple (folks). Cela signifie que les contes populaires sont profondément ancrés dans les coutumes et les traditions de ceux qui les racontent et de ceux qui les écoutent, ce qui met en évidence une contrainte culturelle pour les traducteurs. Outre la contrainte culturelle, ils sont souvent racontés pour un motif différent, ce qui oblige le traducteur à « télécharger » leur sens connotatif. Ils ont un lien avec la construction de la paix, car on dit qu'ils évoquent des souvenirs de « contes réconfortants » qui aboutissent à « l'étreinte amoureuse de leurs communautés ». Cette étude vise donc à (a) identifier, analyser et expliquer les concepts et expressions liés à la construction de la paix dans les contes populaires Mokpe ainsi que dans leurs traductions anglaises, et (b) expliquer si le concept de construction de la paix peut effectivement être reproduit en anglais par le traducteur grâce à l'utilisation de certaines procédures de traduction. L'étude adopte un modèle de recherche descriptif et analytique. Les données ont été collectées par la méthode explicative : une méthode prudente, étroite et ciblée impliquant l'examen d'un seul texte majeur afin d'en comprendre un ou plusieurs aspects. Les données ont été analysées à l'aide de la méthodologie skopos, une approche quadridimensionnelle proposée par Nord (1991) pour l'analyse textuelle. Les résultats révèlent que six (6) techniques de traduction (modulation, substitution, emprunt, omission, explicitation et traduction littéraire) peuvent être utilisées à des degrés divers pour traduire en anglais le discours sur la construction de la paix dans des contes populaires Mokpe sélectionnés. Parmi les techniques susmentionnées, la domestication (80 %) semble être la stratégie de traduction la plus utilisée par rapport à l'étrangéisation (20 %), car la plupart des contes populaires ont subi le processus de « purification » et de « remodelage » dans la langue cible. Les résultats révèlent également la récurrence de trois théories de la traduction dans la traduction d'extraits sélectionnés de contes populaires. Il s'agit de la théorie sociolinguistique (20 %), linguistique (30 %) et skopos (50 %) respectivement.

Mots clés : traduction, consolidation de la paix, discours, Mokpe, contes populaires

1. Introduction

The term peacebuilding gained recognition in the early 1990s within the circles of international organizations. One of the proponents of the expression was former UN Secretary General, Boutros Boutros Ghali, who included it in the United Nation's agenda, incorporating it in the document "Agenda for Peace," which saw the light of day in 1992 (Ghali, 1992). In this document, Ghali, responding to the demands from the UN Security Council on how to improve peacekeeping and peace enforcement, identified peacebuilding as a post-conflict social and political reconstruction activity that is aimed at preventing a relapse into conflict (Frère and Wilen, 2015, p.2).

Call and Cook (2003:235) distinguished the term from peacekeeping and peacemaking, by insisting on society-wide reconciliation in addition to state-building. The UN (2000) Brahimi report corroborated this perspective of peacebuilding as a more profound and long-

term activity than its predecessor's peacekeeping and peacemaking by underscoring the fact that "*peacebuilding involves activities undertaken on the far side of the conflict to reassemble the foundations of peace and provide the tools for building on those foundations, something more than just the absence of war*" (Brahimi, 2000, p. 3). The UN's perspective of peacebuilding presupposes that the idea of peace should emanate from activities undertaken by external peacekeeping missions, hence top-down. However, modern peacebuilding initiatives postulate a bottom-up approach, proposing actions beyond or below state levels, hence privileging community or local and even inter-personal initiatives.

One such bottom-up approach to peacebuilding is folktales, which have existed since the pre-independent period. They are used by the elderly not only to entertain the younger ones, but to educate them on acceptable code of conduct while castigating rascally and unruly behaviour. In most African societies, they are consuming past-times that are used to keep the society out of moral atrophy. No doubt they are usually told beside the fireside in huts or under the tree at night. This is in a bid to enable the hearers to sleep over them and become peace-loving and responsible citizens. Folktales are considered as powerful rhetorical instruments that are intended to hold society in check.

As a cultural heritage, folktales are said to contribute to the promotion of the universal values of a culture of peace, respect for life, liberty, tolerance, solidarity, and peaceful co-existence. Thus, as repositories of indigenous insights and wisdom about the root causes of conflicts and about how to address them in peacebuilding, folktales can be studied within the prism of what Katan (1999, p. 18-20) calls *approaches to culture.* They can be studied from the behaviourist approach, which is geared towards finding out facts about what given folks do and do not do. Thus, people from different cultures conceive of the world they live in differently, which makes them observe different 'do's' and 'don'ts.' This approach is, therefore, based on what is permitted or forbidden in different societies. Another approach to the study of folktales is the functional approach, which attempts to find the reason why people living in society must observe the 'do's' and the 'don'ts.' The approach equally enables members of society to function responsibly by observing the tenets of consensus, collective responsibility and communal solidarity, with the overarching purpose of peacebuilding. The cognitive approach to the study of folktales consists of attempting to explain internal and mental reasons for the links between a particular cause and a particular effect. This approach "*tends to use the concepts of modelling and talks of mapping, underlying patterns and culture-bound categorization of experience*" (Katan, 1999, p. 19). Like the functionalist approach, the cognitive approach equally encourages consensus-building by raising awareness of collective responsibility and communal solidarity. The last approach to the study of folktales is the dynamic approach, which views culture as a dynamic process constantly being negotiated by those involved. Thus, according to Katan (1999, p. 21), "*it is influenced, but not determined by past meanings, and it establishes a precedent for future meanings.*" The implication of the latter approach is the fact that folktales should be told and retold, and if possible modified, to meet the 'peace' needs of present and future generations.

In most African societies, including the Bakweris, folktales are usually told in the local languages to help us make sense of the world and, hence, tame complexity. They are usually in oral forms, hence necessitating the need for their codification and, why not, translation. In

addition, folktales are not used only to give account of past happenings but also present and future happenings. They can thus, still be considered as a thriving forest that has not been lost in oblivion. This, therefore, explains the need for them to be translated from indigenous to non-indigenous languages to ensure the overarching objective of peacebuilding. That is why this study sets out to investigate how the concept of peacebuilding can be identified and translated in selected folktales from Mokpe into English.

1.2 The Problem

The expression 'folktale' is a combination of two words 'folk' and 'tale,' meaning the stories (tales) told by a people for their people (folks). The implication is that folktales are deeply rooted in the customs and traditions of the tellers and the hearers, hence necessitating a mastery of both the source language and target language cultures by anyone who attempts to render them into another language. However, it will be a tame effort on the part of the translator to think that mastery of the source and target cultures is sufficient for a holistic translation of folktales, owing to their connotative meanings, since they are often told with a secondary motive. Thus, it is their connotative meaning that makes folktales, including those told by Mokpe speakers, not only difficult to understand but also difficult to translate. Most Mokpe folktales implicitly relate to peacebuilding. A poor mastery of the Mokpe customs and tradition, a lack of understanding of the connotative meaning of the folktales as well as some seemingly inaccessible expressions inherent in Mokpe folktales may thwart the efforts of the translator as s/he attempts to render expressions related to peacebuilding from Mokpe into English. This leads us to the following research questions:

1.3 Research Questions

1) What are some of the expressions related to peacebuilding inherent in selected Mokpe folktales?
2) Can the translator effectively render the concept of peacebuilding from Mokpe into English through the use of some translation procedures?

1.4 Research Objectives

This study has as objectives to:

1) Identify, analyze and explain the concepts and expressions related to peacebuilding in Mokpe folktales as well as their English translation
2) Explain whether the concept of peacebuilding can effectively be replicated into English by the translator of Mokpe folktales through the use of some translation procedures
   After having set the stage for the research, the next section presents a review of related literature on the study, focusing on the key concepts, which are peacebuilding and folktales.

2. Literature Review

This study has probed into the two key concepts of peacebuilding and folktales. Also, an attempt has been made to establish a link between the two.

2.1 Peacebuilding (The Construction Motif)

The term 'peacebuilding' can best be explained by Cherry's (2010, p. 13) postulation. He conceptualizes the concept from the point of view of construction, stating that "*building is an architecture motif.*" The construction image intimated by Cherry suggests one of two things: the creation of a new building or the maintenance of an already old one in a state of near decrepitude. Chiwasa and Mutswanga (2014, p. 162) agree with Cherrry's thesis, pointing out that "*…the concept of peacebuilding calls to mind a construction task where builders with trowels and bricks under their fingertips are fixing a dilapidated building or creating a new one.*" The construction image may be deemed appropriate when one considers the fact that in order to maintain peaceful co-existence among individuals and members in a community, sustained efforts must be put in place and followed-up.

Lederach provides more insight into using the construction image to understand the concept of peacebuilding in the following words:

> "*Peacebuilding is a dynamic social construct that requires a process of building involving investments and material, architectural design and coordination of labour, laying of a foundation and detailed finished work as well as continuing maintenance.*" (1997, p. 20)

What can be inferred from Lederach's submission is the fact that peacebuilding is a continuous and unending enterprise that requires a sustained and supportive infrastructure for the maintenance of peaceful co-existence among members of society.

Chivasa and Mutswanga (2014, p. 162), to further buttress the notion of architecture, note that peacebuilding has similarities with the construction motif. They, however, note that in the context of individuals and communities, the concept has some unique characteristics that are to be taken into consideration. According to them, this is because a community is characterized by intangible elements, including structures, social norms, values and relationships that underpin daily interactions. Therefore, peacebuilding becomes the basis for building social harmony, co-existence, tolerance, mutual understanding and cooperation between community members. That is why Tillet (1999) notes that social ties are characterized by trust, reciprocity, cooperation, etc., that bind people together and are central to peacebuilding. It is worth noting that most folktales are told to preach the virtues of peace embedded in social harmony, tolerance and mutual understanding highlighted above, through the condemnation of morally debasing attitudes like greed, falsehood and trickery that threaten the very fabrics of peaceful coexistence.

Cognizant of the above, Griffin (2009, p. 151) equally notes that "*as relationships (within and between members of the community) become established, irritating habits, conflict, jealousy creeps in to threaten the relationship to drift away.*" This explains why peacebuilding has become an important component of community life because it is about building and sustaining social relations. Tales are told within community settings to ensure phatic communion while ensuring that relationships do not drift away as a result of irritating habits by some members. This ensures peacebuilding. For social relations that have been built to be sustained, there is a need for these folktales to be translated to reach out to a wider audience. Thus, translation becomes the major building block for the building and sustenance of peace. This explains why

this study aims to analyze the translation of peacebuilding discourse inherent in selected Mokpe folktales into English. What, therefore, are folktales?

2.2 Folktales

The word 'folktale' is derived from the words 'folk' and 'tale.' The word folk (adjective) means traditional or originates from common people. This word is usually applied in terms of art, culture, etc. Furthermore, the term tale (noun) is defined as a story (Hornby, 1995, p. 456). Citing Hornby, Ahmad (2017, p. 16) notes that folktales can also refer to a rumour, a piece of gossip, or an excuse, often false or invented. He equally observes that "*folktales can be thought as a simply understandable story, which is originated from common people.*" Hornby's definition of a folktale corroborates that of Taylor, who defines it as "*a traditional story that has been passed on by word of mouth, told from parent to child over many generations or passed on by countless storytellers sitting around countless evening fires*" (Taylor, 2000, p. 4).

Going by Taylor's definition above, one can surmise the unmistakable link between folktales and peacebuilding. Firstly, they are told from parent to child, which means they have a moral lesson, as parents will hardly spend time recounting immorality to their progenies. Secondly, the fact that they are often told in the firesides, mostly in the evenings, is an indication of the fact that the listeners of the folktales should sleep over the moral lessons that they profess.

Commenting on the Shona folktales in Zimbabwe, Chivasa and Mutswanga (2014) observe that "*these tales were employed as one of the mechanisms to promote peacebuilding…*". To establish a rapport between folktales and peacebuilding, they observed as follows:

> "*Typically, folktales were about conflict and its resolution. They usually begin with a situation of disharmony, disequilibrium, or abnormality. The nature of conflict contained in folktales involved a decree, social norm or command, which was usually violated by a villain. A villain was an individual or an animal that was at odds with self or the community due to his/her tendencies to violate cultural norms.*" (Chivasa and Mutswanga, 2014, p. 162).

It, therefore, goes without saying that the Shona folktales are a prototype of folktales in many societies (the Bakweris included), mainly concerned with sustaining relationships, maintaining and inculcating peaceful co-existence between individuals and groups within communities (Chitando, 2008).

Soares (2018) also provides a link (though implicitly) between folktales and peacebuilding by describing the former (folktales) as "*the purification of violence.*" He uses the term interchangeably with fairytales and notes the following about them:

> "*Fairytales come from the oral tradition of folklore and have been spread out by word of mouth for centuries. The stories have their plot adapted from adults to child readers as to suit the requirements of the ever-changing idea of childhood. These narratives are enriched with whimsical creatures and carry fantastical events that take place in magical worlds detached from our own time and space…Thereupon, these stories have sewn together linguistic and cultural*

elements, coming from multifarious origins, which we now share as our own…" (Soares, 2018, p. 162)

Soares equally observes that during the process of narration, some of these tales *"undergo a process of purification"* before reaching the ears of their hearers. This purification, one can say, is as a result of the necessity for peacebuilding.

Inngs also attempts to establish a rapport between folktales and peacebuilding by surmising that the two have been hand in glove for a long time. This is noticeable in the following statement:

"In Europe, folktales developed from an oral tradition identified in the late Middle Ages, concentrated in France, the western part of Austria and the north of Italy. The evolution into a more literary form…is predominantly associated with Charles Perrault, who wrote his own versions of folk and fairy tales at the end of the 17th century in order to "suit the needs of an upper-class audience whose social and aesthetic standards were different from those of the common folk and who were less tolerant of coarse language and perceived indecent content. Inappropriate elements were removed or modified in a process of sanitization or bowdlerization, which has been duplicated in other regions of the world…" (Inngs, 2018, p. 147).

The discarding of indecent language (like hate speech) and perceived indecent content is an indication of the fact that from time immemorial, folktales were designed to build and sustain a culture of peace in different cultures and parts of the world.

Commenting on folktales, Suha (2022, p. 17-17) conceptualizes them as oral narratives but also other forms of verbal art, such as anecdotes and legends etc., that have been transmitted orally amongst people. Commenting on their therapeutic and peacebuilding properties, he notes as following:

"The folktale conjures up memories and emotions…of the heartwarming intimate storytelling events with the family in the evenings, to memories of those of the environment that produced the tales and resulted in the loving embrace of their communities…" (Suha, 2022, p. 14)

Thus, if the folktales could conjure up memories that are 'heartwarming' and intimate, it is due to their therapeutic and peace-enforcing characteristics, with the outcome of their telling and re-telling being 'the loving embrace' by their respective communities as an instrument of peacebuilding and social cohesion.

To buttress his thesis, Suha (2022, p. 14) submits that *"the retelling of tales brings to life the nuances of the complex relationships between people on an intimate level, and more broadly, between the different generations."* Suha, therefore, views folktales as instrumental in resolving conflicts between members of different generations (generational conflicts) and on an interpersonal level, resulting in sustainable peace.

After having probed through the main concepts (peacebuilding and folktales), the study continues by providing a link with translation.

2.3 Translating Folktales

A lot has been said about the translation of folktales, with many scholars focusing on the constraints and strategies. This study does not intend to provide a checklist of the constraints inherent in the translation of folktales as well as the strategies for overcoming them. Rather, the views of some of the scholars are revisited, with an attempt at creating an interface between translation, folktales and peacebuilding.

According to Inngs (2018, p. 149), folktales undergo a process of 'retelling and reversion' during translation. She observes that "*such fluidity is especially evident in folktales partly because of the non-existence or instability of any single source text, and partly because of the intertextuality of multiple versions*." One might be tempted to agree with Inngs, given that folktales undergo transformation over time to meet the requirements of different generations of audiences. Thus, the translator is called upon to take these contextual factors into consideration when translating folktales from one language into another.

Van Coolie (2014, p. 348) agrees with Inngs about the 'retelling' of folktales in intralingual and interlingual contexts, but goes further to observe that "*contemporary retellings in particular, invites the possibility of reframing a tale and even undermining or subverting the underlying plot or pattern…*" In most African folktales, the storyteller and even the translator reframes the tales by discarding indecent language and perceived indecent content. This is due to the fact that they are intended to teach and produce citizens who are morally upright.

Dollerup equally concurs with Inngs and Van Coolie but instead uses the expression 'remodeled' in relation to the telling and translation of folktales. He makes a more comprehensive admission to the translation of this genre in the following words:

> "*As far as the translation of tales is concerned, the target text is taken over as an autonomous entity by the target culture and remodeled in its image according to a multiplicity of the purpose of its own, in an interplay with the audiences it appeals to, and the needs of these audiences as perceived by editors, publishers, and perhaps translators. This process is independent of the source text.*" (Dollerup, 1999, p. 322).

From Dollerup's submission, folktales have the capacity of 'remodeling' the hearers because they are considered as autonomous entities in the target culture. Thus, the translator, who is equally considered as an 'editor' and 'publisher' of the final product should be cognizant of the needs of the audience while translating.

Stephens and McCallum (1998), for their part, perceive the study of folktales from an ideological perspective by acknowledging the ideology and culture of the author. For them, the translator must take these into consideration. Thus, they refer to 'retellings' and 'adaptations (of folktales) as forms of re-versions defined as "*a narrative which has taken apart its pre-texts and reassembled them as a version which is a new textual and ideological configuration.*" They support their thesis by observing that "*if we wish to explore what happens in the translation and rewriting of folktales, these cannot be totally ignored…*"

The ideological perspective is very important in this study, given the fact that the ideology behind the Mokpe folktales is the condemnation of unruly attitudes like greed and falsehood that are likely to be anathema to peaceful coexistence in the community. That is why

this study seeks to analyze the translation of peacebuilding discourse embedded in selected Mokpe folktales.

This section has provided related literature on the topic. The following section focuses on the theories that underpin the study.

3. Theoretical Framework

Three theories are particularly relevant for this study. They include the social psychology theory of communication, the text typology theory and the functionalist theory/approach of translation. The theories, which resonate with the link between language (as embedded in folktales), peacebuilding, and translation are discussed in the following paragraphs:

3.1 Language: The Social Psychology Theory of Communication

The social psychology theory of communication was propounded by Krauss and Morsella in 2006. The theory highlights the fact that language is used for the purpose of communication, claiming that it is difficult to separate one from the other. It focuses on the important role played by communication in peacebuilding. Thus, according to this theory, "*when neighbours feud, lovers quarrel or nations war, the predictable remedy prescribed by the voices of reason is communication. The prevailing view is that faced with conflict, communication is always the right thing to do*" (Krauss and Morsella, 2006, p. 144). Under the social psychology theory of communication, Krauss and Morsella (2006) have proposed four models of the communication process in relation to peacebuilding. They are: a) the encoding-decoding paradigm, the intentionalist paradigm, the perspective-taking paradigm and the dialogic paradigm. The intentionalist paradigm has been examined owing to the fact that it is in sync with the three variables of the study (folktales, peacebuilding and translation).

The intentionalist paradigm is based on the premise that in human communication, the message can be understood to mean different things in different circumstances and this facet necessitates a distinction between a message's literal and its intended meaning. Thus, communication consists of recognizing communicative intentions: not the words used but what speakers intend those words to mean. Krauss and Morsella (2006, p. 148) consider overlooking of the communicative intention as "*the humpty dumpty approach to communication,*" pointing out that communicators in a conflict situation should "*assume precisely the opposite of what the humpty dumpty maxim advises.*"

The importance of the intentionalist approach to this study can therefore, not be gainsaid. The novelty of folktales is not the tales themselves but the intention behind the tales, which translators should take into consideration when translating them into another language.

3.2 The Text Typology Theory

This theory or approach was propounded by the German Scholar Reiss in 1971 and is still very important in present-day translation studies research. Reiss moved away from linguistic theories and embraced the notion of the consideration of the text as a whole by borrowing Buhler's language function model and developing a translation theory based on text types

(Reiss, 1971, pp. 162-163). Reiss distinguished between different text types depending on the dominant communicative function of the text and observed that the classification should determine the appropriate translation method.

Despite her leaning towards the text type, the classical notion of equivalence still resonated in her approach: "*the aim of the target language is equivalence as regards the conceptual content, linguistic form and communicative function of the source language text*" (1997, p. 9). The functional equivalence supported by her approach was, however, more flexible than the equivalent concepts of previous approaches, and the communication aspect has become very significant.

However, functional equivalence may not be sufficient in the translation of folktales because there is a need to adapt the translation to the sociocultural background of the audience. Thus, folktales have considerable meanings embedded in the culture of the speaker and the audience. This thesis is supported by Kuene (cited by Kratz, 2013, p. 11), who notes that:

> *"It (oral literature) is a literature which is socialized and has to be performed to be kept alive; people believe in it and use it to articulate the ideology of their society. African society is a communally organized society, and it needs an articulated ideology to survive. Oral literature perpetuates the group by reinforcing its unity…"*

The above submission by Kuene not only justifies the importance of folktales in peacebuilding but equally cautions the translator to consider both the text type, its function as well as the cultural context when translating them into another language, hence highlighting the importance of the text typology theory/approach to this study.

3.3 The Skopos Theory

The German scholar Vermeer (cited in Nord, 1997, p. 12) was one of the first scholars to put across the idea that the intended function of a translation was very decisive in determining the strategy for translating a text. The skopos theory was derived from the Greek word 'skopos,' which means function, purpose or aim. The production of a text that was relevant to the target culture was the object of the skopos theory. The translation was no longer considered as a linguistic transfer but was seen as a complex activity to be undertaken by a competent cross-cultural communication expert whose skill is not only limited to language proficiency and cultural knowledge but also to analytical and research skills as well as awareness of and the ability to reflect on their own work (Vermeer, cited in Kratz, 2013, p. 13). The previous link between the source text and target text in terms of linguistic correspondence became a reductionist notion. Thus, the intercultural communication expert was expected to produce a translation that functions ideally in the situation in which the audience receives the text (Vermeer, 1989, p. 222).

In keeping with this theory, Schaffner (2003, p. 7) notes that to produce a translation that would fit into and function in the target culture's literary system, the skopos first have to be analyzed. It is the analysis that enables the translator to determine the translation method,

as well as the aspects of the source text that are relevant to the target culture and, therefore, which should be translated.

Nord further developed the skopos theory by eliminating its weaknesses and building upon its strengths. She observed that "*during the translation process, the language professional constantly 'loops back' and forth between the source text analysis and the target text skopos (1991, p. 38)."* This, according to him, will enable the translator to create a target text that is relevant to an audience in a different sociocultural setting. Thus, Nord argued that "if the translator has succeeded in producing a functional text conforming to the initiator's needs, the target text will be congruent with the TT (target text) skopos (1991b, p. 37). Cognizant of the challenges that may beset translators while translating texts, especially those with a literary orientation, Nord (1997:85) proposed a four-dimensional approach that has been exploited in this study at the level of the methodology.

After reviewing related literature on the study and presenting various theories that underpin it, the study continues with the methodology.

4. Methodology

Like most corpus-based studies, this study is also largely qualitative as it sets out to investigate peacebuilding discourse in Mokpe and to understand how the selected discoursal aspects or excerpts can be replicated into English. The study brings to the fore the constraints in rendering concepts related to peacebuilding in selected Mokpe folktales while also proposing approaches and strategies to overcome the constraints.

Data was collected through the explicatory method, which involves a careful, close and focused examination of a single major text in an attempt to understand one or more aspects of it (George 2018, cited by Ningrum 2020, p. 1). The text in question is folktales in Mokpe and the aspects relate to peacebuilding. The focus is to understand how they can be translated from an African language to a European language. Thus, ten (10) excerpts related to peacebuilding in Mokpe folktales constitute the subject of rigorous analysis.

Data was analyzed through Nord's four-dimensional approach to textual analysis. This approach is based on Nord's further reflections on the skopos theory. Nord (1991, p. 38) considered the translator as a language professional who constantly 'loops back and forth' between the source text analysis and the target text skopos in a bid to create a target text that is relevant to an audience in a different sociocultural setting. Nord's approach is significant for this study, especially given the fact that the work concerns persons from linguistically and culturally different sociocultural backgrounds. He, therefore, puts forth the following four-dimensional approach that has been used to analyze the selected corpora for this study:

a) **Skopos Suggestion 1:** Interpretation. The translator interprets the source text not only with regard to the sender's intention but also with its compatibility with the target situation

b) **Skopos Suggestion 2:** Text Function. The target text should be composed in such a way that it fulfils functions in the target situation that are compatible with the sender's intention

c) **Skopos Suggestion 3:** Cultural Distance. The text world of the translation should be selected according to the intended target-text function

d) **Skopos Suggestion 4:** Text Effect. The code elements should be selected in such a way that the target-text effect corresponds to the intended target-text functions

Nord's (1991) 'skopos suggestions' can find better expression in the following analysis grid:

Table 1: Analysis Grid on the Skopos Methodology

A.	Skopos Suggestion 1: Interpretation	
1	Source Text	Provides the SL excerpt.
2	Gloss	Mokpe, linguistic and literal.
3	Element of Interest	What is the element that catches the translator's attention?
B.	Skopos Suggestion 2: Text Function	
4	Theme	The main idea behind the folktale
5	Context of Production	Circumstances behind the production of the folktale.
C.	Skopos Suggestion 3: Cultural Distance	
6	Possible constraint to translation	The challenge experienced by the translator in translating a particular excerpt.
D.	Skopos Suggestion 4: Text Effect	
7	Target Text	A text that fulfils a function in the TL.
8	Translation Technique	The technique used to overcome the constraint.
9	Translation Strategy	Domestication or Foreignization?
10	Translation Theory	Which theory should the translator employ to bring out the TT effect?
11	Justification of researcher's method (Outside the table)	How has the researcher come up with a translation that fulfils the SL function in the TL?

4.1 Data Presentation and Analysis

The data for this study is both extra-textual and micro-textual. The latter presents the Mokpe language and its speakers, as well as a brief summary of folktales in Mokpe.

4.1.1 Extra-textual Analysis

This analysis is based on a presentation of the Mokpe language and its speakers, as well as an overview of the Mokpe folktales.

4.1.1.1 The Mokpe Language and its Speakers

The Bakweris live in the slopes of Mount Cameroon, South-Western Cameroon, with a population of approximately 32.000 speakers. The language Mokpe is classified as part of the Bantu Family and is closely related to Bomboko, Isubu, Duala, and other languages of the Duala group. Dialect variation is said to exist but has not been systematically studied (Guthrie, 1953).

Ardener (1969) rightly notes that the Bakweris refer to themselves as Vakpe or Mokpe in the singular and that Mokpe is a tonal language with two distinctive tones (high and low). Furthermore, the language operates with 21 consonants and a system of 7 vowels.

Atigndogbe (2013, p. 5) for his part, notes that "…*the Bakweris are divided into two main groups, name Vakpe Wa Lelu (Upper Bakweri) and Vakpe Wa Mbenge (Lower Bakweri)*". He traces

their geographical origin equally by observing that the Upper Bakweri are closer to the base of the Cameroon Mountain, stretching from Mafanja in the West to Ekona in the East. The Lower Bakweri inhabit the area along the Atlantic coast and include the villages of Ewota, Kie, Bimbia, Batoke, Bakingili Bomboko and Sanje (on the West Coast), Bojongo and Mokunda.

Notwithstanding the geographical origins of the Upper Bakweris and Lower Bakweris, there is consensus on the fact that they operate a system of 21 consonants and 7 vowels presented as follows:

4.1.1.2 An Overview of Mokpe Folktales

According to Ngoisa (2016, p. 2), the Mokpe folktales have been told to teach children and other listeners about good manners (ɛɛmɛ́ ya gbàamu). The folktales equally portray the virtues of peace (morzangò) and wisdom (gbaaŋgò).

Another classification of Mokpe folktales is that they portray the justice system of the Bakweris. That is why we have a committee of judges/elders in the animal kingdom (wòlinyàmɛ̀) who pass judgment on defaulters and bring them to book where necessary.

"*Wòlìnyàmɛ̀ ndi hwa kairzɛ mòtò, rzìi hwa ulɛ́ è mbàko*" (The committee of judges/elders cross examine a person and pass judgment. In the Mokpe justice system, no one is above the law (mòtò àrza olòwì lì akà è mbenda). Thus, vices such as drunkenness (mboma), foolishness (èèti), 'long throat' (ilemà), wickedness (ɛkɔnì), jealousy (inona), and gluttony (njɔŋgu) have been identified as vices that may rock the peace and tranquillity of the society and therefore must be shunned. These vices have been likened to beastly attitudes (egbèelì ya nyàmà ya wàŋga) as noted in the folktales.

Another vice lampooned for threatening communal solidarity in the Mokpe folktales is bad language or hate speech. The folktales teach that using bad language is considered a very serious offence that may attract a huge penalty.

Besides castigating unruly attitudes and promising punishment for defaulters, the folktales equally advice on the right path to follow (…è njìya yà màyowa ma jɔkɛ̀). Following the advice (màyowa) embedded in the folktales ultimately leads to a long life and prosperity. While advising, the Mokpe folktales recognize the fact that we are all humans and can fall prey to various forms of temptations. That is why they caution that if a law-abiding person falters, he or she will be helped to stand on his feet (è mòtò wà gbàamu à kpelì tɛ, hwa lùà ŋmànò lì mò tɛmìrzɛ̀).

The following section focuses on the microtextual analysis.

4.2 Microtextual Analysis

A thematic analysis reveals that most of the folktales relate to moral lessons that should be ascribed to in order to maintain peace in a society full of malicious tricksters who are as slick, sly and slippery as the tortoise. Aware of the incapacity of individuals to fully imbibe these moral lessons, the folktales also talk about the justice system of the Bakweris represented by 'Wolinyame' (the committee of judges/elders). Lastly, the folktales relate to outright condemnation of misbehaving individuals. Thus, the selected excerpts have been presented following the above classification.

Category A: Tales Relating to Moral Lessons

Table 2: Excerpt 1

A.	Skopos Suggestion 1: Interpretation	
1	Source Text	Mòkpè à kpὲɛ ŋmàna lì okòlὲ egbèelì nà ɛὲmὲ ya gbàamù.
2	Gloss Mokpe	Mòkpè/à/kpὲɛ/ŋmàna/lì/okòlὲ/egbèelì/nà/ɛὲmὲ/ya/ gbàamù.
	Linguistic	Mòkpè/has/told/story/to/teach/manners/and/behaviour/good.
	Literal	Mòkpè stories are told to teach good manners and behaviours.
3	Element of Interest	Ŋmàna; okòlὲ; egbèeli nà ɛὲmὲ ya gbàamù.
B.	Skopos Suggestion 2: Text Function	
4	Theme	Why tell stories?
5	Context of Production	Teaching of moral lessons to the hearers.
C.	Skopos Suggestion 3: Cultural Distance	
6	Possible constraint to translation	Translating the expression 'mòkpè. In some instances, it refers to the language while in others, to the people
D.	Skopos Suggestion 4: Text Effect	
7	Target Text	*Folktales are told by the Bakweris to teach good conducts.*
8	Translation Technique	Modulation
9	Translation Strategy	Domestication
10	Translation Theory	The skopos theory

The change of focus (modulation) is necessary, as it refers to the object (folktales) before stating why or the purpose (skopos) for which they are told.

Table 3: Excerpt 2

A.	Skopos Suggestion 1: Interpretation	
1	Source Text	Me okòlὲ gbaàŋgò, mòrzàngà, nà e mbandò ema mòtò a wowàa hweàrzeli nà limὲnì
2	Gloss Mokpe	Me/okòlὲ/gbaàŋgò,/mòrzàngà,/nà/e/mbandò/ema/mòtò/a wowàa /hweàrzeli/nà/limὲnì.
	Linguistic	They/teach/wisdom/peace/and/togetherness/that/one/takes.
	Literal	They teach, wisdom, peace, and togetherness that one should have.
3	Element of Interest	okòlὲ; gbaàŋgò, mòrzàngò, nà mbandò
B.	Skopos Suggestion 2: Text Function	
4	Theme	Wisdom, peace and togetherness
5	Context of Production	Teaching of moral lessons to the hearers
C.	Skopos Suggestion 3: Cultural Distance	
6	Possible constraint to translation	Lexical. Getting the right meaning of some lexical items.
D.	Skopos Suggestion 4: Text Effect	
7	Target Text	Mokpe folktales teach wisdom, peace and togetherness.
8	Translation Technique	Omission
9	Translation Strategy	Domestication
10	Translation Theory	The linguistic theory

Some SL lexical items (like *ema mòtò a wowàa hweàrzeli nà limὲnì* (lossely translated as "that a person should take into consideration") have been omitted in the target language text without negatively impacting on the meaning. Thus, the focus is on what the folktales teach.

Table 4: Excerpt 3

A.	**Skopos Suggestion 1: Interpretation**	
1	Source Text	Mòtò à ò tɔwɔnɔ tɛ ngundu, o mò oka wɔŋgɔ…
2	Gloss Mokpe	Mòtò/à/ò/tɔwɔnɔ/tɛ/ngundu,/o/mò/oka/wɔŋgɔ
	Linguistic	Person/he/is/quarreling/for/nothing/you/should/be/afraid.
	Literal	When someone quarrels you for nothing, fear him.
3	Element of Interest	The entire text
B.	**Skopos Suggestion 2: Text Function**	
4	Theme	Avoid problems
5	Context of Production	Avoiding persons who fabricate problems to provoke a quarrel.
C.	**Skopos Suggestion 3: Cultural Distance**	
6	Possible constraint to translation	Contextual. Situating the text within the right context.
D.	**Skopos Suggestion 4: Text Effect**	
7	Target Text	Avoid troublesome persons
8	Translation Technique	Omission/Paraphrase
9	Translation Strategy	Domestication
10	Translation Theory	The sociolinguistic theory

The sociolinguistic theory is particularly apt in translating this excerpt. Thus, people who cause trouble in society should be avoided at all costs for peace to reign. The paraphrase is also necessary to enhance understanding

Category 2: Folktales Relating to the Justice System
These generally relate to how animals resolved their conflicts. Defaulters were brought before the elderly or judges, referred to as "Wolinyame." They were the arbitrators and were responsible for maintaining peace and togetherness within the society (the animal kingdom). Such tails are characterized by mild threats to keep defaulters in check. Some of the excerpts are as follows:

Table 5: Excerpt 4

A.	**Skopos Suggestion 1: Interpretation**	
1	Source Text	Wòlìnyàmὲ ndi hwa kaìrzɛ mòtò, rzìi hwa ulὲ e mbàko
2	Gloss Mokpe	Wòlìnyàmὲ/ndi/hwa/ kaìrzɛ/mòtò/ rzìi/hwa/ulὲ/e/mbàko
	Linguistic	Wòlìnyàmὲ/them/they/judge/person/then/they/remove/case
	Literal	Wòlìnyàmὲ judge case and then pass judgment
3	Element of Interest	Wòlìnyàmὲ; kaìrzɛ; mbàko
B.	**Skopos Suggestion 2: Text Function**	
4	Theme	Justice
5	Context of Production	Judging a perpetrator after an offence has been committed
C.	**Skopos Suggestion 3: Cultural Distance**	
6	Possible constraint to translation	Lexical. Translating complex lexical items like 'wòlìnyàmὲ
D.	**Skopos Suggestion 4: Text Effect**	
7	Target Text	Wòlìnyàmὲ try a person and pass judgment
8	Translation Technique	Borrowing
9	Translation Strategy	Foreignization
10	Translation Theory	The linguistic theory

The source language expression 'wòlìnyàmɛ̀' is an invariant that needs to be maintained in the target language to maintain local colour. The word simply refers to elders who judge and try defaulters before the court.

Table 6: Excerpt 5

A.	**Skopos Suggestion 1: Interpretation**	
1	Source Text	Hwa rzuùlɛ̀, hwa tuùlɛ̀, hwa kɔkìrzɛ̀
2	Gloss Mokpe	Hwa/rzuùlɛ̀,/hwa/tuùlɛ̀,/hw/ kɔkìrzɛ̀
	Linguistic	They/acquit/they/find guilty/they/punish
	Literal	They acquit, they find guilty and they punish
3	Element of Interest	Hwa rzuùlɛ̀, hwa tuùlɛ̀, hwa kɔkìrzɛ̀
B.	**Skopos Suggestion 2: Text Function**	
4	Theme	Justice
5	Context of Production	Discussing the legal authority of 'wòlìnyàmɛ̀'
C.	**Skopos Suggestion 3: Cultural Distance**	
6	Possible constraint to translation	Lexical. Getting the right expressions for some legal terms like rzuùlɛ̀, tuùlɛ̀, kɔkìrzɛ̀
D.	**Skopos Suggestion 4: Text Effect**	
7	Target Text	They (wòlìnyàmɛ̀) acquit, they declare a person guilty and they sentence
8	Translation Technique	Explicitation
9	Translation Strategy	Domestication
10	Translation Theory	The linguistic theory

The expression "tùulɛ" means to establish or declare guilty. There is a need to add "a person" (that is, explicitation) for the translation to sound natural.

Table 7: Excerpt 6

A.	**Skopos Suggestion 1: Interpretation**	
1	Source Text	Wòlìnyàmɛ̀ hwa ambɛ̀lɛ̀ ɛmɔ à unda ɛ̀ mbenda
2	Gloss Mokpe	Wòlìnyàmɛ̀ /hwa/ambɛ̀lɛ̀/ɛmɔ/à/unda/ɛ̀/mbenda
	Linguistic	Wòlìnyàmɛ̀/they/wait/one/who/will/fall/the/case
	Literal	Wòlìnyàmɛ̀ are waiting for the one who will fall case.
3	Element of Interest	The entire text
B.	**Skopos Suggestion 2: Text Function**	
4	Theme	justice
5	Context of Production	Mild threat against potential law breakers
C.	**Skopos Suggestion 3: Cultural Distance**	
6	Possible constraint to translation	Lexical. Getting the right expressions for some legal terms like 'unda ɛ̀ mbenda'
D.	**Skopos Suggestion 4: Text Effect**	
7	Target Text	Wòlìnyàmɛ̀ are waiting for anybody who will go against the law
8	Translation Technique	Substitution
9	Translation Strategy	Domestication
10	Translation Theory	The skopos theory

The 'skopos' of this excerpt is to discourage potential lawbreakers from their atrocious acts, which is anathema to peace. That is why it is more apt to generalize (anybody) rather than to refer to a particular person (ɛmɔ, that is 'the person' as in the ST), hence the substitution.

Substitution has also been used to translate 'fall case' as going 'against the law' to make the translation sound natural and within the legal context.

Category 3: Folktales Relating to Forgiveness
These categories of folktales give the possibility of repentance and forgiveness to an offender, by promising to rescue them when they fall, provided they refrain from what will disturb the peace and quiet of their community.

Table 8: Excerpt 7

A.	**Skopos Suggestion 1: Interpretation**	
1	Source Text	A kpelì tɛ, hwa lùà ɛ̀ ŋmànò lì mò tɛmirzɛ̀
2	Gloss Mokpe	A/kpelì/tɛ,/hwa/lùà/ɛ̀/ŋmànò/lì/mò/tɛmirzɛ̀
	Linguistic	He/falls/if/they/find/the/means/to/him/stand
	Literal	If he falls, they will look for a means to lift him up
3	Element of Interest	The entire text
B.	**Skopos Suggestion 2: Text Function**	
4	Theme	Owning up and forgiveness
5	Context of Production	Context of a repentant person falling down again
C.	**Skopos Suggestion 3: Cultural Distance**	
6	Possible constraint to translation	Contextual. Situating the text within the right context
D.	**Skopos Suggestion 4: Text Effect**	
7	Target Text	When a repentant person stumbles, he will be helped to stand back on his feet
8	Translation Technique	Explicitation
9	Translation Strategy	Domestication
10	Translation Theory	The skopos theory

'A' in the source text may not tell the target language audience anything if the technique of explicitation is not employed (to refer to 'A' as a repentant person). Also, the expression 'to lift him up' will sound more idiomatic if substituted with 'helped to stand back on his feet,' hence, the effectiveness of the explicitation.

Category 4: Folktales Relating to Mild Threat
This category of folktales is in sync with the saying that "*spare the rod and spoil the child*." They refer to threats that are meant to enable hearers to desist from actions that run counter-current with a peaceful society. Thus, not respecting societal tenets will expose them to severe chastisement.

Table 9: Excerpt 8

A.	Skopos Suggestion 1: Interpretation	
1	Source Text	ɛmɔ à wowi è nǰìya yà mòlàngà, yà njɔngu, nà ìlemà à rza karzowa
2	Gloss Mokpe	ɛmɔ/à/wowi/è/nǰìya/yà/mòlàngà,/yà/njɔngu,/nà/lemà/à/rza/karzowa
	Linguistic	He/who/takes/the/road/of/lies/of/gluttony/and/greed/will/not/last
	Literal	He who takes the road of lies, gluttony and greed will not last
3	Element of Interest	Mòlàngà, njɔngu, ìlema
B.	Skopos Suggestion 2: Text Function	
4	Theme	Shun evil
5	Context of Production	Warning against evil acts that destroy peace
C.	Skopos Suggestion 3: Cultural Distance	
6	Possible constraint to translation	Lexical. Getting the right meaning of some lexical items
D.	Skopos Suggestion 4: Text Effect	
7	Target Text	Lies, gluttony and greed lead to destruction
8	Translation Technique	Omission
9	Translation Strategy	Domestication
10	Translation Theory	The sociolinguistic theory

The focus should be on societal ills that disrupt the peace of society, hence the omission of some lexical items considered as superfluous. Also, the sociolinguistic theory is effective in that this excerpt refers to ills in society that must be stamped out.

Table 10: Excerpt 9

A.	Skopos Suggestion 1: Interpretation	
1	Source Text	Mòtò à rza olòwì lì akà è mbenda
2	Gloss Mokpe	Mòtò/à/rza/olòwì/lì/akà/è/mbenda
	Linguistic	Person/is/not/fat/more/than/the/law
	Literal	No one is fatter than the law.
3	Element of Interest	Mòtò; olòwì; mbenda
B.	Skopos Suggestion 2: Text Function	
4	Theme	The law is supreme
5	Context of Production	Warning against those who think that they are above the law.
C.	Skopos Suggestion 3: Cultural Distance	
6	Possible constraint to translation	Lexical. Getting the right meaning of some lexical items.
D.	Skopos Suggestion 4: Text Effect	
7	Target Text	No one is above the law
8	Translation Technique	Literal
9	Translation Strategy	Foreignization
10	Translation Theory	The skopos theory

The purpose of the above text is to enable stakeholders to desist from acts that will pit them against the law because no one is above the law. The literal rendering is, therefore, very appropriate because it synchronizes with the source text's purpose and intention.

Category 5: Tales Relating to Outright Condemnation
From veil threats, the folktales outrightly condemn perpetrators of evil acts. That is, those who do not heed the threats and, hence, do things that threaten the fabric of a peaceful society.

Table 11: Excerpt 10

A.	**Skopos Suggestion 1: Interpretation**	
1	Source Text	A rza enya tɛ lì enyà, lì rzɔrzɔ litumba leni, èhwanja à hwei ŋmango mo moleli
2	Gloss Mokpe	A/rza/enya/tɛ/lì/enyà,/lì/rzɔrzɔ/litumba/leni,/èhwanja/à/hwei ŋmango/mo/moleli
	Linguistic	He/is/not/even/ashamed/to/deny/family/of his/because/he/heard/the/issue/of/food.
	Literal	He is not even ashamed to deny his family because of food problem.
3	Element of Interest	The entire text
B.	**Skopos Suggestion 2: Text Function**	
4	Theme	Greed
5	Context of Production	A jeer, a condemnation of the tortoise who abandoned his family to attend a party of the birds in the skies.
C.	**Skopos Suggestion 3: Cultural Distance**	
6	Possible constraint to translation	Contextual. Situating the text within the appropriate context.
D.	**Skopos Suggestion 4: Text Effect**	
7	Target Text	A disgraceful person will abandon his family because of food.
8	Translation Technique	Modulation
9	Translation Strategy	Domestication
10	Translation Theory	The skopos theory

Anyone who abandons his family to chase vain pleasure is considered a disgraceful person. It is, therefore necessary to change the perspective of the source language text while translating in a bid to maintain the source language's intention. Such a (greedy) person is a distorter of peace.

3.4 Presentation of Findings

As a reminder, two objectives were set at the beginning of this study, which are to a) identify, analyze and explain peacebuilding discourse in selected Mokpe folktales and b) explain whether the concept of peacebuilding can effectively be replicated in English by the translator of Mokpe folktales through the use of some translation procedures. The first objective was to identify and present the selected folktales in the tables above. This section focuses mainly on the second objective.

The selected folktales in Mokpe have been replicated in English through some translation procedures. To ease their rendering, they were analyzed through the skopos methodology, a four-dimensional approach for a rigorous analysis of texts proposed by Nord (1991) - interpretation, text function, cultural distance and text effect. The translation procedures focused mainly on the translation technique, translation strategy and translation theory. The findings are presented in descriptive statistics as seen in the following tables:

Table 12: Frequency of occurrence of translation techniques and strategies

S/N	Translation Technique	Frequency/10	Percentage	Macrostrategy
1	Borrowing	1	10	Foreignization
2	Literal translation	1	10	
	Sub-total	**3**	**20**	
3	Omission	3	30	Domestication
4	Modulation	2	20	
5	Explicitation	2	20	
6	Substitution	1	10	
	Sub-total	**7**	**80**	

Findings reveal that a total of six (6) translation techniques have been used to render selected excerpts relating to peacebuilding in Mokpe folktales. Thus, when translating folktales from an indigenous language to a European or non-indigenous language, the translator can either resort to modulation, substitution, omission, borrowing, explicitation, or literal translation in varying frequencies. Moreover, the tendency is usually to employ domestication rather than foreignization. This is in sync with what Dollerup (1999, p.332) refers to as "*remodeling the text in the target language,*" noting that as far as translation is concerned, the target text is taken "*as an autonomous entity by the target culture and remodeled in its image according to a multiplicity of the purpose of its own…*" Soares (2018) also concurs with the pre-eminence of domestication over foreignization in the translation of folktales by noting that they undergo a process of 'purification' before reaching the ears of the target language hearers.

Table 13: Frequency of Usage of Translation Theories

S/N	Translation Theory	Frequency	Percentage
1	Sociolinguistic theory	2	20
2	Linguistic theory	3	30
3	Skopos theory	5	50
Total		**10**	**100**

According to the findings, the translator can either resort to the sociolinguistic theory, the linguistic theory or the skopos theory when translating selected folktales, especially those that have to do with peacebuilding, from Mokpe into English. The pre-eminence of the above theories is not fortuitous. Thus, while the sociolinguistics theory has to do with rules in the society that must be adhered to, to maintain peace, the linguistics theory resonates aspects of language that must be taken into consideration when translating such texts. The skopos theory, for its part, guides the translator by enabling him to produce a functionally relevant text in the target language culture while keeping the source language intention in focus.

5. Conclusion

This study has investigated discoursal elements relating to peacebuilding in selected Mokpe folktales and their translation into English. Folktales are considered as powerful rhetorical instruments that are intended to hold society in check and, hence, promote sustained peace. They are not just told to give an account of past happenings but also present and future

happenings. Thus, they can still be considered as thriving forests that are not yet lost in oblivion. This explains the need for their translation to ensure their overarching objective of peacebuilding. Also, they are usually told in oral form, necessitating the need for their codification and, why not, translation.

This study aimed to identify some expressions related to peacebuilding embedded in selected Mokpe folktales and determine whether the translator can effectively translate the concept of peacebuilding from Mokpe into English through the use of some translation procedures. Ten excerpts relating to peacebuilding in selected folktales in Mokpe were subjected to rigorous analysis and translation. Thus, the data was collected through the explicatory method and analyzed through Nord's (1991) skopos methodology, a four-dimensional approach to textual analysis (interpretation, text function, cultural distance and text effect). According to this approach, a translator is, first of all, an analyst, who must first analyze a text to determine the translation method as well as the aspects of the text that are relevant to the target language and, therefore, which should be translated.

The findings have been presented in descriptive statistics represented by tables. A total of six (6) translation techniques were deemed to be useful in the translation of folktales from Mokpe into English. They include modulation, substitution, borrowing, omission, explicitation and literal translation, to be used in varying frequencies. Findings reveal that in a bid to translate discoursal elements related to peacebuilding in Mokpe folktales, the translation strategy of domestication should be used more frequently rather than foreignization. This is because, as noted by Inngs (2018:149), folktales undergo a process of 'retelling and reversion' during translation, 'partly due to the non-existence or instability of a single source text as well as the intertextuality of multiple versions.' Also, three theories have been used, as support theories to analyze the selected excerpts. They include the sociolinguistic, the linguistic and the skopos theories, respectively. The pre-eminence of the above theories is not fortuitous. Thus, while the sociolinguistics theory has to do with rules in the society that must be adhered to, to maintain peace, the linguistics theory resonates aspects of language that must be taken into consideration when translating such texts. The skopos theory, for its part, guides the translator by enabling him to produce a functionally relevant text in the target language culture while keeping the source language intention in focus. The above three support theories are in sync with the other three theories that underpin the study: the social psychology theory of communication, the text typology theory and the functionalist theory.

Conflict of Interest Statement
The author declares no conflicts of interest. He is the original author of this article.

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