

## PARALLEL-TEXTING NGUGI WA THIONG'O's THE UPRIGHT REVOLUTION

### **Introduction:**

This article comprises a translation of Ngugi wa Thiong'o's short story, *The Upright Revolution*, into the Dagaare language of West Africa (spoken in northern Ghana, Burkina Faso and the Ivory Coast). The translation is done in the form of a parallel-text. The idea of parallel-texting is based on a linguistic and literary theory developed by Adams Bodomo (whose pen name is Kofi Dakoraa and is used below as one of the authors of this present article) called Parallel Text Theory which states that in a bi-lingual and bi-literate (or multi-lingual and multi-literate) environment, for more effective and optimal knowledge and information dissemination, users of language produce contiguous texts in at least two of the languages within the bi-lingual and bi-literate environment.

A parallel text, as used here, is a set of texts in which written (or even spoken and sung) literary expressions in two or more languages are mediated in the form of translation at various levels, including the graphemic, the morphological, the syntactic, the phonological and certainly the semantic. In effect the end result of the translation at one or more of these levels is a set of texts existing side by side for ease of cognitive processing by the recipient.

The *raison d'être* for translation is in the fact that multilingualism within a speech community doesn't necessarily guarantee that all individuals within a community will be polyglottic. There is often a rather intricate distinction between plurality of language at the community level and plurality of language at the individual level. An individual who has lived all her life in a rural area and speaks only one language fluently that now arrives to live in a city where many languages are spoken may be called a monoglot in a multilingual community; on the other hand a person born

in a multilingual city and most likely speaking many languages that now gets posted as a civil servant to a rural area where only one language is spoken would be a polyglot functioning within a monolingual community.

Theoretically then, since multilingualism is not synonymous with polyglottism, in a multilingual environment where one might have some monoglots, parallel texts as a form of translation are justified if we want to achieve optimal knowledge acquisition and information dissemination within the community.

The concept of parallel texts is both a theory and a methodology in the sense that, theoretically it mediates any dissonance that exists between the number of languages at the community level and the number of languages within individuals; parallel texts mediate and try to resolve the discords between multilingualism and polyglottism, between "lingualism" and "glottism". Methodologically, it gives writers an opportunity to optimally express themselves by "placing" oral or written texts side by side within a given context, so simultaneous translation or interpretation is a parallel text, and poems written on the same theme and style and placed side by side constitute a parallel text. In this article we illustrate the seminal idea of parallel as a way to promote literature in African languages; specifically in this case by translating one of the most popular and widely translated short stories in African literature by one of the most known African writers.

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**The Upright Revolution by Ngūgī wa Thiong'o**

A long time ago humans used to walk on legs and arms, just like all the other four limbed creatures. Humans were faster than hare, leopard or rhino. Legs and arms were closer than any other organs: they had similar corresponding joints: shoulders and hips; elbows and knees; ankles and wrists; feet and hands, each ending with five toes and fingers, with nails on each toe and finger. Hands and feet had similar arrangements of their five toes and finger from the big toe and thumb to the smallest toes and pinkies. In those days the thumb was close to the other fingers, the same as the big toe. Legs and arms called each other first cousins.

They helped each other carry the body wherever it wanted to go; the market, the shops, up and down trees and mountains, anywhere that called for movement. Even in the water, they worked well together to help the body float, swim or dive. They were democratic and egalitarian in their relationship. They could also borrow the uses of the product of other organs, say sound from mouth, hearing from the ear, smell from the nose, and even sight from the eyes.

Their rhythm and seamless coordination made the other parts green with envy. They resented having to lend their special genius to the cousins. Jealousy blinded them to the fact that legs and hands took them places. They started plotting against the two pairs.

Tongue borrowed a plan from Brain and put it to action immediately. It begun to wonder, loudly, about the relative powers of arms and

**Nénsaabá Iri-áróó Yélé**

*Translated into Dagaare by Mark Ali and Kofi Dakoraa*

Sánga sánga zaa nénsaalbá da kyéné né lá ba gbée ané ba núúri; angá donggbée anáare na. Nénsaalá da zoró gangé lá sóngáá, lóóráá bée eené gba. A ba gbée ané a núúri da péélé la táá gange a éngé nandaaré ná náng kyére. A nandaaré da táá lá a meng dórée; a bogengmámá ané a séngkpégé, a kpankpan-nyúgbielé ané a dúmó a nɔɔkyóómá ané a gbée ané a núúri zaa da táá la súgíló súgíló; ka kangá zaá da máng te báare ne núbié ané gbébié anúú anúú. Ka a gbébié ané a nubié meng táá a éémé. A núúri ané a gbée ané a méng gbébié ané núbié anúúri meeróng da é lá bónyéni; a máng yí a gbébidáá ané a núbidáá te to a gbébibili ané a núbibili. A sánga ná a núbidáá da péélé lá a núbíri kyéléé ná, lé ka a gbébidáá méng da pééle a gbébibili ná. Gbée ané núúri da boola lá táá die yóóminé.

A da máng songé lá táá tuo a endáa zaá gaa né zíé lá zíé zaá o sobá náng bóóró ka ó gaa aséng daá, sétóó, bée a dó teeré ane tánne lee sígi. Kɔɔ póó gba áná lá da máng tee táá, a songe, ka a soba daali a kɔɔ zusógá, a dúgí bee mulli. Séntáá ané nólange da bé lá ba langkpéébóng. A da máng kpé lá a éngé nandaaré ná miné nyuó ka á na sóngé ba né ba yelbóóré miné aséng nóóré gɔmɔ gɔmmó, toori yélé wómmú, nyɔbogirí nyúú wommú ané nímé zíé kaabo.

A ba nyógetáá ngá da véngéé lá ka a nandaaré kyéléé na píli táá bá né nyúúri. Ba da konó lá dabangkále né a ba yelbange ná ba nang máng dé tee né a yóóminé báamá. A ba nyuwéere ngá da lígi lá ba yéngé ané

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legs. Who was stronger, it wondered. The two cousin limbs, who had never been bothered by what the other had and could do, now borrowed sound from mouth and begun to claim they were more important to the body than the other. This quickly changed into who was more elegant; arms bragged about the long slim fingers of its hands, at the same time making derisive comments about toes being short and thick. Not to be outdone, toes countered and talked derisively about thin fingers, starving cousins! This went on for days, at times affecting their ability to work together effectively. It finally boiled down to the question of power; they turned to other organs for arbitration.

It was Tongue who suggested a contest. A brilliant idea, all agreed. But what? Some suggested a wrestling match – leg and arm wrestling. Others came up with sword play, juggling, racing, or playing a game like chess or checkers but each was ruled out as hard to bring about or unfair to one or the other limb. It was Tongue once gain, after borrowing thought from Brain, who came with simple solution. Each set of organs would come up with a challenge, in turns. Arms and legs agreed.

The contest took place in a clearing in the forest, near a river. All organs were on maximum alert for danger or anything that might catch the body by surprise, now that its organs were engaged in internal struggle. Eyes scanned far and wide for the tiniest of dangers from whatever distance; ears primed themselves to hear the slightest sound from whatever distance; nose cleared its nostrils the better to ba

náng da yinni ká a gbée ané a núúri lá da máng táá ba méng sãã né yengé. A nyuwéere demé da píli nara la a yóóminé báma nároo.

Zelé lá da dange wěe de yéngé yí kyaporo zíé a dange ta píli a yélé tantang lé. O da píli bonná lá a yóóminé báma fangá séntáá yélé; ká búo lá táá fangá gange o tó? A yóóminé báma náng dange ba gbíri zanne, a teére, ká o tó na táá lá bóne ngá bée táá lá yelkangá éébo fangá, da péngé lá yélé yélbu yí nóóre zíé a píli toóró ba nyáa ka báná lá ka a nandaaré kyéléé ná zaa kaará kyé kpeéré. A da bá kóore kyé ka legíri táá kpe a yóómine kpákyágá ka bá soorá táá onáng náng lá veélé gange o tó. Núúri da pilli fára lá bará ne o núbibaále nang kyó né veelong, kyé eré gbée laará né o gbébié nang wáá ngmáará gbígíléng gbígíléng lé. Gbée méng da yeli ka o nímíri kong nyé lé kyé méng lee koolmare núúri ka kónge la ngmeene núbiiri. A ba beeltáá ngá da véngéé lá ka wágere kangá da wa tá ka ba tómá bá lá kyéne songé songé. A báaráá zaa a nòkpééné da te kpé lá fangá yeltárre póó. Lé ná ba da lee tage tá lá a nandaaré kyéléé ná ka bá na kpé a yélé póó.

Zelé lá née náng da lá de wěe né o teéróng o nang nye yi Kyaporo zíé, a yeli ká ká bá véngé ka a yóóminé báma taa nyóóretáá kangá. A nandaaré zaang da sage né a teéróng ba táá to nga. Kyé bong to nyóóretáá lá pãã na séngé ne? Ba miné da yeli ká bá véngé ka a yóóminé mó móóbo. Ka ba miné meng da wané sòdendenni beeltáá, lóó sógíbú deené, zo-gantáá bée a bore bée ze bié. Kyé ba da bá sage né a áamá kangá zaa bónsó a gyennetéá da máng wáá lá kpeéngáá zuo bée a na táá la sómmó ko kangá gange o tó ná. Zelé lá née nang da maaleng nyé yéngé yí kyaporo zíé a wa wuli sóbíri ná ba náng na tu. A bááróó zíé lá ká a yóóminé kangá zaá máng wané nyooretáá na o nang bóóró. Gbée ané Núúri da sage lá.

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detect scent of any danger that escaped the watchful eyes and the listening ears; and the tongue was ready to shout and scream, danger.

Wind spread news of the contest to the four corners of the forest, water and air. Four legged animals were among the first to gather, many of the big ones holding green branches to show they came in peace. It was a colorful crowd of Leopard, Cheetah, Lion, Rhino, Hyena, Elephant, Giraffe, Camel, long horned Cow and short-horned Buffalo, Antelope, Gazelle, Hare, Mole and Rat. Water-Dwellers, Hippo, Fish, Crocodile, spread their upper part on the banks, leaving the rest in the river. The two leggeds, Ostrich, Guinea-fowl, and Peacock flapped their wings in excitement; birds chirped from the trees; Cricket sang all the time. Spider, Worm, Centipede, Millipede crawled on the ground or trees. Chameleon walked stealthily, carefully, taking its time while Lizard ran about, never settling down on one spot. Monkey, Chimpanzee, Gorilla, jumped from branch to branch. Even the trees and the bush, swayed gently from side to side, bowed, and then stood still in turns.

Mouth opened the contest with a song:

We do this to be happy  
We do this to be happy  
We do this to be happy  
Because we all  
Come from one nature.

Arm and Legs swore to accept the outcome gracefully; no tantrums, threats of boycott, strikes or go-slow.

Kóoye baa nóre gbángbaláá póó ka bá da taá a nyooretáá ngá. A endaa nandaaré zaá da kyogilí lá tobó ané yelfáá zaa náng ná póge bá béé ka bone kangá tóo wa uri nyóge a endaa zaa gaa né, a nandaaré yirí nang pãã dɔɔnó a ngáa. Nímíe da furee lá a kaará tɔɔré ané púlí zaa ka yelbílé zaa na tá wa gyeere a puorí, ka tobó kyógílí a na wóngí dǔǔléé zaá nang dɔɔnó zitɔɔré ané a yényéngé zaá. Ka nyɔbogirí feere o póó nyéé zaa kyé na wongí nyúú lá nyúú zaa náng gbɔgele faalóng kangá ané o tó nímíe ané tobó náng bá nyé béé wongi. Yelfáá zaa wáábó poó Zelé meng da náre gu né lá kpelle ngméébo.

Saseé da fú lá a nyooretáá duoró ngá laare a kóoye zíe zaa, kǔó ané sazú zaa. Donggbéé anáare lá a nóbá miné náng da dé wěe wa a lammo zíe. A bombéré da kɔɔré lá vamaára táá a na wúlí ka ba wá lá bé né popeelong. A lammo da ngmónnéé lá né veelóng, a yí dónné náng da pále zaá te seng Loóráá, Kollóráá, Gbéngíní, Duó, Gbonggborí, Wóo, Nyuwógi, Bontánga, Mɔnaa ééle ane zukpulí, Wáláá, Sánkpalémá, Sóóngáá, Kyólenkyóóráá ane Dayúú. Kɔngkpéérébé méng te séng Eéne, Zóma ané ébaa da deelé lá a menné a baá gbenggbegirí zú kyé bare a kyéléé na a koóng. Núúli méng te séng Kolmásogiló, Kpááó, Móó tolótóló da máng píngí lá a pégre né ennoó. Nuuli da fuóló lá a teeré zú kyé ka páantákyeraá konó bá tángéná. Bádére, Dundúlí, Nambiyááláá, Gálíngkoorí da yɔ vuuró lá téngé ané a teeré zurí. Gómó da gaaná iré lá kye ka Bandáá máng zo nyaratata waa gaa kyé a la wa gaa kye, a bá táá na tége are ziyéni. Ngmáánga, Ngmaakpateré ane Kpateré da yó várá lónnó lá a teeré ulli. A teeré ané a moó gba da máng lánge lá wa gaa kyé baalóng lé, a te zúúni a kyé te tege are bónyéni bónyéni.

Gyanggbóngí lá da kye yíélúng a e ka a nyooretáá píílí:

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Arms issued the first challenge: they threw a piece of wood on the ground. The leg, left or right, or in combination, was to pick up the piece of wood from the ground and throw it. The two legs could consult each other, at any time in the contest, and deploy their toes, individually or collectively, in any order to effect their mission. They tried to turn it over; push it; they tried all sorts of combinations but they could not pick it up properly: and as for moving it, the best they could do was kick it a few inches away. Seeing this, Fingers borrowed sounds from the mouth and laughed, and laughed. Arms, the challenger, paraded themselves, as in beauty contest, showing off their slim looks, and then in different combinations picked the piece of wood. They threw it far into the forest, eliciting a collective sigh of admiration from the contestants and spectators. They displayed other skills: they picked tiny pieces of sand from a bowl of rice; they threaded needles; they made little small pulleys for moving heavier wood; made some spears and threw them quite far, moves and acts that the toes could only dream about. Legs could only sit there and marvel at the display of dexterity and flexibility of their slim cousins. Arms of the spectators clapped thunder in admiration and solidarity with fellow arms, which upset the legs a great deal. But they were not about to concede: even as they sat there looking alittle bit glum, their big toes drooling little circles on the sand, they were trying to figure out a winning challenge.

At last, it was the turn of legs and toes to issue a challenge. Theirs, they said, was simple. Hands should carry the whole body from one part of the circle to the other. What a stupid challenge, thought the

Te máng é la ngáa na nyé popeelóng  
Te máng é la ngáa na nyé popeelóng  
Te máng é la ngáa na nyé popeelóng  
Bonsó te zaang  
Yí páreyéni

Kpangkpmá ané Gbée da pollɛ lá ká ba na ságe né lá a yeltárre záá náng na yí a nyooretáá poó né popeelóng; ka súurí, fuutáá bee gyéébo ané táwáe írúú tɔɔ kpeéré.

Núúri lá da dange ga saákapoóró; a dé dalée lóó tégéng kyé yeli ká gbére zele a daa zá bare; a da na báng é lá gɔɔ bée dolóng gbére yongí bée a zaá lange táá. A nyooretáá ngá vuóng gbée da táá lá sorí a na tɔɔ lange bo wágéré la wágéré zaa. A da na báng tongé lá gbébie yóngí yóngí bée a sontáá póó, a tɔɔ tonge tóné ná a náng gyage. Gbée da moóró lá a na léé a dalée lóó. A da é lá a bámmó zaá a na daa a dalée leé lóó kyé a da bá tɔɔ na zélé o songe. O séróó mɔɔ eng gba yeli tɛge a nang da tɔɔ é lá a nang máng tee ó ká ó sére fěé lé tɛgé. Núúri nang nyé lé a da dé péngé lá kókóréé yí nóóre zíe a la gbée lééng te gángeré tégé. Núúri, a gbée dátáaré, da yí péréé lá angá bá kaa íri ba póó veelóng sóbá ná, a wulló ba nanda baalé náng kyó lé. A pãã da yó ti tí lá a daa zíezáa a nyóge zele dayéni a de za bare a kóoye poó tɔɔré zaá kyé zégéré kyé ka a nóba zaá méng nyóge nóe. Núúri da lá wulí la ba yelbange toorí miné méng gbée náng da kóng dang gbíri zanne a éébó; ba da tuurí lá kúsímúnó náng pulli muí póó, a tungi símmie enge fumimé poó, a maale dasárré ba náng na tɔɔ dé geli bée dáa né dabére, a maale kyólemá a máng dé zá bare tɔɔre zaá. Gbée da faãé lá kyé kyéli enge ba yóómin baalé ná yebange toori póó.

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arrogant fingers. It was a sight to see. Everything about the body was upside down. Hands touched the ground; eyes were close to the ground, their angles of vision severely restricted by their proximity to the ground; dust entered the nose, causing it to sneeze; legs and toes floated in the air: nyayo juu, the spectators shouted, and sang playfully.

Nyayo Nyayo juu  
Hakuna matata  
Fuata Nyayo  
Hakuna matata  
Turukeni angani

But their attention was fixed on the hands and arms. Organs that only a few minutes before were displaying an incredible array of skills, could hardly move a yard. A few steps, the hands cried out in pain, the arms staggered, wobbled, and let the body fall. They rested and then made another attempt. This time they tried to spread out the fingers the better to hold the ground but only the thumbs were able to stretch. They tried cartwheels but this move was disqualified because for its completion it involved the legs as well. It was the turn of the toes to laugh. They borrowed thick throatal tones from the mouth to contrast their laugh from the squeaky tones the fingers had used. Hearing the scorn, the arms were very angry and they made one desperate attempt to carry the body. They did not manage a step. Exhausted the hands and fingers gave up. The legs were happy to display their athletic prowess: they marked time, trotted, ran, made a few high jumps, long

jumps, without once letting the body fall. All the feet of the spectators Núúri zaa náng da bé a lammó zíé da pórrí lá núúri né a yelsééle ná kyé nang téé ba puori ba dɔgeróng táába náng lá zuíng. A le ngá da é lá posáánáá yága ko gbéé. Ane ka gbéé énné da yooree lá kyé ba da bá ságe ká núúri tōó bá lá. Ba da zengé lá bé lígílígí le a dé ba gbébié tuuló perée a tène póó kyé boóro nyooretáá yel-eráa ná ba náng na dé di né a nyooretáá ngá.

A naneng da wa táé lá ka gbéé ané gbébie méng wuli ba nyooretáá yel-eráá. Báná da yelí ká ba dení wáá lá móló lé. Ba da yeli ká núúri taá a engé zaa yí né a manwuoráamá lambórí kangá a gange gaa a lambórí kangá. Bong méng dambólí yélé lá lé, ka núúri poore teére kyé kyóóre. Páá wa nyé yélé. A endaa nandaare zaáng da lee tiili túlímó. Núúri da kyogé la tengé ka nímíe sígí mará téngé a bá la nyére zíé, ka úúrúng kpe nyobogó ka ó kyéré kyé ka gbéé ané gbébié dó láará sazung. Lé lá ka a beẽó la wúúri, ‘nyayo juu’ a te lange né yíélung:

Nyanyo Nyanyo juu  
Hakuna matata  
Fuata Nyanyo  
Hakuna matata  
Turukeni angani

Kyé a lammó demé da írí lá nímíri enge núúri ané kpankpaná engé a teéré ba pooreng; ká kyé a nóba báma eng nááne da wulló ba menné né ba yelbange toori pampána pampána ngá, kyé dée kóng lá bange ngmaa bíní. Núúri nang sére bóyi bóta lá ka á ngmeré kpéllé ne a náng ɔóró, ka kpankpaná máng gyenge kye mííné, pampána ka endaa sígí

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lá tengé. Núúri da pennis lá kyé lá iri a na é nyé. Ngáa ba da yaaré lá a nubié ka á na tí téngé kpééngáá kyé a núbidááre yóngí lá da tǒó dǒllé. stamped the ground in approval and solidarity. Arms raised their hands to protest this unsportslimbship, conveniently forgetting that they had started the game.

But all of them, including the spectators, noted something strange about the arms: the thumbs which had stretched out when the hands were trying to carry the body, remained separated from the other fingers. The rival organs were about to resume their laughter when they noted something else; far from the separated thumb making the hands less efficient, it enhanced their crasping and grasping power. What's this? Deformity transformed into the power of forming!

The debate among the organs to decide the winner went on for five days, the number of fingers and toes on each limb. But try as they could they were not able declare a clear winner; each set of limbs was best at what they did best; none could do without the other. There begun a session of philosophical speculation: what was the body anyway, they all asked, and they realized the body was them all together; they were into each other. Every organ had to function well for all to function well.

But to prevent such a contest in the future and to prevent their getting in each others way, it was decided by all the organs, that thenceforth the body would walk upright, feet firmly on the ground and arms up in the air. The body was happy with the decision but it would allow children to walk on all fours so as not to forget their origins. They

divided tasks: the legs would carry the body but once they got to the destination, hands would do all the work that needed making or Ba da yeli ká ká bá da torikó, kyé a nóbá da bá sage bónso ba yeli ká a le éébo pǒó ka gbæe naa ang pǒó lá. Gbéé meng lááré da táé lá. Ba da péngé lá kǒkǒ holoholo yí nóóre zíé a la lááré pǒge núúri kǒkǒkiéluu ná ba náng da la né bá. Núúri náng da wongi a e-láábó ngá a da maaleng náré lá múní lange né bá kǔú ané ba báábó zaa kyé táá a endaa tá né ziyuo. Ba da bá tǒó zele gbére gba. Kpangkpamá ané núúri da yéé ba zaá, a fãa kyé dáa bare. Gbéé méng pǒlóó da uuró lá né ba náng na wulí ba fangá náng tá óná. Gbéé da lanná zellé la a tooró irí, a máng wa tasógá zíére fěě, a wa te lange né zóóbu, a várá duoro sáa kyé kyoɔno geré leré níngé kye ka a endaa bá le a áma kangá zaa éébo sánga. Gbéé zaá nang da be a lammo zíé méng da piré tooró la téngé a na téé ba meng dógérébá. Le la ka kpangkpamá lááré núúri a yeli ká déene sóbíri bá e a lé kyé yinni ká banang dange píli a lé. Amá, ba zaa, te lange ne a lammó noba zaa, da nyé lá yelsééle kangá a kpangkpamá móóbo na éngé. A endaa tuóbú na pǒó, wagére na a nubidááre náng da dǒlle da gyéngé are lá o yongí, a bá lange né a núbie kyéléé ná. Gbéé náng da wa gaa naa kyóngí ba lááré na lá ka bá la maaleng nyé yéli kangá; a náng da e nga a núbidáá gyéngé yííbu nga la da só ka a núúri bá nyé fangá a núbidáá ná kyé ana éng lá da songe ee mare a téngé. Bóng méng yelpuorí la ngá? Maale faamó lá wa lee fangá dóge.

A da te tá lá bebíe anúú kyé ka a endaa nandaaré nang ngmeéré nókpééné a na nyé bánáng náng lá di a nyooretáá ngá. Ba da mó lá ba móóbo zaa kyé ba bá tǒó wuli néé nang di. A nandapáréé ama kangá zaa da taá lá yelkangá o náng bange éébo yemengé ká a wuli ka kangá

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záa kong tǒs are o yongí. Teérong zulung demé da yǒ bonná lá, ká a endaa moǒ éng lá buo? Ba nyéé la ka a endaa lá ba záa lange taa; ba

holding tools. While the legs and feet did the heavy duty of carrying, the hands reached out and used their skills to work the environment, and ensure that food reached the mouth. Mouth, or rather, its teeth, would chew it, and send it down the throat to the tummy. Tummy would squeeze all the goodness and then pour it into its system of canals through which the goodness would be distributed to all the nooks and crooks of the body. Then tummy would take the used material into its sewage system, from where the body would deposit it in the open fields or bury it under the soil to enrich it. Plants would grow bear fruit; hands would pluck pick some of it and put in the mouth. Oh, yes, the circle of life.

Even games and entertainments were divided accordingly: singing, laughing and talking were left to the mouth; running and soccer largely left to the legs; while baseball and basketball were reserved for the hands, except that the legs were to do the running. In athletics, the legs had all the field to themselves, largely. The clear division of labor made the human body a formidable bio machine, outwitting even the largest of animals in what it could achieve in quantity and quality.

However the organs of the body realized that the permanent arrangement they had arrived at could still bring conflict. The head being up there might make it feel that it was better than the feet that touched the ground or that it was the master and the organs below it, servants only. They stressed that in terms of power, the head and whatever was below it, were equal. To underline this, the organs made sure that pain and joy of any one of the organs was felt by all. They

yǒ kpé kpe lá táá. Nandaá zaá sénge ká o máng tonge ó toma velaa ka ba záa tómá táá seré.

Ba náng da ba boóro, ka bebíri kangá, ká bá la nyé a nyoooretáá ngá tó béé ka nandaá kangá tá la wa gáré o tó gbére na, ba záa da langé lá nóóre a yeli ká a yí lé dááre geré ká a sénge ká a endaa mang are dendengé, a kyéne ka gbéé oonó téngé kyé ka kpankpamá bé sazú. Endaa da sagee lá né a yelbíri nga kyé yeli ká o na mang véngé lá ka bibílé vú, a kyéngé gbéé anááre, a tá yinni o páré yíbu zíé.

Ngáa ka bá da póngí a tómá; gbéeng só a na túó a endaa zaá, kyé ka ónáng wa tá o táábo zíé núúring só a tómá zaá náng kyaare tontombómá máálóó ané a dé tonge né tómá. Gbéé tómá da lá tuóbú kyé núúri só ka á bó bíndiríi ko nóóre. Nyemé lá so ká ó ǒ bómá, a dáa ko kǎkǎre ka ó véngé ka á tá pǒó. Pǒó ná ngméné lá a kyoore íri bǒsonné ká á lónne a endaa lambóé zaá. Áná puoríng, pǒó na dáa lá a pipírée ná enge sageré pǒbílí pǒó, ka a endaa kyíri a bare koole pǒó béé ka bá ũũ a ká á kuoli á tenggáne. Teeré na búli lá a baa a wǒngé ka núúri pǒré a íri a miné enge nóóre pǒó. Ába, lé ka nyǒvóre yeltárre yǒ gǒlle gǒlle.

Ba gba da póngí lá deené deémó ané nímípele yeltárre méng; ká yíélúng ané lamaale da e nóóre tómá. Ka zóóbú ané bólngme e gbéé tómá. Ané ká gbéé lá da máng tuo núúri zoró ne kyé núúri bólngme da e lá núúri tómá. Zozo yeléng, gbéé lá da só zíé. A endaa nandaaré tómá pǒmmu nga véngéé lá ka endaa gyege, hááli ka dónné záá pǒó zubéróng kǒng bǎng tá ó; ka a yága, kpééngáá béé a sonnóng pǒó gbá lá.

Amá a nandaaré da nyéé lá, ká ané ka ba póngí lá a endaa

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warned the mouth that when saying my this and that, it was talking as the whole body and not as the sole owner.

They sang:

In our body  
There's no servant  
In our body  
There's no servant  
We serve one another  
Us for Us  
We serve one another  
Us for Us  
We serve one another  
The tongue our voice  
Hold me and I hold you  
We build healthy body  
Hold me and I hold you  
We build healthy body  
Beauty is unity

Together we work  
For a healthy body  
    Together we work  
    For a healthy body  
    Unity is our power

This became the All Body Anthem. The body sings is to this day and this is what tells the difference between humans and animals, or those that rejected the upright revolution.

nandaaré tó má, kyé a lé nang na báng táá lá beeltáá. Zú na teére ká o bezié ná o náng bé ná, ká oná lá gá nge gbée náng bé téngéng béé ká oná lá a nandaare ná zaá náng bé téngéng naá, kyé ká bá e o gbanggbááre. Ba da wuli ká ka ánáng wuli ká fangá yélé lá ka nandaaré ná zaá náng be zu puling zaáng séngé táá. A lé ná ba da engéé nóóre ká ka nandaa zaáng wa kpe nóó béé tuó pód ká o na lónné lá a nadaare zaá. Ba da kpāā lá Nóóre ká ka ónáng máng wa háa na yé li yélé ká ó tá máng yé li ka 'o' ká ó máng yé li ká 'te'. Ba da nyógé lá yíélúng ngá:

Te endaa yíríng  
Bóé bóé kyébé  
Te endaa yíríng  
Bóé bóé kyébé  
Te tona kórée taa  
Tenée la tenée  
Te toná kórée táá  
Tenée lá tenée  
Te toná kórée táá  
Zelé lá te nótúúró  
Vé nge ka té nyógé táá  
Lé ka endaa na mé-kpe  
Vé nge ka té nyóge táá  
Lé ka endaa na mé-kpe  
Nólange lá veélóng  
Noóreyéníng geré né tó má  
Ka endaa mé kpe  
Noóreyéníng geré né tó má  
Ka endaa mé-kpe  
Noóreyení lá fangá.

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Despite what they saw, the four-legged animals would have none of this revolution. The singing business was ridiculous. The mouth was made to eat and not to sing. They formed nature's conservative party and stuck to their ways never changing their habits.

When humans learn from the net-work of organs, they do well; but when they see the body and the head as parties at war, one being atop of the other, they come close to their animal cousins who rejected the upright revolution.

Ngũgĩ wa Thiong'o, currently Distinguished Professor of English and Comparative Literature at the University of California, Irvine, was born in Kenya, in 1938 into a large peasant family. He was educated at Kamandura, Manguu and Kinyogori primary schools; Alliance High School, all in Kenya; Makerere University College (then a campus of London University), Kampala, Uganda; and the University of Leeds, Britain. He is the recipient of ten Honorary Doctorates from universities in Denmark; Germany; Britain; New Zealand, America and Africa. He is also Honorary Member of American Academy of Arts and Letters and a member of the American Academy of Arts and Sciences. A many-sided intellectual, he is novelist, essayist, playwright, journalist, editor, academic and social activist. His books include *Devil on the Cross*; *Matigari*; *Wizard of the Cross*, (English translations from the Gikuyu originals)

Vienna, August 4, 2016

A yíélúng da leé lá ba tenggáne yíélúng ka ba yíélé wa tá zene. A lé ngá lá wulló nénsaalá ané dónné béé bánáng náng bá sage ne dendengé árébó tééteε.

Ané ká a donggbée anááre nyée a áma zaa kyé áná bá sage na tú a yélí ngá puorí. Yíélung yíélí bá táá kpezíé a kyε. Nooré tó má lá bóndirii dííbu; yíélúng nááné, ká bá nyóge. Ba da bingí lá ba méng dompolle kpaaróng a mare ba lesiri a ba táá na lééré bá éébo.

Ka nénsaalbáng wa zanne yéngé yí a endaa nandaaré yelbíri ngá póó ba nyovóre máng kyénéé velaa, kyé ka bánáng wa nyé a endaa ká o né zu waá dátááre náng yí támmó, ka kangá zenge o tó zu, ba né ba yóóminé donggbée anááre náng bá sage né dendengé iri árébó te péré lá táá.

Ngugi wa Thiongo, é lá Bɔrefó yelzánne karegyúu kpóngi a bé California univénítí pampána. Ba dɔgé lá Irvine kóórebá yíring yuoní 1938 Kénya póó. O gaá lá Makandura ane Kinyogori perámere sakúe. A yí bé gaa Alliance High School, a zaa Kénya póó. O la gaá lá Makerere University College (náng da waá University of London ulee kangá) náng da bé Kampala Uganda póó, a dé University of Leeds, Britain póó. O nyé lá dóótaré zégébo gáma píé a yí univenítírí nang bé Denmark; Germany; Britain; New Zealand; America ané Africa póó. O é lá a nénégeraa na kánga náng pɔɔ a kpaarong America Academy of Arts and Letters a kyε be American Academy of Arts and Sciences. A karegyúgí ngá wáa lá tee-puori-tee-níngé gánsége lambóring; o bé lá gánsége ulli áma póó: yelyágeségére, deebange, yelmóole yelpééré, gándénne, gánzanné ané langkpeeróng yeltárre. O gáma miné lá; 'Devil on the Cross; Matigari; Wizard of the Cross, (Gikiyu gáma o náng leere gaa né Bɔrefó kəkóréng).