

**Culture in health communication: An IsiZulu
translation of the photonovel *An ounce of
prevention* as a case study**

by

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ABSTRACT

Health is one of the most important issues in the lives of human beings and has a direct effect on the well-being of a country's citizens and its economy. Researchers emphasise the role of communication in maintaining health and well-being, and in preventing disease by changing behaviour. In a multilingual society such as South Africa, health communication documents are often translated for distribution to different language groups. However, the translation of health-related communication documents, specifically for use by low-literate target audiences, poses many challenges, especially in cases where there is a considerable distance between the source text and the target cultures. Translators who work in the field of health communication require specific strategies that will enable them to effectively transfer health-related information that is steeped in cultural meaning while taking into consideration aspects such as stigma and taboo. This study explores the challenges faced during the translation from English into isiZulu of a photonovel called *An ounce of prevention*, a health document about cervical cancer originally developed for a Latin American audience. This text relies heavily on cultural elements to convey messages. Through an overview of Christiane Nord's model of *Functionality + Loyalty* (2005), as well as Larkey and Hecht's (2010) model of *Effects of Narratives as Culture-Centric Health Promotion*, a set of analytic heuristics was distilled and applied as a tool to systematically identify cultural elements in the photonovel to ensure that a translation into isiZulu would be culturally acceptable to a Zulu target audience. The purpose of analytic heuristics is to assist translators' understanding of the communicative situation in which the source text was produced. Once they have been equipped with necessary knowledge of the communication situation and have a sound understanding of the photonovel as a text, translators should be able to systematically identify culture-specific elements in the source text. Thereafter they can establish the cultural distance between the source text culture and the target text communication situation to ensure that all narrative characteristics from both the personal and socio-cultural levels of the narrative inform the concepts of transportation, identification and social profiling. Translators are thus equipped to make informed decisions regarding the translation of specific challenges identified in the source text that would make the target text culturally unacceptable to the target culture. Once the heuristics have been applied to excerpts from the photonovel that pose intercultural challenges, it is concluded that cultural elements and linguistic norms have been successfully identified in the source text and have been appropriately re-contextualised in the target text to ensure that the original message is conveyed. It is assumed that the analytic heuristics will also

be useful in ensuring the effective translation of other culture-centric texts without changing the original message.

Key words: translation, health communication, cervical cancer, photonovels, low-literate audiences, culture

Chapter 1

Health communication: the South African problem

1.1 Introduction

One of the most important issues in the lives of human beings is their health. Health has a very direct effect on the well-being of a country's citizens and that of its economy. Rimal and Lapinski (2009) emphasise the role of communication in maintaining health and well-being, as well as in the prevention of disease through behaviour change.

It is imperative that citizens receive health communications in a format that will assist them in making informed choices about their health and welfare; therefore information about health should be communicated in a language with which individuals identify at a personal level, and which characterises them as members of a social community (Rimal & Lapinski, 2009). The following statement by a former president of the Republic of South Africa, Nelson Mandela, resonates with this stance: 'If you talk to a man in a language he understands, that goes to his head. If you talk to him in his language, that goes to his heart.'

In order to achieve consistency in messages that are conveyed through different languages, and for economic reasons, translation is often used to produce multilingual health-promotion materials. Two academic disciplines underpin the development of effective health communication documents: translation and document design.

The importance of effective health communication texts as design interventions, particularly for low-literate audiences in South Africa, has been highlighted by the research of Dowse and Ehlers (2001), Verman, Mohan and Pandey (2010), Carstens and Snyman (2003), Carstens, Birir-Gangla and Maes (2006), NHS (2003) and Närhi (2006). These studies have shown that low-literate audiences understand and respond better to messages that are simplified and contain visuals with which they can identify. However, these studies do not deal with translation – in particular with the notion of socio-culturally appropriate translation.

Studies that focused on the translation of health-promotion texts into the mother tongue of the target audience include those undertaken by Bwanali (2008), Ndlovu (2009) and Kruger (2010). These researchers found that the translation of health promotion texts into the mother tongue of the target audience yields better results as they understand the contents better and are therefore more likely to

adhere to instructions. Translation is of particular importance in South Africa with its 11 official languages, nine of which have historically not enjoyed the same status as English and Afrikaans and have also not received the same resources for development.

In South Africa, health texts are typically written by medical experts and are then translated into the languages of the people. Since the African languages have not been used in higher functions until recently, translators have to resort to a variety of translation strategies to coin terms for non-lexicalised concepts. Geographical variations that occur within some languages and cultural constraints are two of the challenges faced by translators.

The photonovel is one genre that lends itself particularly well to the purpose of health communication among audiences with various levels of literacy. This genre has been adopted by the South African Department of Health as a means to facilitate health promotion to deal with the issues of low literacy and cultural stigma (James, Reddy, Ruiter, Taylor, Jinabhai & Van Empelen, 2005). Lee, Yoon, Chen and Juon (2013) also mention that the photonovel is a document that can be appropriately embedded in the culture of the audience at which it is aimed, and may therefore play an important role in ensuring that audiences identify, understand and accept the messages that are communicated.

This dissertation of restricted scope focuses on the design of a heuristic instrument based on the principles espoused by the cultural turn in translation, Larkey and Hecht's (2010) model of Effects of Narratives as Culture-centric Health Promotion, and a model designed specifically for text evaluation, namely Nords' (2005) Functional and Loyalty model. This instrument will be used to guide the translator in rendering a culturally appropriate translation of a particular photonovel into isiZulu. The source text, a photonovel on the prevention of cervical cancer, was originally written in Spanish and later translated into English under the title *An ounce of prevention*.

1.2 Background and rationale

1.2.1 Health care in South Africa

In order to appreciate the need for systematic guidelines for the translation of culturally responsive health promotion materials, it is necessary to consider the context of the health system in which these texts are produced. Ndlovu (2009) provides a comprehensive discussion of the South African health system. He departs from a definition by Kleinman (1980:24), who states that the health care system is a

'component of society which includes patterns of belief about the causes of illness, norms governing choice and evaluation of treatment, socially legitimated practice, roles, power relationships, interaction settings, and institutions'. These elements are highlighted as having a major influence on the role of health in a society. Kleinman(1980:34) explains that health care as a local cultural system has three components: *the popular* (the individual, family, social network and community beliefs and activities in which illness is defined and health care initiated); *the professional* (the organised healing professions, which include modern scientific medicines); and *the folk* sectors (indigenous specialists, which include herbalists, bonesetters, midwives, and in South Africa also diviners and herbalists). In Western contexts, lay hypnotists, lay homoeopaths and faith healers may also be included in the folk sector. These folk sectors explain how a person suffering from an illness and his/her family members will utilise their beliefs and values when dealing with illness.

Helman (2001: 59-60) points out that the internal health profession sector in South Africa reflects basic social inequalities related to gender, social class and especially ethnic background. This can be seen in respect of access to health care (public versus private health care providers), which is largely based on a family's economic status. Furthermore, rural communities and those living in urban informal settlements may find themselves without access to trained medical practitioners. Given the gap between rich and poor, a large proportion of the country's population still relies on traditional healers as their primary health care providers. However, many patients are also exposed to Western medicine through the country's public health system in which biomedical practitioners treat physiological disorders.

The South African biomedical health care system is based on the District Health System model, which has been adopted by the National Department of Health to drive the delivery of Primary Health Care (Ndlovu, 2009:28). By using this model, the South African Department of Health focuses primarily on communicable diseases, which include HIV/AIDS, TB, malaria, measles and sexually transmitted infections. The Department also coordinates immunisation programmes, which aim to reduce death and disability by making immunisation against vaccine-preventable diseases accessible to all children. In addition, the Health Department has prioritised the fight against chronic diseases, such as cancer, hypertension, diabetes and osteoporosis. One of their main goals is to prevent diseases such as cancer by promoting a healthy lifestyle (Ndlovu, 2009:28).

The South African government has moved to aligning its view of health with that of the World Health Organization (WHO), which defines health as 'a state of complete physical, mental and social well-being

and not merely the absence of disease or infirmity' (WHO, 1978). Ndlovu (2009) expands on this concept by adding the definition by Baer *et al.* (1997), which includes 'access to and control over the basic material and nonmaterial resources that sustain and promote life at a high level of satisfaction'. This view of health is most appropriate for South Africa as in many South African indigenous societies, health is viewed as a holistic, balanced relationship between people, nature and the supernatural. This concept is important to note as it relates directly to both the treatment and communication of disease in South Africa.

One of the major threats to the lives of women in Southern Africa is cervical cancer. The next section provides an overview of this disease and highlights the importance of effective and efficient communication to curb mortality resulting from cervical cancer.

1.2.2 Cervical cancer as a major threat to female health

Cervical cancer, as defined by Herbst (2013:1), 'is a type of cancer that occurs in the cells of the cervix, which is in the lower part of the uterus'. Most cases of productive infections of the skin or mucous membranes are caused by various strains of the human papilloma virus (HPV), a sexually transmitted infection. It is known that some types of HPV can cause warts (verrucae), while others can cause cancers of the cervix, vulva, vagina, penis, oropharynx and anus. Recently, HPV has also been linked to an increased risk of cardiovascular disease.

In recent years, the need for an efficient strategy to address the high incidence of cervical cancer worldwide has become essential in the light of the alarming rise in the number of deaths related to this disease. According to the World Health Organisation (WHO), this has been more prominent in the developing countries, where approximately 80% of these deaths occur. Denny (2010:70) reports that 'in Africa, which has a population of 267.9 million women aged 15 years or older it is estimated that 78 897 women are diagnosed with cervical cancer annually, and 61 671 (78%) will die from the disease, which is a significantly higher incidence to the mortality ratio than found in developed countries.' Recently, a South African newspaper reported that cervical cancer is the 'biggest low-profile disease' and the second leading cause of death amongst women (Sowetan, 6 August 2013). The same report stated that currently 1:41 women are expected to develop this type of cancer in their lifetime, while each year 6000 South African women are diagnosed with HPV-related cancer and approximately half of them die of the disease within the same year. The majority of these patients are Black women between the ages of 66

and 69 years (Harries, Moodley, Barone, Mall & Sinanovic, 2009). This means that this disease kills about eight women daily, and this number is expected to rise to 12 women per day by 2025. These figures reflect the need for women to be informed about the dangers of cervical cancers and how to prevent it.

Given these threats, the South African National Department of Health has identified cervical cancer as a national health priority and seeks to find ways to curb these fatalities by implementing a policy that allows women who make use of public services access to three free Pap smear tests in their lifetime, ten years apart, from the age of 30 (Harries *et al.*, 2009:38). However, this programme has not yielded the expected results. Francis, Battle-Fisher, Liverpool, Hipple, Mosavel, Soogun and Mofammere (2011) note that these limitations are a result of 'the lack of availability of services, lack of equipment, limited staff training, staff reluctance to provide Pap smears, lack of laboratory services, and long turn-around time for lab work'. Botha and Richter (2015) concur, and further highlight the low doctor/population ratio, the prevalence of HIV infection, competing health care needs and inadequate consumer knowledge as issues that lead to a low degree of health-seeking behaviours.

An intervention that is aimed at curbing this disease that has been embraced by both government and the medical community is HPV vaccination. The introduction of an HPV vaccine is an important primary measure to prevent cervical cancer; however, secondary prevention in the form of regular screening remains a vital component as not all forms of the virus are addressed by the vaccine and some women may already have been infected prior to the vaccine being administered (Harries *et al.*, 2009). HPV vaccines can be administered to boys and girls between the ages of 11 and 12 years. In South Africa, these vaccines are traded under the names Gardasil and Cervarix. According to Herbst (2013:7), Gardasil is able to prevent most cases of cervical cancer in females if administered before the patient has been exposed to the high-risk virus strains. It can also prevent vaginal and vulvar cancer in females, and genital warts and anal cancer in both males and females. Cervarix can prevent most cases of cervical cancer in females, provided that it is given before exposure to the virus strains.

Administering these vaccines in developing countries has not been without problems. A lack of knowledge and understanding of the vaccine has led to misconceptions, with some parents thinking that by giving their children this vaccine they would be encouraging promiscuity (Francis *et al.*, 2011). Such negative perceptions need to be addressed by health communication texts. The next section elaborates on the challenges faced in attempting to provide effective and efficient communication about cervical cancer in South Africa.

1.2.3 The need for the effective communication of information on cervical cancer

Several studies have been conducted in South Africa to establish women's knowledge of and attitudes towards cervical cancer, and their responses to interventions. These studies include those undertaken by Kay, Soeters, Nevin, Denny, Dehaeck and Williamson (2003); Olshen, Woods, Austin (2006); Gerend, Weibley and Bland (2008); Caskey, Lindau & Alexander (2009); and Hoque and Van Hal (2014). A number of challenges have been identified as barriers to knowledge access and interventions, and the above mentioned studies revealed insightful findings on the public's perception of the topic. First, it has been noted that access to medical care may be limited as some women live long distances from medical facilities and may lack the necessary financial resources to pay for Pap tests; second, women have limited knowledge of cervical cancer and Pap tests; third, language barriers may limit women's access to screenings and treatment; fourth, culture and gender norms become more apparent when dealing with issues of sexual health as fathers have been found to play a limited role in parental healthcare decision-making; and fifth, women usually seek advice about health issues from other female family members (especially grandmothers). They also consult with healthcare providers, including both Western-trained clinicians and sangomas (traditional healers). However, it appeared that the participants did not normally have the knowledge required to talk to their children about HPV and the prevention of cervical cancer. It is evident that health care workers, parents and sangomas are concerned about the fact that children are becoming sexually active at a young age and the high incidence of domestic violence, in particular the sexual assault of young girls (Francis *et al.*, 2011:8764). Health care professionals hope that HPV vaccines might be able offer some protection to young females who are assaulted or raped. Participants indicated that they would be willing to allow their children to be vaccinated if it would keep them safe and healthy (Francis *et al.*, 2011:8760-8764). These findings are consistent with those of a study by Francis, Nelson, Liverpool, Soogun, Mofammere and Thorpe (2010), which concluded that women of colour between the ages of 18 and 44 in a township in Johannesburg (South Africa) had a positive attitude, but limited knowledge about HPV, cervical cancer and the available vaccine. Even though these women did not know much about HPV, had never had a Pap smear test and lacked access to screenings, they showed concern about the risk of HPV and cervical cancer to both themselves and their children. They also indicated that they would be interested in having their children vaccinated if they were prompted to do so by their health care providers and had free access to the HPV vaccine.

Francis *et al.* (2011:8764), in a follow-up study, concluded that the optimal target population age for the HPV vaccine should be school-going girls between the ages of 9 and 15 years who were not yet sexually active. They advise that more effort should be invested in promoting health and effectively informing people about cervical cancer, HPV and the need for regular screening as part of prevention and treatment strategies. In promoting the vaccine, it is crucial to pay close attention to how this is done as some parents may feel that vaccination would encourage risky sexual behaviour. Researchers have also suggested that culturally appropriate, multigenerational educational materials be developed for girls, mothers and grandmothers. These materials should include training for women in how to talk to their children and teens about sexual health. The dissemination of the vaccine, treatment and knowledge should be done in an effective and efficient manner. A valuable piece of advice offered by Francis *et al.* (2011:8764) is that 'cultural ascriptions and gender norms should be taken into consideration in developing any prevention programs, and that prevention programs should include women from the target population in tailoring HPV and cervical cancer prevention messages'.

After careful examination of the above recommendations, a photonovel that was developed for a Latino community in North America and addresses all the relevant issues was identified. It should be noted that this photonovel was culturally designed to deal with culture-specific concerns in order to effectively persuade this particular audience to consider vaccination for their families (Boyte *et al.*, 2011:2).

1.2.4 The importance of audience appropriateness in the development of health promotion materials

It can be said that from any design perspective, the consideration of audience appropriateness is an important element in achieving one's set goals. Within the context of health promotion, one can argue that this element is even more important in ensuring the effectiveness of documents that are used to communicate life-promoting information. Audience appropriateness is vital when communicating with low-literate audiences. It is for this reason that Carstens (2004) and Carstens and Snyman (2003) focused their research on evaluating the appropriateness of health-promotion documents for low-literate audiences in a bid to ensure that these documents function optimally in their given spheres. In a review of literature on the design of health communication documents, Carstens (2004) notes that in general the design of low-literate materials reveal the following shortcomings:

- Too much information is included (information overload discourages poor readers).

- Readability levels are too high for the average person (complex words and long sentences affect decoding / comprehension).
- Difficult / uncommon words are seldom explained (which poses problems with decoding).
- The reader is not encouraged to interact with the material (lack of involvement affects learning and information recall).
- Readers cannot identify with the visual representations (socio-cultural and demographic variables may cause the reader not to pay attention to the message at all).
- The artistic style hinders identification (highly specialised images may not be recognised).
- The depiction of depth perception is unclear (unrecognised objects may lead to misunderstandings as the picture does not reflect real-life experiences).
- Too much detail is included (a busy background may cause the eyes of an unskilled reader to wander on the page without finding the central focus of the visual).
- Visuals and related texts are separated (poor readers may fail to grasp the message as they may not be able to see the relationship between text and visual).

Thus, because of the elements highlighted above, one can propose that health promotion materials, including photonovels, represent a more audience-appropriate tool when dealing with specifically low-literate audiences, such as those that are relevant to this study. Nimmon (2010:92) notes that the 'significance of a literacy tool like the photonovel is that it is participatory, and thus allows participants to shape their own reality through the creation of images and print.' Although limited literature is available on the effectiveness of the photonovel as a genre, studies conducted by James, Reddy, Robert, Ruiters, Jinabhai, Van Empelen and Van Den Borne (2005), and Nimmon (2010) have shown that specially designed photonovels can be used effectively as a tool for communicating health information. According to James *et al.* (2005), a photonovel addresses the following elements with regard to low-literate audiences:

- It increases knowledge about the topic.
- It changes attitudes.
- It increases intentions to perform specific behaviours.
- It increases self-efficacy.
- It increases readability.
- It increases factual recall.
- It has general credibility.

- It improves attitudes towards future involvement in health and safety issues.

Nimmon (2010) argues that photonovels are culturally appropriate as educational tools as they are characterised by low-literacy and image-intensive narratives with which the users can identify. They are interesting and emotional and can be used extensively in the population. Nimmon (2010:93) points out that, as a result of the unique involvement of the target communities in the development of the photonovel to ensure their ownership of the acquired knowledge, this genre of participatory photonovels challenges the traditional approach to education in which the reader is a receiver and not a creator of information. This process involves the readers in naming their own world, so that they are conscious of the particular systems of knowledge and social practice. Readers are therefore totally engaged and, in line with critical health literacy, are enabled as individuals to make informed choices, influence events and have control over their lives. This also means that the designers can constantly revise the material to make sure that it is suitable for the target audience – a luxury unfortunately not afforded to translators during the translation process. Kruger (2010) states that in South Africa, health-promotion documents that have been designed for one particular target audience are often translated and used for another target audience if they both grapple with the same issues. This is done to counter the cost of producing different documents that address the same issues for different audiences.

Therefore, the photonovel as a genre in the realm of health-promotion materials, is most appropriate to communicate with low-literate audiences in South Africa, where more than 70% of the population has marginal reading skills, 30% are classified as functionally illiterate and 40% have limited skills (Carstens, 2004). Recent studies undertaken to determine the reading levels of lower-grade classes in urban and rural areas in South Africa showed that Grade 5 (11-year-old) learners were not functionally literate, as only 5% of them could read at the required speed of 80-90 words per minute. Furthermore, Grade 2 (eight-year-old) learners, who are meant to be reading between 58 words (first term) and 71 words (fourth term) were only reading between 20-29 words a minute (Jansen, 2013). These low literacy levels are sadly not exclusive to children. In 2013, UNESCO reported that the lowest levels of literacy were encountered in sub-Saharan Africa, where 773.5 million adults (15 years and older), of whom 63.8% were female, were illiterate. Following close behind was the youth (15 to 24 years) illiteracy rate, which was reported at 12.2 million, of which 61.3% were females. This means that health-related information materials for these individuals need to be specialised, and must be sensitive to the above mentioned educational and demographic factors. Furthermore, since the proposed target audience for the photonovel used in this study consists of isiZulu speakers in both the Gauteng and KwaZulu-Natal

provinces, special attention needs to be given to the use of the different cultural elements that are important in the communication action. Specific focus should also be placed on males and females aged 25 years and above who are the fathers and mothers of the girls and boys aged between 9 and 12 to whom the government is also proposing to administer the HPV vaccine (South Africa Government News Agency, 12 March 2014).

This audience profile suggests that translators will need to be equipped with the necessary translation strategies that will enable them to accommodate cultural differences in the translation of photonovels to ensure that these documents will be effective as persuasive tools in disease-prevention campaigns.

1.3 Primary aim, research questions and objectives

The primary aim of this study is to conduct analytical research that would underpin the development of two sets of heuristics: one for analysing the source text of a photonovel, and another for undertaking a culturally appropriate translation of a text into isiZulu.

The following research questions were formulated:

- 1 Which heuristics can be distilled from the literature on functionalist theories and the cultural turn in translation studies, in conjunction with models of document design that could aid the analysis of the culturally embedded source text characteristics of an existing photonovel?
- 2 How can these heuristics be used to analyse the source text *An ounce of prevention*?
- 3 To what changes do these heuristics lead when applied to selected examples from an isiZulu translation of the source text (the target text)?

The main objectives of this study are therefore to:

1. distil from the relevant literature on functionalist theories and the cultural turn in translation studies, in conjunction with models of document design, a set of heuristics that may aid the analysis of culturally embedded source text characteristics of an existing photonovel;

2. use the resulting set of heuristics to analyse the source text, *An ounce of prevention*, with particular emphasis on cultural elements; and
3. determine the effectiveness of this set of design heuristics by applying them to isiZulu translations (the target text) of selected excerpts from a photonovel.

The outcomes of the research will be used to analyse the English version of the source text, *An ounce of prevention*, and translate items for the isiZulu target text.

1.4 Methodology

As stated above, the first aim of the study was to establish, through an analysis of the relevant literature on translation, a set of heuristics that can be applied to the translation of a photonovel. For this reason a qualitative research approach was chosen for this study, as qualitative research focuses on natural phenomena and studies those phenomena in their complexity (De Jong & Schellens, 1997:127). Dörnyei (2007:24) defines qualitative research as a process of data collection procedures that result primarily in open-ended, non-numerical data, which is then analysed by mainly non-statistical methods. This type of research approach is distinguished from quantitative research as it has a different view of analysing the world: it generates codes of analysis differently, and it does not agree with the reduction process of quantitative research, but rather focuses on individual cases where it is believed that multiple valuable meanings about our world can be gleaned.

Although this type of research approach has been used in the social sciences for more than a century, it was only during the mid-1990s that the field of applied linguistics started taking a special interest in it. This increasing recognition is said to be due to the discovery that every aspect of the acquisition and use of language is determined and shaped by social, cultural and situational factors. Qualitative research is ideal for providing insight into these phenomena (Dörnyei, 2007). A number of characteristics of this approach to research makes it ideal for this particular study. First, the qualitative research approach is user friendly as an emergent research design. This means that the study is kept open and can respond flexibly to new details that may emerge during the investigation. Second, data is not gathered to be counted or measured, but rather to be used to make sense of culture and meaning captured in the observer phenomena. Third, it is the objective of the study to describe the translation endeavour in its

natural setting, for which such an approach is ideal. Fourth, this approach allows for an insider perspective of the act of translation, which means that the translator, who is an expert in two languages and cultures, has the ability to decide which meaning of a particular term would best suit the TA during the act of translating. Lastly, it accommodates the use of a small sample size (in this case one document comprises the sample), which allows for a comprehensive analysis of the phenomenon. Leedy (2010) approves of the use of a qualitative research approach to seek answers to questions (e.g. Why? How? and What?) in order to fulfil functions such as description; to reveal the nature of certain situations by way of interpretation; and to enable the researcher to not only gain new insights or develop new concepts about a phenomenon, but to also discover problems that exist within the phenomenon. Although some suggest that qualitative research is time consuming, does not necessarily allow for quantitative predictions, and sometimes produces findings that might be specific to the small sample group, one may still note that, based on the qualitative nature of the proposed study, this research approach affords greater insight into the particular proposed phenomenon (Occupy theory, 2014).

The qualitative research approach will take the form of a case study. A case is 'a unit of human activity embedded in the real world; which can only be studied or understood in context; which exists in the here and now; and merges with its context so that precise boundaries are difficult to draw' (Gillham, 2000:1). Yin (2003:13) highlights the scope of a case study as 'empirical inquiry that investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident'. Dörnyei (2007:151) elaborates on this notion by explaining that almost any entity can constitute a case, as long as it is established within clearly defined boundaries. Yin (2003) notes that a case study is often used as a research strategy to contribute to the 'knowledge of the individual, group, organizational, social, political, and related phenomena'. This method allows the investigator to retain the holistic and meaningful characteristics of a real-life event in a detailed and systematic approach. Susam-Sarajeva (2014:40), a translation researcher, comments that the use of a case study as research method involves the study of a unit of translation or interpreting-related activity, product, person, etc. in real life, which can only be studied or understood in the context in which it is embedded'. Saldanha and O'Brien (2013:205) maintain that case studies are used within the field of translation to investigate external factors affecting individual translators, the circumstances in which translations take place and how translations influence the receiving cultures. This type of study falls within the scope of context-oriented research, also referred to as culturalist and sociological models. Both these models study the complex social, political, cultural and ideological forces that shape

translation practices, but draw from different disciplines – cultural studies in the case of the former and sociology in the case of the latter.

The *case* as a research strategy has three main purposes: exploratory, descriptive and explanatory. Each of these deal with different types of questions (Who? What? Where? How? and Why?) that lend themselves to different goals. Yin (2003:14) emphasises that this strategy is encompassing of other technical characteristics, including data collection and data analysis strategies, thus highlighting the fact that the case is able to cope with any ‘technical distinctive situation in which there will be many more variables of interest than data points, relying on multiple sources of evidence, with data needing to converge in a triangulating fashion,[...] and benefiting from the prior development of theoretical propositions to guide data collection and analysis’. This means that the case study is a comprehensive research strategy that encapsulates the logic of research design, data collection techniques and approaches to data analysis. Elaborating on this, Dörnyei (2007:155) states that case studies display a high degree of completeness, depth of analysis and readability, and are effective in generating new hypotheses, models and understandings about the target phenomenon.

1.5 Materials

The particular text that is of interest in this study is the photonovel, a genre of health communication texts designed specifically to be used when communicating with low-literate audiences. The HPV photonovel that is the focus of this analysis and addresses the myths surrounding the prevention of cervical cancer is titled *An ounce of prevention* and was produced by the Immunization, Information and Education branch of the California Department of Public Health.

This photonovel is targeted at Latino mothers of 11- and 12-year-old children and its purpose is to raise awareness about the HPV vaccine and the importance of Pap smear tests. The methods employed in the development of this photonovel included the compilation of a review of the available literature on the impact of photonovels in public health and the use of focus-group findings on enablers, motivators and barriers to HPV vaccination among Latino mothers and adolescents. The developers made use of a 10-member advisory committee from the Immunization Branch of the California Department of Public Health, which consisted of bilingual and bicultural health educators and health care providers. Boyte, Pilisuk, Matiella and Macario(2014:5) note that the primary function of the advisory committee was to

ensure that the photonovel was written at the sixth-grade reading level or below; that the storyline, messages, images and actors were culturally appropriate; and that information was naturally conversational and engaging to fit the style of the medium.

In addition, it was important for the photonovel to be systematically developed to address barriers and myths about the HPV vaccine by incorporating messages that would resonate with the target audience. Pre- and post-tests were administered to a focus group to determine changes in their knowledge about cervical cancer and the HPV vaccine. These tests revealed that after reading the photonovel, 100% of the participants had increased their knowledge about the HPV vaccine, the administering of the injections and the availability of the vaccine for both boys and girls (Boyte *et al.*, 2014).

Because this photonovel was successfully tested and proven to be 100% effective as a health communication tool for cervical cancer, it is of interest to establish how a theory-based analysis of this photonovel can be utilised in constructing a coherent and appropriate set of heuristics to be used as a design instrument for an effective translation of a photonovel into isiZulu in order to ensure that it will be 100% effective as a health communication tool in the South African isiZulu cultural context.

A photonovel that addresses cervical cancer was chosen because of the high incidence of this disease in South Africa and the urgent need to attend to it. Furthermore, the decision to undertake this study was inspired by the campaign that was rolled out in April 2014 (Botha & Richter, 2015:33) by the South African government to vaccinate all girls between the ages of 11 and 12 years (South Africa Government News Agency, 12 March 2014).

1.6 Method of data gathering

The method used to gather data was to review the available relevant literature on the research topic, which Fink (2005:3) defines as a systematic, explicit, and reproducible method for identifying, evaluating, and synthesizing the existing body of completed and recorded work produced by researchers, scholars and practitioners'. The review, which aimed to determine source-text-based analytic heuristics, followed Larkey and Hecht's (2010) model of Effects of Narratives as Culture-Centric Health Promotion to evaluate the cultural dimensions of the textual elements and the photographs that carry the main message. The review also focused on the cultural turn in translation studies, with specific

reference to the functionalist approach to translation offered by Christiane Nord's model of Functionality +Loyalty (2005), to make the text more audience appropriate.

1.7 Limitations and delimitations

The photonovel is a document that makes use of multiple semiotic modes to convey culturally sensitive, age-appropriate messages to low-literate audiences. Although the importance of graphic elements in a photonovel, such as the pictures, typography and layout, is acknowledged, the main focus will be on the verbal text in the photonovel. This limitation is motivated by the restricted scope of a mini-dissertation and the emphasis on translation between English and isiZulu. Furthermore, only selected samples from the isiZulu translation of the photonovel are presented to illustrate the application of the proposed translation heuristics.

1.8 Chapter preview

The following chapter (Chapter 2) presents an overview of the literature on the cultural turn in translation studies, with particular reference to Christiane Nord's model of Functionality +Loyalty (2005) and Larkey and Hecht's (2010) model of Effects of Narratives as Culture-Centric Health Promotion, and distils a set of heuristics for analysing the source text of *An ounce of prevention*. Chapter 3 analyses the source text using the analytic heuristics, and yields possible cultural constraints to facilitate an isiZulu translation of the source text. Chapter 4 applies the heuristics to samples from the isiZulu translation and reflects on the utility of the heuristics. The final Chapter (Chapter 5) presents a summary of the study, comments on the effectiveness of the research procedure and offers suggestions regarding possible themes for further research.

Chapter 2

A cultural perspective on the translation of patient-education materials: a review of the literature

2.1 Introduction

The aim of this chapter is to present an overview of the literature on the cultural turn in translation studies by evaluating Christiane Nord's model of Functionality +Loyalty (2005), as well as the theory of the development of the photonovel as a communication genre, in order to distil a set of heuristics for analysing the source text *An ounce of prevention*. As discussed above, the set of heuristics is important to help the translator to systematically identify cultural elements in a text such as a photonovel in order to ensure that all the aspects that make a text culturally acceptable are addressed during the process of translation.

Culture is an interesting concept that has been studied by different disciplines in a bid to better understand its essence and how it affects the world in which we exist. Thus, this concept has come to mean many things to many researchers and individuals. However, it is important to note that the aim of this study is not to define the concept culture, but to highlight the constraints and restrictions that aspects of culture can impose on a text within the context of translation, and thus identify an efficient process for dealing with these restrictions. It is understood that translation is a mode of communication because texts are composed with the understanding that they will be read and will elicit a response (Hatim & Mason, 1997:viii). Therefore, as translators are relaters of meaning in the act of communication, they are mediators of both language and culture who need strategies to identify and deal with cultural constraints in their role as communicators or producers of target text (henceforth TT).

Stolze (2009) refers to Goodenough's (1964) definition of culture in an attempt to explain why culture is a dynamic phenomenon that is fundamental to the ability to express and comprehend in human communication:

Culture, being what people have to learn as distinct from their biological heritage, must consist of the end product of learning: knowledge, in a most general, if relative, sense of the term. By this definition, we should note that culture is not a material phenomenon; it

does not consist of things, people, behaviour, or emotions. It is rather an organization of these things. It is the forms of things that people have in mind, their models for perceiving, relating, and otherwise interpreting them (Goodenough, 1964:36).

Thus, for effective communication to take place, members of the same culture need to have the same model of perception, which would lead them to the same meaning of semiotic representation of signs. Stolze (2009:126-136) notes that as a consequence of this, cultural elements are always implicitly present in texts. She further states that elements of culture are carried in specific linguistic forms in texts: in terminological concepts, in the language form, through syntax, through the text structure and through pragmatics.

In addition, specifically within the context of photonovels, culture plays an important part in addressing a complex set of structural, socio-cultural and psychological factors, especially those that influence health differences among ethnic minority groups (Larkey & Hecht, 2010:115), and research done in this area argues that 'interventions designed to improve health-related behaviours should lean on an understanding of the existing culture and incorporate culturally relevant content into health messages' (Castro, Barrera & Martinez, 2004; Hecht & Krieger, 2006; Kreuter, Lukwago, Bucholtz, Clark & Sanders-Thompson, 2003; Larkey & Hecht, 2010). Larkey and Hecht (2010:115) maintain that a narrative approach offers one of the best methods to capture the richness of cultural elements that most effectively reach minds and hearts for health-behaviour change. Therefore, when one considers this approach, two elements are noted that bring the narrative alive in the text: pictures and written words. It is through these elements that components of culture are richly contained and carried through in texts such as health-promoting photonovels.

However, given the understanding that every text as an individual entity is different, it is not enough to cognitively note that a text contains cultural characteristics. It is also imperative that the translator has the relevant factual and procedural knowledge base required to ensure that these characteristics will be recognised. This is even more imperative in the case of texts that rely on the receiver's cultural knowledge as a base to decode the messages embedded in a narrative. Currently there is unfortunately no given approach that is specifically designed to systematically transfer cultural elements in a photonovel, or a study that focused on the effect of translating these specialised texts. One might then propose that, possibly through the evaluation of available literature on the translation of cultural elements in text, as an initial step, one might glean principles that could be used to systematically transfer cultural nuances in a photonovel to enable a targettext (TT) receiver to adequately decode this

specialised text and thus effectively respond to the message. Thus, in order to adequately understand the principles that govern cultural transfer during translation, it is important that one should first understand the notions that introduced the concept of culture within translation.

2.2 The theorisation of culture in translation studies

2.2.1 Introduction

It is understood that the process of translation, which 'involves the changing of an original written text (the source text, henceforth ST) in the original verbal language (the source language; henceforth SL) into a written text (the target text; henceforth TT) in a different verbal language (the target language; henceforth TL)' (Munday, 2012:8) has many facets. Jakobson, in his paper titled 'On linguistic aspects of translation', suggests that this aspect of translation may be divided into the following three categories:

Intralingual – 'the interpretation of verbal signs by means of other signs of the same language'

Interlingual – 'an interpretation of verbal signs by means of some other language'

Intersemiotic – 'an interpretation of verbal signs by means of signs of non-verbal sign systems'

All these categories lead to some sort of change in the form of the target text when compared to the source text (Jakobson, 1959/2004, in Munday, 2012:8). This definition also highlights the different needs for translation and the need to define the ideal or the most appropriate version of the translated text. Munday (2012) asserts that this need for translation stems from our need to communicate, not only with those with whom we identify because we share norms and values, but also with those to whom we refer as different from us. Within this context of transferring meaning in communication, many experts have sought to answer the question of what meaning is, and how we reach the appropriate or ideal translation of the text to provide translators with a framework for measuring the success of their work.

Scholars within this field have described translation as a form of communication that has enabled people from different languages and cultures to mediate understanding and share knowledge. Interestingly, theorists have different understandings of how this is achieved – some have advocated for the 'literal' word for word translation, while others opt for the 'free' (sense for sense) translation as they seek to find the best way to adjust the ST to the target audience's ways of expression. These different

views of translation brought about different approaches to the act of translation, the first being the linguistic-based approach. This normative and prescriptive approach was led by linguists such as Catford and Nida, who strove for the promotion of equivalence as a means to bring about accuracy that could promote good and faithful translations. This meant that the ST was always the backdrop against which translations would be judged (Naudé, 2011). Bassnet and Lefevere's work (1990) highlighted the need for a shift from this view of translation owing to linguistic and cultural differences between languages. They argued that 'the main shortcoming of prescriptive translation theories is their total disregard for those socio-cultural conditions under which translations are produced in order to comply with the requirements of acts of communication in the receiving culture' (Kruger & Wallmach, 1997). Thus two approaches – the functionalist and the descriptive – stemmed from this approach simultaneously but independently. These approaches saw translation as a communicative act that is geared towards serving a purpose for the target culture, even if it resulted in differences from the ST (Naudé, 2011).

The functionalist approach to translation is a movement that sought to liberate translators from the need to excessively adhere to the ST when translating. This approach views translation as a communicative act that is purposeful for the translator's client and readership (Naudé, 2011: 229). It is through this notion that theorists such as Reiss and Vermeer (1984) dethroned the concept of 'equivalence' based on the ST. In their view, a translation is determined by its ability to function in the target culture, such that the text function in the target culture determines which aspect of the ST should be transferred to the TT. In this model, Nord (2005) highlights three major stakeholders in the translation communication act: the initiator, the TT reader and the translator. Because of these stakeholders, Nord introduces the need for the concept of loyalty (a moral category that permits the integration of culture-specific conventions into the functionalist model) to reinforce the idea that the power of responsibility in the translation process rests with the translator, who is the only person qualified to judge the quality of the translation (Naudé, 2011:229).

The descriptive approach to translation in some way supported the notions of the functionalist theory as a movement; however, it sought to account for both the textual strategies used in a translated text and the manner in which the translated text functioned within the target culture and its literary system. Descriptive translation studies have subsequently undergone three phases: the manipulation thesis, the cultural turn and the power turn (Naudé, 2011). The manipulation thesis concept was a movement that questioned the role of power within translation; thus demonstrating that translations were used by social institutions as literary tools to manipulate a given society and to construct their desired culture.

Second, the term cultural turn was coined as a metaphor for the cultural move beyond language in order to focus on the interaction between translation and culture, and the way in which culture impacts and constrains translations. The cultural turn has over the years evolved into the third concept, the power turn, which studies the power that translators have in relation to the strategies they adopt for translation. This movement highlights questions such as: How can a translator effect cultural change? How can translators bridge cultural gaps? Under what circumstances do translations have maximum impact? and How does translation relate to cultural dominance, cultural assertion and cultural resistance? (Naudé, 2011:230).

Therefore, given the nature of a photonovel as a purposeful communicative activity and its deliberate use of the notion of specific cultural knowledge as a background to adequate communication within a society (Stolze, 2009; Larkey & Hecht, 2010), this study will focus on the functionalist approach to translation as a movement that is directly involved with the concept of communication in the fields of both translation and text design. Furthermore, the cultural turn as a movement will be explored in terms of the approach it uses to evaluate the interaction between translation and culture, and how translators have dealt with the manner in which culture impacts and constrains translations.

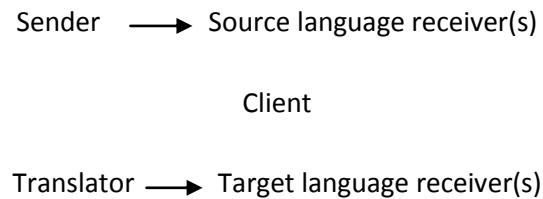
2.2.2 Translation as an act of communication

First, it is appropriate to understand the notion of translation as an act of communication. As discussed above, translation theorists such as Reiss and Vermeer, and later Nord, view translation as a communicative act that is purposeful for the translator's client and readership. The translation and interpreting expert Daniel Gile (2009) agrees that the main purpose of a translator is to help people who do not speak the same language to communicate in a specific situation; thus translators can be seen as 'enablers or facilitators' in the act of communication. Gile (2009) introduces a diagram (Dollerup, 2007:3) that can be used to explain the role of the translator in the communication process:



However, Gile (2009) suggests that this diagram needs to be modified to depict a more realistic representation of the translation process in the professional environment. His version of the diagram firstly introduces the 'client' as the initiator of the communication process, and secondly distinguishes

between the sender's intended receivers, who are different from the translator's intended receivers, thus presenting the following diagram:



This diagram is then modified into different configurations, depending on specific cases. During this process the client is always aware of the translation act, which may not necessarily apply to the sender or receiver(s). These different configurations may have significant implications in terms of how translation quality is defined and perceived (Gile, 2009:27-28).

To sum up, in this diagram Gile explains that texts represent their sender's aims and intentions to provide information or have some kind of influence over the intended receiver. Therefore, at times texts may have many aims that are intended to support each other in order to elicit the desired response from the receiver. He further notes that four major underlying aims are evident in all texts: informing (providing information, such as a name and the properties of an object); explaining (clarifying information already given); persuading (convincing the reader that the opinion is correct); and instructing (persuading the reader to engage with or refrain from a particular act). These aims function on both the macro (the aim of the text) and the microlevels (the different codes used to fulfil the aim). When translating, translators may focus on the micro level of the text, such as the individual words and sentences; however, they are always aware of the macro level (the purpose) and adjust their decisions based on the aims of the text.

Gile (2009) notes that when dealing with texts as professionals, the translators' loyalty lies with the client first and foremost, but they are also loyal to the sender's aims. They intuitively represent the author, as the readers often perceive the text as written by the author and not by the translator. The receivers' interests are also heeded as long as they are in line with those of the client and the sender, and they are willing to be informed and to understand (Gile, 2009:33-34). Therefore it can be said that the principles of loyalty influence the quality criteria in terms of both content and packaging, which are

'the linguistic and peri-linguistic choices made by the Sender and to the physical medium through which they are instantiated' (Gile, 2009:36). It is for this reason that in translation the sender must adopt both the content and the packaging of the text to make it suitable for their intended audience. Graham (1983:103) emphasises the fact that a translation 'is a text in its own right and must be able to stand up to scrutiny as a finished item, divorced from its original source text'. This conception highlights the idea of a text as being purposeful, and its use within a particular situational context. Consequently, with this idea in mind, one can adequately evaluate approaches within the functionalist movement, as well as strategies within the cultural turn that deal with the concept of culture during the translation-communication process.

2.2.3 Functionalist theories in translation studies

The functionalist approach to translation studies as a movement is of the view that translation is not a process that deals with only a single word that has to be expressed in another language. It argues that while translating, translators are constantly dealing with an array of linguistic and extra-linguistic elements that make up the whole text. Therefore, the translation field, through pioneers such as Katarina Reiss, has built on the conception of the functionalist approach to translation by proposing that equivalence in meaning must be sought at the text level (Munday, 2012:111). Reiss (1989:168) states that interlingual translation is a bilingually mediated process of communication that has the notion of intent attached to it because there is always a reason for producing any message, be it to inform, to express, or to operate. However, she maintains that one should not forget that when the receivers decode a message, they also bring certain expectations and knowledge to it, which may amount to communicative differences. Thus, for Reiss there is a functional relationship between the source text (henceforth referred to as ST) and the target text (TT) or text types, as expressed by the different text genres. This means that in her view, the ideal translation would be one in which the aim of the target language (TL) is equivalent in terms of the conceptual content, linguistic form and the communicative function of the SL text (Nord, 2005:202). However, her model has been criticised because in real-life situations equivalence is sometimes not possible or even desired because of the idea brought about by the inclusion of the translation brief (Nord, 2005).

In line with Reiss's theory, Vermeer (1989) proposes the idea of the Skopos (aim, purpose or intended function) when dealing with a text in order to address the gap that exists between the intended

receivers of the ST and the intended receivers of the TT. Vermeer holds the opinion that change of function and audience is the general case, not the exception, since the target culture (TC) audience is always different from the source culture (SC) audiences with regard to background knowledge, value systems, norms and conventions, etc., which change the function that the translated text may have for them (Nord, 1997:202). The idea of the Skopos is one that Vermeer develops from his view of translation as an activity, where verbal and nonverbal communicative signs are transferred from one language and culture to another. Thus he emphasises the fact that this is a type of human action as it elicits purposeful behaviour that takes place in a given situation. This view is directed by the idea that situations are embedded in cultures, and human actions are determined by culture-specific norms and conventions. Translators should therefore have professional knowledge of both cultures and be able to professionally judge where differences between them are likely to lead to misunderstanding or even a breakdown in communication (Vermeer, 1978). The concept of function is understood by Vermeer as referring to what a text means or is intended to mean for a particular audience at a given moment. It is not a quality inherent in the text, but assigned to it at the moment of reception. However, intent is defined from the viewpoint of the sender who wants to use the given text to achieve a specific purpose. Nonetheless, since a text is regarded as an offer of information within Skopos Theory, there is no guarantee that this purpose will be achieved, as its success will be determined by the ability and willingness of the audience to cooperate in the communication action (Vermeer, 1978). Therefore, Vermeer states that the idea of the Skopos determines the translators' choice of strategies and allows the text to be translated in a number of ways. However, the most appropriate way will be determined by the intent of the initiator of the translation. Thus, the translator is able to recreate a text that is better suited to the TT receiver.

Juliane House (2001) advocates for the introduction of additional overt and covert models to the functionalist approach to translation. She maintains that the translator should first conduct an analysis of the ST to determine its profile, and then 'employ situational-dimensional means' (Leonardi, 2000:6) to ensure that the TT is suitable for the intended receivers. In this approach the receivers of the overt model are aware of the fact that they are reading a translated text, while the covert approach involves a recreation of the ST. By using these models, the translator is able to construct the most ideal text for the intended receiver. Christiane Nord (2005) seems to mediate the above mentioned translation approaches in order to afford the translator the best practical approach to translating a functional text. Nord supports Reiss and Vermeer's functional approach to translation, which proposes that a text should be translated based on the demands of the initiator, as outlined in the translation brief. She

insists that the intended function of the initiator takes precedence over the ST and the SC, which allows for differences between the ST and TT. Nord (1992) also points out that there are three entities that have expectations regarding the process of translation who need to be accommodated: the author of the ST has expectations in compiling the original text; the initiator has expectations, as articulated in the translation brief; and the receiver has culturally bound expectations. However, she argues that the original Skopos theory does not really accommodate the expectations of the receiver as it is not concerned with the culture-specific concepts that the receiver expects to see in the translation. Thus, in response, she introduces the concept of loyalty, which means that the translator considers the specific cultural context of the receiver's situation. Therefore, the translator as 'expert' in both languages and cultures has a responsibility (loyalty) towards all the parties involved in the act of communication (Nord, 1992:40). Within this framework translators, who function as mediators between two cultures in the process of translation as an act of communication, are empowered to make decisions about the TT. This means that translators are able to adopt functional strategies that will help them resolve any translation problems they may encounter, and thus produce a functional text suited to the target culture.

Thus, in view of the above evaluation, it is proposed that Nord's view of the ST and its relationship to the TT be adopted as a means to adequately facilitate the process of ST analysis as it systematically addresses the different roles of each entity within the communicative action and how they influence the final TT in its proposed cultural context. However, seeing that this model mostly accounts for the function or purpose of a text within a communicative action, it is also relevant to evaluate the influence that the ST culture exerts on the target receiver text during the process of translation. This will assist in understanding the different cultural constraints that exist in a communicative act and how translators address these issues, so that one may be able to adapt these points to facilitate the translation of a photonovel.

2.2.4 The cultural turn as an approach in translation studies

The term cultural turn was first introduced in 1990 by Bassnet and Lefevere, who co-published the book *Translation, History and Culture*, in which they formally put forward the idea of the cultural turn in translation. This cultural approach emphasises the important status of culture in translation, and the cultural influence of translation in the receiver language, so that a translation may be treated as independent literature, rather than as a mere copy of an original text. Zeng (2006:45) notes that this

approach is different from the traditional approaches, which aimed to convey a message or function. Cultural approaches put translation into the wide cultural environment, focusing on cultural contexts, history and norms.

Yan and Huang (2014:490) underpin the cultural approach/turn through a practical account of the importance of culture in society. They propose that culture was created by human beings within unique times, areas and ethnicities, referring to the whole model of a society with its particular cultural beliefs, tradition, system and values. Thus culture can be understood as depicting the complete behaviour model of a society. A nation will have its own language and culture, which is under-pinned by a certain natural environment, historical conditions and the social reality in which it exists. It can be understood that a common culture would then give birth to a common language. However, because people who speak different languages have a need to exchange ideas and information across languages, such exchanges are facilitated through translation. This means that culture and cultural exchange is the beginning of translation, which is therefore not only a product of cultural exchange, but could never exist without culture (Yan & Huang, 2014:490). This notion of the existence of culture in translation as the backbone of a society's language and form of reality expresses the need for special attention to be paid to all the characteristics of a text, but especially those that carry specific cultural significance and facilitate the understanding of the message conveyed in a text.

Over the years the modes that depict the behavioural model of a society have been referred to by a number of terms. Narváez and Zambrana (2014:72) highlight the different terms assigned to the concept of culture by different theorists: Nida (1945) speaks about 'cultural foreign words'; Vlahov and Florín (1970) coined the term 'realia'; Reiss and Vermeer (1984/1996) introduced the concept of 'cultureme'; Newmark (1991) preferred using the term 'cultural terms'; while Baker (1992, 1995) refers to the elements as 'culture-specific concepts'. Narváez and Zambrana (2014) propose that the difference between these terms lies in the different views of the characteristic of the cultural concept. They note that the initial researchers referred to the objects and concepts specific to a given culture (Vlahov & Florin, 1996). Others saw that the boundaries placed between culture-bound and non-culture-specific vocabulary are fuzzy, and thus introduced the focus on the lexical gaps between two languages (Leemets, 1992). Mailhac (1996) advocated for the subjective distance that any cultural entity has from the target culture, which could cause obscurity in meaning for the target reader. Pedersen (2005) and Díaz Cintas and Remael (2007) added to this discussion by presenting extralinguistic culture-bound references, grouped together under the headings geographical, ethnographic and socio-political. Chiaro

(2009) highlights another important element of culture, namely the visual, which has not been addressed by previous researchers. Ranzato(2013) states that the idea of cultural embeddedness should be highlighted within all these concepts. Ranzato notes that the idea that 'texts belong' was first expressed by Pym (2010), who asserts that all texts are rooted in some kind of context in which they are best comprehensible. Therefore, the concept of belonging and the network of relations link the text to its context of production. This leads to the issue of cultural specificity and its transfer into another socio-cultural universe. In the context of translation the role of the translator is therefore to loosen the bounds of belonging and find strategies to embed the ST in the target culture and make it acceptable in the new context. These definitions embrace the culture-specific item as a translation challenge in addition to its function in the text (Ranzato, 2013:73). The manner in which it is perceived by the target culture and its acceptability are very important points to consider when translating a text.

In general, all scholars emphasise the importance of the culture-specific items and their function in the text, the communicative situation and the target culture expectations. Thus, when one evaluates the concept of the cultural turn, three important elements can be identified: the type of text, the target culture, and acceptability. These elements seem to make the particular text functional in the target culture.

In addition to the above evaluation of the functionalist approach to translation and the concept cultural turn, the following is proposed to identify and address culture-specific items when adapting a specialised text from one culture into another: First, it is understood that in any given text the translator works with different stakeholders that have a particular purpose for the given text, which gives rise to the communication situation. Second, given the communication situation, the choice of text used as a medium of communication is governed by the principles of the particular genre. Third, one understands that the communication situation is informed by the cultural context in which it occurs; thus both explicit and implicit meanings are derived and encoded from this culture. Lastly, acceptability of the text and the message relies on the reader's ability to correctly identify codes, to decode the content and to produce meaning from the text. It is important to note that these principles influence the manner in which the translation of the text will be executed. This means that translators need a systematic approach to the identification of these codes to enable them to identify and treat them in an appropriate manner in relation to the TT and culture.

2.2.5 A functional model for source-text evaluation

As established above, the translation of a text happens within the framework of a communicative situation (Kress & Van Leeuwen, 2001; Holz-Mänttari, 1984). Sharing the views of functionalist and communicative theorists like Reiss and Vermeer, and Holz-Mänttari (Munday, 2008:82), Nord (2005:41) highlights the fact that a 'communicative function is the decisive criterion for textuality, to which the semantic and syntactic features of the text are subordinate'. In her model of ST analysis, she presents the factors of the communicative situation to be used for the source-text analysis as they determine its communicative function, which includes both extratextual or external factors and intratextual or internal factors. Nord highlights three aspects of functionalist approaches that are useful for translation (Munday, 2008:82-83):

- 1) The importance of the translation commission (the translation brief)
- 2) The role of ST analysis
- 3) The functional hierarchy of translation problems

(1) The importance of the translation commission: Nord proposes that before closely analysing the ST, the translator should compare ST and TT profiles as determined in the commission to see where they would possibly diverge from each other. The commission should provide the following information for both texts:

- The intended text function
- The addressees (sender and recipient)
- The time and place of text reception
- The medium (speech and writing)
- The motive (why the ST was written and why it is being translated)

It is noted that through the analysis of these extratextual features, translators should be able to develop a good understanding of the factors that constitute the communication situation of the ST and to already make assumptions about the intratextual features and how they could be used to achieve the aim of the communication in the TT. Based on this information, the translator may begin to concurrently make assumptions about the TT constraints that may be presented by the target culture when the intratextual textual analysis is undertaken (Nord, 2005:87).

(2) The role of ST analysis: It is used to determine the functional priorities of the translation strategy. Nord lists the following intratextual factors:

- Subject matter
- Content (including connotation and cohesion)
- Presuppositions – real-world factors of the communicative situation presumed to be known to the participants
- Composition (including microstructure and macrostructure)
- Nonverbal elements (illustrations, etc.)
- Lexis (including dialect, register and specific terminology)
- Sentence structure
- Suprasegmental features (including stress, rhythm and stylistic punctuation)

As noted above, the analysis of intratextual features is informed by the deductions made based on the analysis of extratextual features. Furthermore, this section of the analysis is TC-oriented, as it is the goal of the translator as the producer of the TT to ensure that these features are acceptable to the TC and thus effective in completing the aim of the communication action (Nord, 2005:131-138).

(3) The functional hierarchy of translation problems: Nord establishes the following functional hierarchy when undertaking a translation:

- i. The intended function of the translation should be decided (documentary or instrumental).
- ii. The functional elements that will need to be adapted to the TT addressee's situation have to be determined (after the analysis of the translation commission).
- iii. The translation type decides the translation style (source-culture- or target-culture-oriented).
- iv. The problems of the text can then be tackled at a lower linguistic level (as in the ST analysis).

Nord (2005:42) notes that the interplay between extratextual and intratextual factors, as experienced by the reader, would lead to the text having a particular effect on them. These factors are all individually and collectively significant in that they systematically influence the choice of modes that make a text culturally acceptable. Addressing each of these aspects would aid the successful transfer of every aspect of the text to ensure that the text (in this case the photonovel) will have the same effect in the TC.

2.2.6 Operationalising Nord's model for the evaluation of cultural elements in source texts

As discussed above, Nord concurs that

the point of translation is not to detect any strange elements in a text and to define them as cultural aspects, but to see and interpret that text against its cultural background right from the beginning, and thus understand any cultural traces in their right meaning. This might even happen unconsciously, when the translator follows the said categories of attention(Nord, 2005:140).

Based on the principles of Nord's (2005) Functionality + Loyalty model, the following three main steps and their sub-components may serve as heuristics to analyse a culturally rich ST:

Step 1: Analyse the extratextual factors that govern the text environment/communication situation.

- **Sender:** Analyse the text environment to establish information about the sender and/or text producer, which would shed light on his/her intention regarding the addressed audience and its cultural background.
- **Sender's intention:** Establish how the sender's intention corresponds to the four basic functions of communication, which are (1) to inform (referential intention), (2) to express (expressive intention), (3) to persuade (appellative intention), or (4) to establish or maintain contact with the receiver (phatic intention). In addition, consider how the sender's intention is adapted for the receiver in or through the text.
- **Audience:** Draw out textual elements that are particular to the ST audience (age, sex, education, social background, geographic origin, social status, role with respect to the sender, etc.) in order to adapt these for the TT audience.
- **Medium/channel:** Elicit the relevant information about the dimensions of the medium.
- **Place of communication:** Establish where the text was produced or transmitted to determine linguistic, cultural and political aspects of communication.
- **Time of communication:** Establish when the text was written/published/transmitted, based on the text environment, to determine presupposed information that should be part of the addressee's general background knowledge, and possible fundamental problems that may arise from the time lag between the ST and TT situation.

- **Motive for communication:** Determine the event that motivated the production of the ST so that it can be contrasted with the motive of the TT in order to determine which transfer decisions need to be made.
- **Text function:** Elicit the relevant information about text function (the situational aspect of communication) and decide which of the TT functions will be compatible with the given ST.

Step 2: Analyse intratextual factors by focusing on the composition of the content looking at both the macrostructure (the text as a whole), and the microstructure (the sentences and their parts).

- **Subject matter:** Establish whether the ST is a thematically coherent single text or a combination of texts. It is important at this stage to determine the subject matter of the text (or of each component of the combination) and whether there is a hierarchy of compatible subjects. Also check whether the subject matter elicited from the internal analysis corresponds to the expectation built up by the external analysis.
- **Content:** Determine how the extratextual factors are verbalised in the text. Look at the information units in the text. Compare differences between the external and internal situations, and establish gaps in respect of cohesion and/or coherence in the text.
- **Presuppositions:** Determine the model of reality to which the information refers, and whether references to reality are explicitly verbalised in the text.
- **Text composition:** Determine information on the main characteristics of the composition of the text, macro- and microstructures, units of rank, as well as the conventional and thematic forms of progression used within the text.
- **Nonverbal elements:** Establish whether there are other signs taken from other non-linguistic codes that are used to supplement, illustrate, disambiguate or intensify the message of the text and determine whether they are specifically linked to the source culture.
- **Lexis:** How are the extratextual factors reflected in the use of lexis (regional and social dialects, conventional formulas determined by occasion or function, etc.)? Do these also indicate the attitude of the sender and his/her 'stylistic interest'?
- **Sentence structure:** Elicit information about the sentence structure that will provide information about the characteristics of the subject matter, the text composition and suprasegmental features.
- **Suprasegmental features:** Determine which suprasegmental features are present in the text and how they are graphically represented. Also determine whether these features are genre specific,

or provide any clues to the habitual characteristics or the emotional or psycho-pathological state of the sender.

Finally, as established through the interplay of extratextual and intratextual factors, the category of effect is one that refers to a relationship between a text and its user, and thus belongs to the sphere of interpretation, which leads us to the final step.

Step 3: Ascertain the relationships between intention and text, receiver and text, and receiver and Style, and determine the desired effect to be achieved.

- **Intentional vs non-intentional effect:** Determine intentional effect as intended by the sender in relation to non-intentional effect, which does not conform to the sender's intention, and how it is likely to affect the receiver of the TT.
- **Cultural distance vs zerodistance:** Assess the gap (cultural distance) between the SC and the TC to determine how the 'reality' used in the text will influence the desired effect on the TC.
- **Conventionality vs originality:** Analyse the relational links between the receiver and text elements to determine whether the sender intended to elicit a more conventional or original effect from the receiver.

Once all these elements have been established, translators need to make decisions on how to use each element provided to them in order to meet the demands of the translation skopos.

2.3 The role of culture in patient-education materials

2.3.1 Introduction

Many health communication materials, such as pamphlets, brochures and leaflets, have been developed by health professionals and document designers to communicate essential health information to health professionals and the general public. Schriver (1997), an expert in the field of document design, has shown that it is important for text designers and professionals who deal with texts to consider the type of audience and their needs when compiling any type of text. Nimmon (2010) makes a compelling argument for the shift away from traditional forms of patient-education materials, especially when communicating with audiences with low levels of literacy.

Nutbeam (1998) and Nimmon (2010:90) note that since health literacy is about empowering individuals so that they become active participants in making decisions about their health, it directly affects an individual's ability to follow instructions given by doctors, take medication, understand disease-related information and learn about disease prevention and self-management. Inability to perform the above mentioned health-management tasks may have disastrous consequences for any individual, and more so for one whose literacy level is low. For this reason it is important that all barriers that prevent individuals from receiving all the information needed to make informed decisions about their health should be addressed in all health communication materials.

Nimmon's (2010) research has led him to suggest that in order to effectively convey health information, regardless of language barriers, a combination of text and visuals should be used to enhance understanding, recollection and interest in the information presented. Furthermore, it is important that these texts and visuals be presented against a culturally appropriate background to ensure that the contexts of the messages are understood (Nimmon, 2010:91-92). Nimmon regards the photonovel as the most effective health communication tool for addressing the abovementioned barriers as it uses simple language and realistic pictures that support the message. It is said that the most interesting and effective element of the photonovel is that it is a participatory tool that uses the elements of language, visuals and culture to allow the individual to be actively involved in the act of comprehending information. Therefore, the participant becomes increasingly aware of the information, which leads to personal empowerment (Nimmon, 2010).

However, besides the need for audience appropriateness, it is also important to highlight the communication process in order to determine the role of health-promotion materials as an effective means of producing the desired outcome in the target audience. Dube (2013) quotes the following definition of communication from the *IEC Reference Manual for Health Programme Managers* (1998):

Communication is a process in which information, thoughts, ideas, feelings or opinions are shared through words, actions or signs, in order to reach a mutual understanding. Similarly, communication is defined [...] as a process that involves promoting participatory methods, the formation of partnerships, dialogue the exchange of ideas and information in a way that is culturally sensitive and acceptable and building social networks. With regards to health information, communication is intended to educate and enable individuals to make informed decisions about accepted health behaviours and take control of their lives. This can be done by providing context-appropriate knowledge, in an appropriate language and

format to enable individuals to adopt and maintain health behaviours (IEC and Social Mobilization, n.d.).

Based on this definition, it can be accepted that effective communication in any format is set within a context that is required to stimulate dialogue and negotiate meaning, which will enable receivers to come to the desired understanding and thus react in the intended manner, which will not only empower them, but could also save their lives. In order to achieve this, the IEC Reference for Health Programme Managers (1998) advocates a communication process that depends on the characteristics of the following four entities:

1. The source: attitudes, knowledge, communication skills, relevance to cultural and social systems
2. The message: clear, simple, specific, factual, appropriate, timely and relevant
3. The channel used: appropriate, relevant, accessible and affordable
4. The receiver: attitudes, perceptions, communication skills, knowledge, cultural and social systems

This means that in any communication process these four entities need to be adapted appropriately in order for information to be successfully distributed from one end to another. One may note that there is considerable similarity between this communication process and the one discussed under the translation process. This means that a basis for use, the ST analysis model, can also be used as a strategy for text adaptation in the process of text design. Next it will be determined how this is applied in the composition of a text such as a photonovel.

2.3.2 The photonovel as a genre

The photonovel is defined by Mitchell (2006) as part comic book and part traditional novel, while Nimmon (2010:92) describes it as being 'similar to the genre of comic books; however it contains photographic stills with balloon-captioned text that is usually expository; that is, it is meant to inform the reader about something'. These elements of a photonovel provide entertainment to the reader as they are visually appealing and the storyline ensures that they follow through from beginning to end. According to Butler (1980), as cited by Nimmon (2010), photonovels have been popular in Latin America since the 1950s. They were intended for the Latin Americans, who were considered to be low literate, and were distributed to the public by offering them for sale at newsstands (Nimmon, 2010:92-93). The

success of this genre as a mode of communication with low-literate audiences has recently made it into the preferred tool for communicating messages to low-literate audiences for a number of purposes, such as AIDS and tuberculosis treatment (Cubase, Molina & Baron 2012:747).

The photonovel is not a new concept in the South African context. This text genre dates back to its heyday on the African continent – from the late 1960s to the early 1970s (Kings, 2010) – when African film making was a new and expensive venture and photonovels functioned as a kind of substitute. The photonovel was published as a weekly series under the title *African Film* by the South African-based Drum Publication Ltd, which distributed it across the Anglophone post-colonies (Kings: 2010). According to Kings (2010), the genre was first introduced into South Africa in the form of the English translation of the Italian *fotomanzi*; however, from 1965 look-reads, as they were popularly known, were produced locally. These look-reads were based on the adventures of Lance Spearman, an African crime fighter who was modelled after the famous American James Bond (Kings, 2010).

Today this genre has been adopted mostly by the Soul City Institute for Health and Development Communication as one of their multimedia entertainment tools used to engage South Africans in their aim to promote health. The booklets, which are aimed at children, teenagers, adults with a low literacy level, parents, caregivers and teachers, are translated into the nine official languages used in South Africa (Kruger, 2008). This move towards a multilingual approach to health education seems to have been sparked by the need to reach as many people, both young and old, in the fight against epidemics such as the HIV/AIDS pandemic in South Africa. This approach has also been supported by literature that promotes a central role for language and culture in health communication (Lobbing & Jansen, 2011:467). Lobbing and Jansen (2011) show that simply presenting these texts in one's first language does not suffice; much more consideration needs to be given to them. Studies conducted by James *et al.* (2005) and Ndlovu (2009) tested the effectiveness of this genre as a means to address the challenges that are inherent in engaging in dialogue about sensitive diseases in a linguistically complex context, such as is found in South Africa. However, past studies of this genre have not focused on the effect that a translated text would have on the TA; neither have they evaluated the impact of cultural adaptation on the TT receiver. Thus it would be beneficial to take a look at how theorists within the field of health communication view the use of culture and the implication thereof for the TA. Special attention will therefore be paid to a particular model of health communication that deals with culture-centric narratives.

2.3.3 Larkey and Hecht's model for evaluating culture-centric narratives in health promotion

A general review of the use of texts, especially photonovels, in health promotion reveals the importance that authors of these texts attach to the knowledge of their audiences, and how each element of the text is designed according to the needs of the audience. One essential element that has received much attention in the design of photonovels is the element of culture. This is understandable as clear evidence exists that culture is central to the construction of the relevant health messages and facilitates their acceptance by the target group (Nimmon, 2010;Dube, 2013). Research conducted in this regard has shown that 'interventions designed to improve health-related behaviour should lean on an understanding of the existing culture and incorporate culturally relevant content into health messages' (Larkey & Hecht, 2010:115). In their study, Larkey and Hecht (2010) sought to examine the effects of the narrative, as adapted in the design of a photonovel as a culture-centric medium for expressing and shaping health behaviour in health promotion. They focus on narrative theory, which draws on a number of fields, including anthropology, communication and psychology, and view a narrative as a 'process of developing a sense of self [...] making sense of experience, and about expressing these identities and interpretation through social interaction' (Larkey & Hecht, 2010:115). Figure 1 below is a schematic representation of the culture-centric narratives in health promotion models, as developed by Larkey and Hecht (2010:122).

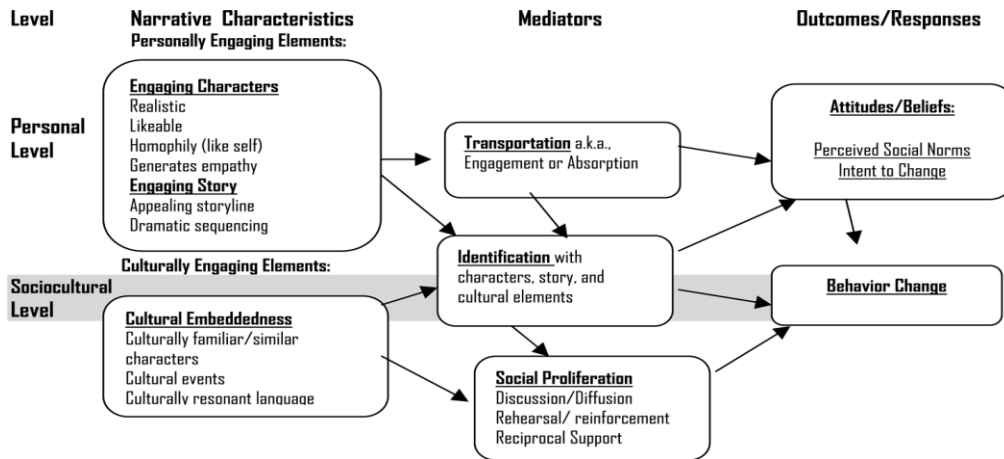


Figure 1: A model of culture-centric narratives in health promotion

In this model, Larkey and Hecht show that in order to develop an effective photonovel, the narrative should incorporate the following elements: First, on the personal level with its focus on personally engaging elements, the photonovel should include engaging characters who are realistic and likeable, resemble the intended audience and are able to generate empathy. It is also important to have an appealing storyline with dramatic sequencing. Second, on the socio-cultural level, which focuses on culturally engaging elements, cultural grounding and embeddedness are essential to attract the attention of the reader and should expand on the concept of homophily to evoke a sense of resonance. It is believed that these elements then influence a set of mediators, which are the readers' responses to the narratives. These mediators include identification with the characters, the story and the cultural elements which, when absorbed by the reader encourage social discussion and the reinforcement of ideas. It is believed that individuals' engagement with these experiences would lead them to certain responses in the real world where they now participate in attitude and behavioural changes, which is the effect desired by the initiators of the photonovel (Larkey & Hecht, 2010).

These notions, as presented by Larkey and Hecht, are true for the ST receiver; however, as established in the above discussion of the ST analysis, the senders of the STs do not consider the TT receivers when they construct the STs. Thus one finds that there is a gap that the translators of these particular texts need to deal with as they adapt the STs from their particular situational context to those of the TTs. Unfortunately not much has been said about the impact this gap has on the effect of the text on the TT receivers in their situational contexts.

2.3.4 Criticisms of Larkey and Hecht's model

Previous studies by James *et al.* (2005) and Nimmon (2010) had assessed the importance of audience appropriateness in the development of health-promotion materials such as the photonovel. Those studies concluded that communication interventions are more effective if they reflect culturally relevant content. As a contribution to the argument, Larkey and Hecht (2010) departed from such assumptions when they developed their model of a culture-centric narrative in health promotion.

Koop's van't Jagt, Hoeks, Duizer, Baron, Molina, Unger and Jansen (2017:2) maintain that although some studies conducted in this field have focused on the persuasive effect of narratives in health messages and others have evaluated the behavioural interventions that contain culturally adapted strategies, none had, prior to their research, proved that a communication intervention such as a photonovel, which is designed for a particular audience, can have the same effect on another target audience if it has not been culturally adapted. In addition, Koops van't Jagt *et al.* (2017:6) established that a particular photonovel that had originally been developed for a Latin American audience with low literacy, when translated, also had positive effects on the health knowledge of Dutch adults with varying levels of literacy. It was concluded that this could be ascribed to the fact that readers can readily become captivated by a well-told story, even if the text differs greatly from their own reality.

A counter argument is that in the study by Koops van't Jagt *et al.* (2017), the cultural distance between the SC and the TC may not have been taken into consideration. In translation theory, Nord (2005) accounts for the notion of cultural distance and explains it as a notion that evaluates the relationship between the 'reality' of the text world and the two cultures (SC and TC). She argues that in intercultural communication there are three possible relationships that exist between the text world and the two specified cultures. First, if the text world corresponds to the SC and the ST and receivers are able to match it to their own world, there is zero distance between the text and the ST receivers. However, if the TT receivers cannot match the TC to the text world, cultural distance would exist between the TT receivers and the text world. Second, if the text world does not correspond to the SC, the sender needs to explicitly describe the features of the text world to the ST receivers. As a result the ST receivers experience cultural distance from the text world. Consequently, the text world may now also correspond to the TC and the TT receiver experiences zero distance from the text world. Lastly, if the text world corresponds to the SC and the sender has deliberately deconstructed it to a degree of

generalisation, then both the ST and TT receivers are zero distance from the text world. Therefore, if the Latin American audience and the Dutch audience (which are possibly both urban audiences) reflect the third scenario of Nord's model where the ST is deliberately deconstructed to a degree of generalisation, then both ST and TT text receivers experience zero cultural distance from the text world. It would therefore be possible for the translated photonovel to have an equally positive effect on the health knowledge of Dutch adults. However, should the cultural distance between an urban Latin American audience and a Zulu audience of which some members may be rural and some urban reflect the first scenario of Nord's model, then the translation of the photonovel would require a more systematic adaptation of the text's cultural situation, at least for Zulu readers with a rural background. Although no empirical evidence currently exists that isiZulu speakers will respond more positively to a TT that was culturally adapted than to a TT that was not, principles outlined in the functional and cultural approaches to translation motivate that one should always be aware of the cultural distance between the ST culture and the TT culture. Perhaps one can concur with Koops van 't Jagt *et al.* (2017:6) that there is a need for studies that will evaluate the effects of adapting or not adapting health promotion narratives in photonovels to the target reader's (TR) cultural context. One would also propose that once a culturally adapted TT has been produced, the effectiveness of the text can be tested in an experimental research design that compares how two groups of readers who are from rural and urban backgrounds respectively respond to a culturally adapted isiZulu photonovel translated into isiZulu and an isiZulu translation that retains the cultural content of the ST.

Although it is not the intention of this study to evaluate the effect of a culturally adapted photonovel, it is nonetheless believed that the available literature on the use of a narrative as a cultural behavioural marker can provide valuable insight into which elements of the narrative need to be adapted in the process of translation. Since Larkey and Hecht's (2010) model explains how the narrative approach in photonovels can be used as a method for capturing the richness of cultural elements that will most effectively reach the minds and hearts of the text receiver and encourage health behaviour change, it is adopted in this dissertation as a strategy to systematically adapt a ST photonovel for a TT receiver in a different cultural context.

2.3.5 Operationalising the adapted version of Larkey & Hecht's model for the evaluation of culture in patient information

As is clear from the discussion above, a narrative can only be considered to be culturally acceptable if a number of factors have been addressed. Based on Larkey and Hecht's (2010) model, a number of aspects deserve serious consideration when cultural elements are systematically transferred. Like the operationalisation of Nord's model for the evaluation of cultural elements in an ST, Larkey and Hecht's model can also be operationalised as a set of heuristics.

Step 1: The personal level

- **Engaging characters:** Ensure that the narrative has personally engaging elements, such as characters that are realistic and likeable, resemble the intended audience and able to generate empathy.
- **Engaging storyline:** Determine whether the storyline is appealing and has dramatic sequencing that is not confusing.

Step 2: The socio-cultural level

- **Cultural embeddedness:** Ensure that the narrative has culturally engaging elements, such as a similar cultural context, characters that evoke a sense of resonance, identifiable cultural events, as well as language resonance.

All these elements should inform the culturally mediating concepts of transportation, identification and social proliferation to ensure the desired outcome in the TT receiver.

The operationalisation of the functionalist approach in conjunction with the cultural turn approach to translation, and the conceptualisation of the photonovel as a culture-centric text genre provide the translator with a useful set of heuristics to identify and address culture-specific items when adapting a text, such as a photonovel, from one cultural situation to another. The aim of the model is: first, to help a translator to understand the communicative situation in which the ST is produced; second, to systematically identify culture-specific elements in the ST text by using the knowledge of the communication situation and the understanding of the photonovel as a text; third, to establish the cultural distance between the ST culture and the TT communication situation; and fourth, to ensure that all the narrative characteristics from both the personal and the socio-cultural levels inform the concepts

of transportation, identification and social proliferation so that the translator is thus equipped to make informed decisions about the possible translation challenges identified in the ST, which would make the TT culturally unacceptable for the TC. The table below lists the set of heuristics as derived from the above analysis.

Table 1: Analytic heuristics for the source text evaluation of a culture-centric photonovel

	Communicative dimensions	Analytic heuristics
Step 1	Extratextual factors that govern the text environment	Evaluate the cultural communication situation
	Sender	<ul style="list-style-type: none"> • Establish <ul style="list-style-type: none"> ○ the sender, ○ text producer, ○ the audience, and ○ the ST cultural background.
	Sender's intention	<ul style="list-style-type: none"> • Identify how the sender's intention is adapted to suit the receiver in the text.
	Audience	<ul style="list-style-type: none"> • Identify textual elements that indicate the ST audience (age, sex, education, social background, geographic origin, social status, etc.).
	Medium	<ul style="list-style-type: none"> • Identify the genre of the text. • Identify how the dimensions of the medium are used.
	Place of communication	<ul style="list-style-type: none"> • Determine the place of text production. • Contextualise linguistic, cultural and political aspects of communication.

	Time of communication	<ul style="list-style-type: none"> Establish the time of text production to determine presupposed information that should be part of the addressee's general background knowledge. Identify possible fundamental problems that may arise from time lag between ST and TT situation.
	Motive for communication	<ul style="list-style-type: none"> Determine the motive for text production. Contrast the motive of the ST with the motive of the TT to determine which transfer decisions need to be made.
	Text function	<ul style="list-style-type: none"> Identify relevant information about the ST function. Determine which of the TT functions will be compatible with the given ST.
Step 2	Analyse intratextual factors by focusing on the composition of the content and looking at both the macro and the microstructures.	Evaluate how the source culture characteristics are used in the ST.
	Subject matter	<ul style="list-style-type: none"> Establish the subject matter of the ST. Determine whether there is a coherent hierarchy of compatible subjects within the ST. Verify that the subject matter elicited from the external analysis corresponds to the internal analysis.
	Content	<ul style="list-style-type: none"> Establish how the extratextual factors are verbalised in the text. Compare differences between the external and internal situations.
	Presuppositions	<ul style="list-style-type: none"> Determine the model of reality to which the information refers. Determine whether these references to reality are verbalised explicitly in the text.
	Text composition	<ul style="list-style-type: none"> Find information on the main characteristics of the composition of the text. Identify the macro and microstructures, units of rank, as well as the conventional and thematic forms of progression used within the text.

	Nonverbal elements	<ul style="list-style-type: none"> • Establish whether there are other signs taken from other non-linguistic codes that are used to supplement, illustrate, disambiguate or intensify the message of the text. • Determine whether these codes are specifically linked to the source culture.
	Lexis	<ul style="list-style-type: none"> • Determine how the cultural communication characteristics of the SL are reflected in the use of lexis (regional and social dialects, conventional formulas determined by occasion or function, etc.). • Establish whether these lexis also indicate the attitude of the sender and his/her 'stylistic interest'.
	Sentence structure	<ul style="list-style-type: none"> • Elicit information about the sentence structure that will provide information about the characteristics of the subject matter, the text composition and suprasegmental features.
	Suprasegmental features	<ul style="list-style-type: none"> • Determine which suprasegmental features are present in the text and how are they graphically represented. • Determine whether these features are genre specific, or provide any clues about the habitual characteristics or the emotional or psycho-pathological state of the sender.
Step 3	Ascertain the relationship between intention and text, receiver and text, and receiver and style, and determine the desired effect to be achieved.	Establish cultural distance between the text and the receiver.
	Intentional vs non-intentional effect	<ul style="list-style-type: none"> • Determine the sender's intentional effect in relation to non-intentional effect and how it is likely to affect the TT receiver.
	Cultural distance vs zerodistance	<ul style="list-style-type: none"> • Assess the gap (cultural distance) between the SC and the TC to determine how the 'reality' used in the text will affect the desired effect on the TC.

	Conventionality vs originality	<ul style="list-style-type: none"> Analyse the relational links between the receiver and text elements to determine whether the sender intended to elicit a more conventional or original effect from the sender.
Step 4	Determine the acceptability of the cultural characteristics as used in the text	Establish the acceptability of cultural elements used in the text
	Engaging characters (personal level)	<ul style="list-style-type: none"> Determine whether the narrative has personally engaging elements, such as characters that are realistic and likeable, resemble the intended audience and are able to generate empathy.
	Engaging storyline (personal level)	<ul style="list-style-type: none"> Determine whether the storyline is appealing, dramatic, well sequenced and not confusing.
	Cultural embeddedness (Socio-cultural level)	<ul style="list-style-type: none"> Determine whether the narrative has culturally engaging elements, such as a similar cultural context, characters that evoke a sense of resonance, identifiable cultural events and language resonance.

The proposed heuristic model can thus be used to systematically evaluate an ST photonovel in order to identify points that need attention when transferring the text from one communication situation to another. The following chapter will focus on an ST analysis of the photonovel *An ounce of prevention* as an example of how to analyse the ST using the analytic heuristics.

Chapter 3

Application of design heuristics/model

3.1 Introduction

As the preceding discussion has established, the translation of a text happens within the framework of a communicative situation (Nord, 2005; Gile, 2009). The communicative function is the decisive criterion for textuality, which influences the semantic and syntactic features of the text. Thus, it is important for the translation process to establish the main aim of the communication situation so that it may be aligned with the TT. Nord (2005) notes that the communicative situation in which the ST is used is of decisive importance for text analysis as it determines the communicative function. Based on the communicative function, the translator is able to analyse the ST in order to determine textual elements that have been used to fulfil the skopos in the SC communicative situation.

The main aim of this chapter is to analyse the ST *An ounce of prevention* by using the analytic heuristics referenced in Section 2.4 of this mini-dissertation in order to establish cultural elements in the text that are imperative for the successful functioning of the genre in the TC's communicative situation. Subsequently, this set of heuristics will be applied to an isiZulu translation of the ST in the following chapter.

3.2 Application of design heuristics for a culturally appropriate translation of the text titled *An ounce of prevention*

The analysis of the extratextual factors of the photonovel *An ounce of prevention* provides the following information, in accordance with a heuristic model for evaluating a culture-centric photonovel (section 2.4):

Step 1: Analyse the extratextual factors that govern the text environment/communication situation.

Sender: In the text, under analysis, the sender of the text is identified as the *Immunization Branch: Information and Education* of the *California Department of Public Health*. The text producer is identified

as the *Fotonovela Production Company*. Further information regarding their website and telephone number can be found in the text environment. It is also evident from the text environment that the production of this text was a collaborative effort between the two entities, and that part of the motive for its production was a research endeavour, as is evident from the article by Boyte, Pilisuk, Matiella and Macario (2014), which was retrieved from the Department's website. It can be concluded that the information found in the text is authentic and that the sender and producer are both experts on the subject matter and the genre used to deliver the message.

Sender's intention: According to Nord (2005), the intention of the sender is of special importance for the translation as it influences the structuring of the text with regard to content and form. Furthermore, it is connected with the principle of loyalty in the translation of the TT. It would therefore seem that, as in any communication situation, the producers of the text had a certain purpose that they hoped to achieve through the text. An analysis of the conventions of the genre will lead to the conclusion that the producers had two main intentions for the text, i.e. that it had to contain (1) a referential (informative) element and (2) an appellative (persuasive) element. The referential element is seen in the use of informative statements and leading questions about the HP virus (e.g. The human papilloma virus is also called HPV; To whom should the HPV vaccine be administered?). The format of the text follows the traditional format of a photonovel and uses the question and answer layout, as well as a storyline to guide the readers through the text as they are informed about the HP virus. It is also stated in the research article (Boyte *et al.*, 2014) that the text is meant to raise awareness of HPV and the HPV vaccine amongst Spanish mothers of boys and girls, and to encourage sexually active women above the age of 21 to have a Pap smear test done. The appellative element of the text can be concluded from the sender's communicative role, which is established early from a position of authority and the voice of knowledge, and stands in solidarity with women. The role is represented by using a picture of a female doctor who establishes the conversation about HPV in the text. Other persuasive elements can be identified in the storyline. The Latin American cultural context, the use of women and the impact of death on the family unit are elements that are used to persuade the reader. It seems that the two text types complement each other in that the appellative elements help the readers to identify themselves and the sender in the text, while the referential elements relay the message in a manner that depicts a conversation between the reader and the sender.

Audience: The extratextual analysis revealed that the target audience for this text consists of Latino women in California (Boyte *et al.*, 2014). This notion is also contextualised in the text through the use of

two Latino women who are depicted on the front cover of the booklet and who feature as the main characters in the storyline. Judging by what is known about the sender's intention, the gestures of the women in the picture and their facial expressions, one can assume that the subject matter of the text is of great concern to this particular demographic category of women. Based on the genre used to convey the message, we can also conclude that the target audience is not highly educated. The use of the photonovel suggests that the text will make use of simple language and non-dense information structures to ensure that the information is clear and easy to understand. Boyte *et al.* (2014) note that the specified target group of Latino women are mothers of 11 and 12 year-old boys and girls. An analysis of the researchers' research backgrounds and their intentions as the senders clearly shows that they are interested in testing the effect of this text on its intended recipients.

Medium/channel: The text is a written communication act and is presented in the form of a photonovel. For the target audience, this is a well-known type of text that has been popular in Latin America since the 1950s. According to Nimmon (2010), this type of text, which was aimed particularly at Latina women who were considered to be low literate, was often distributed by offering it for sale at news stands. Owing to the success of this genre as a mode for communicating with low-literate audiences, it became the preferred tool for communicating preventative messages and treatment information regarding sensitive illnesses such as AIDS and tuberculosis (Cabassa, Molina & Baron, 2010:747). This makes this text an obvious or highly likely medium for use as a means of communication when one considers the TA and the fact that the sender is the Health Department in the United States. It can be assumed that the addressees will expect this text to be informative and entertaining, that it will contain pictures, and that the language will be simple and quick and easy to read.

Place of communication: Based on the work of Boyte *et al.* (2014), it would seem that the text is very culture specific in addressing Latino women in California and will therefore be very specific with regard to using language and cultural elements that resonate with them.

Time of communication: It can be established from the text environment that the text was produced in 2011 for the California Department of Public Health. Since the text was produced and used in 2011, when the study was conducted, we can assume that at the time the information was current and relevant to the target group. It was produced specifically because of the high number of women who die of cervical cancer and the need to communicate information about the prevention of the disease among members of the particular demographic group. It was meant to inform the audience of a new preventative vaccine that was available to them and could help them to protect their children against

cancer. It should be noted that, depending on the length of time that has passed between the initial publication of the booklet and its translation, it will be wise to verify facts about the disease to prevent misinformation and ensure that the latest information about the disease is conveyed.

Motive for communication: Based on the text environment, it would seem that the motive for communication is the prevention of infection with the HP virus by vaccinating children and encouraging older women to have regular Pap smear tests. While there was no special occasion that might have motivated the production of this text, Boyte *et al.* (2014) state that the reason for its production was the lack of response to other forms of communication regarding the HPV vaccination and the urgent need to raise awareness and establish more effective ways to communicate with this particular target group. Boyte *et al.* (2014) note that the incidence of cervical cancer among the Latino population residing in the United States is 64% higher than in other racial groups. They also have the second highest death rate from cervical cancer. The sender's motive may not necessarily be known to the ST target audience, even though this information has been made available to them through other media (Boyte *et al.*, 2014).

Text function: From a brief analysis of the ST, based on its communicative function within the situational aspect of communication, one may conclude that the ST informs source-culture readers (Latino women) about the HPV vaccine and the importance of Pap testing. This is done from an SC perspective (American, Californian, Latino) by appealing to the receivers' cultural and maternal view of the world (women who care about their families, but do not have enough information about HPV to know how to protect them). Thus the ST contains information in both words and pictures that will attract readers' attention and make it easy for them to access the information. Therefore, the ST contains information of interest to the receivers (informative function) with the aim of attracting their attention (phatic function). This is done by appealing to the readers' maternal affections (appellative function) to convince them that the HPV vaccine is the best option they have to protect their families from the HP virus. These functions are all linked to the sender's intentions as stated above. In addition, the inclusion of the story element indicates that the text could also be used purely for entertainment. However, this function is not totally removed from the sender's intention, given the form of text used in the communication situation.

Step 2: Analyse intratextual factors by focusing on the composition of the content and looking at both The macro-and the microstructure.

The analyses of the intratextual factors and the composition of the content by looking at both the macrostructure (the text as a whole) and the microstructure (the sentences and their parts) of the text *An ounce of prevention* provides the following information, which is in accordance with the heuristic model for evaluating a culture-centric photonovel (Section 2.4) of this dissertation.

Subject matter: The subject matter that is dealt with in the text relates to the prevention of infection by the HP virus. This is highlighted in the title of the text, *An ounce of prevention*, in conjunction with the tagline 'Vaccinate your children against the *Human Papillomavirus* (HPV)'. When one reads the two together, it can be inferred that the subject matter of the text is about preventing the infection of the HP virus by using a small quantity of the HPV vaccine. It is noted that the subject matter is not bound to the ST culture. However, it has a strong connection to sexual health, which the TA regards as a taboo topic. Thus translators may need to be aware of the strategies that they employ to transfer the message in a way that the TA does not find offensive, otherwise it may be rejected. It has also been identified that the text makes use of two types of text to communicate its message, namely the brochure text and comic book text. These text types have been integrated in such a manner that they form a coherent single text that expresses one kind of subject matter. Throughout the text, the message is divided into subsections that deal with different aspects of the message, such as: What is HPV? Who is affected by it? and How can you protect yourself against it? This hierarchy of subsections form a coherent whole to convince the reader of the importance of being vaccinated against the HP virus. It is also noted that the expectations developed during the extratextual analysis match the subject matter analysis.

Content: It is obvious that the extratextual and intratextual factors of the text are similar. The former are explicated in the text by way of the pictures, information and the dialogue used. These elements are factual and based on what is conventionally regarded as reality by the sender and the recipients alike. First, the characters used are representative of the target culture ST audience to ensure that they will be able to identify with them. The characters are also given names that are typical of the target culture. Second, the setting is typical of any normal Latino home. This allows the receiver to associate with the normal reality of the situation. Third, the storyline reinforces the already established reality of this cultural group; it is so normal that it is representative of many people who find themselves in the same situation. The information is structured in such a manner that each new paragraph emphasises the ideas introduced in the previous paragraph and elaborates on them in order to give the reader ample time to

think about the information provided. The first part of the text introduces the virus and provides the most important information about it, such as: Who can be infected by the virus and what are the symptoms? The second section contains the story that supports the information presented in the first section. This part is highly dramatic and shows the effect of the disease at its worst, how it affects those who are infected, and how those around them are affected once they have passed away. This section affects the readers emotionally as they are asked to identify with the characters. The last part supports the information provided in the second section and also contains advice on how to obtain additional information on the virus and where the vaccination can be obtained. This section supports the reader's decision to act upon the knowledge gained from the text. No gaps have been identified in the coherence of the information given. However, the translator needs to note that the action plan presented on the final page of the text is relevant only to ST receivers living in California, and not to all the intended receivers of the translation. More information should therefore be obtained to fill this gap in the translation.

Presuppositions: For the ST under analysis, the text contains items that are part of the Latino culture, which the sender assumes the recipients of the text will be able to understand and relate to. First, the text is supported by the traditional model of the family unit: a father, a mother, children (a boy and a girl) and grandparents. The sender presupposes that the receivers know and understand the values that are associated with the family unit. This is underlined by the other traditional notions of sisterhood, where women in society support each other (female solidarity) and share information to help each other through life. There is also a presupposition that doctors are a source of knowledge because they are well educated.

This model of reality is verbalised explicitly in the text through the use of carefully constructed frames and the choice of dialogue for the storyline. In the frames, the family is depicted as interacting lovingly and referring to each other affectionately in their dialogue. They are also playing very traditional roles: the mother is serving the food, the father takes the place at the head of the table as the leader of the family and makes decisions about the family, the children play happily and the grandfather offers advice where needed. The women are depicted engaging in a conversation, sharing their experiences and knowledge. They are also shown empathising and supporting each other through the difficult situation. The doctor is depicted in the traditional role of providing facts about the virus and also providing health care. She acknowledges the good things done by the family to keep healthy, thus emphasising the importance of health. These presuppositions will not need verbalising in the TT.

The sender makes use of implied information in the text and the story makes reference to other families in the community even though we do not see them. Because the children go to visit their friend's home and Sarita talks about her sister who is critically ill, the reader can assume that all these other characters also belong to traditional-type families. There are also implied messages that are transferred through the dialogue. For example, Sarita mentions that her sister will not make it through the week, implying that her condition is deteriorating fast and that she will die within days. The text also makes use of an implied reference to time. This is done through the change of clothing, hairstyling, setting and the props used in each frame.

It is noted that information in the text is presented in such a way that the explicit and implicit messages are mutually supportive. The occasional redundancy of the information in the text is not very noticeable and does not take away from the potency of the messages.

A number of presupposed messages that may become a problem for the TA were identified. For example, the use of the term *Pap* tests to refer to pelvic exams may be confusing for the TA as the word *pap* is also used for maize meal porridge in isiZulu. The reference to foreign foods, such as salsa, with which isiZulu speakers are not familiar, may need localising. Also, the idea that children can have supper with their neighbours unaccompanied by their parents is not culturally acceptable among the Zulu people. This notion may need addressing in the storyline. Furthermore, the names that the characters use for each other may be confusing as it will be unclear whether a name is a person's real name, or perhaps just a pet name used to show affection or respect. For example, Luci, one of the main characters, refers to the children's grandfather as Abuelo (Spanish for grandfather). Because the name is written with a capital letter, one could easily assume that it is his name, rather than an affectionate and culturally respectful way for Luci to refer to her father-in-law. These presuppositions may need to be verbalised in the TT.

Text composition: The text is a hybrid genre between a brochure and comic book. Moyer-Gusé (2008:414) states that the use of entertainment education helps in overcoming resistance – 'a reaction against change in response to some perceived pressure for change' (Knowles & Linn, 2004) – which results in persuasive effects. The text has some characteristics of a brochure, for example the use of paragraphs in a question and answer format, but it also has elements of a comic strip, as seen in the narrative. However, the text is a coherent and a cohesive whole.

The macrostructure of the text is marked by a front cover page that consists of a picture (two women embracing each other) and a bold title, *An ounce of prevention*, supported by the subtitle, *Vaccinate your children against the human Papillomavirus (HPV)*. This composition makes the purpose of the text clear from the beginning. The composition is also in line with the design heuristics for print materials aimed at low-literate audiences (Carstens, 2004). The second page resembles a brochure in its characteristics, as the format consists of five question and answer paragraphs. The use of a list of questions is supported by Carstens (2004) as a layout design to be used in low-literacy print materials as it clearly shows the reader what will be learnt from the material. These questions address basic facts about the HP virus, such as: What is HPV? Who should get it? At what age? How is it related to sex? and How can parents talk to their children about the connection between vaccination and sex? The paragraphs then lead into a nine-page narrative in the form of a comic strip. The comic strip has seven scenes marked by an introduction in a text-box, which is subsequently also used to signal the passage of time in each scene. The narrative plot focusses on the issue of Sarita's sister, who has cervical cancer caused by the HP virus. Her illness is causing problems for her family and Sarita discusses this with Luci, who is her friend and neighbour. Luci's family are concerned about Sarita's condition and it forces them to reflect on their own health and how they can make sure that they do not contract the same disease. These thoughts prompt them to make enquiries about the HPV virus, which equips them with the knowledge needed to make informed decisions about how to keep themselves safe and healthy. On the last page (10), the text is arranged in the same manner as on page two, with four question and answers. The answer paragraphs provide information on the different vaccines available to boys and girls, the known side effects of taking the vaccine, how one can pay for the vaccination, and the need for Pap smear tests even after vaccination. This macrostructure composition is noted to be in line with the sender's intentions to inform and persuade by using short but informative facts, combined with a dramatic narrative.

From the analysis it should be clear that the microstructure supports the macrostructure. First, this is evident in the topic, which is introduced in the macrostructure, and in how its content is supported by the different themes addressed in the microstructure of the text. In the macrostructure the topic for discussion is introduced as the prevention of the human papilloma virus. The microstructure considers the different themes, such as HPV and sex, HPV and the different age groups, HPV prevention, and HPV and access to the vaccine. The microstructure in this case clarifies the topic introduced in the macrostructure. Second, in terms of sentence structure, it is noted that short sentences containing between 30 and 90 characters are used throughout the text. This range is in line with the recommended

50-70 characters per line in a continuous text written for low-literate audiences (Carstens, 2004). Note also that the paragraphs do not contain more than five sentences each. This increases decoding effectiveness and leads to a clearer understanding of the message presented. Lastly it should be noted that the discussion in each paragraph is prompted by a particular question in the macrostructure. Furthermore, in the microstructure the first and last sentences are structured in a manner that correlates with and links to the next paragraph to form a cohesive text. This interconnection of sentences also functions to emphasise and clarify the particular theme under discussion. The links are demonstrated in the example below;

Paragraph 1 – Sentence1: 'Human Papilloma virus is also called HPV.'

Sentence 3: 'More than half of men and women are infected with HPV at some time in their lives.'

In the first paragraph, the notion of the human papilloma virus is introduced and the abbreviation, which will be used throughout the text, is given in the first sentence of the paragraph. HPV is reiterated in the last sentence, where it is linked to both men and women as a virus that can infect them at some point in their lives. This sentence then alludes to the first sentence of the second paragraph, which communicates the symptoms of HPV for men and women.

Paragraph 2 – Sentence 1: 'HPV causes cervical cancer and genital warts.'

Sentence 3: 'HPV vaccines can prevent cervical cancer by protecting the body from HPV infection.'

The first sentence in the second paragraph emphasises the fact that the topic under discussion is still HPV by restating it and then linking it to cervical cancer and genital warts. This link naturally prompts questions about these illnesses and relevant information follows in the next sentence. The last sentence introduces the idea of preventing cervical cancer by using the HPV vaccines. The sentence states that these vaccines protect your body. Although this is not explicitly stated, one is able to conclude that the vaccines are administered to both men and women. This sentence also alludes to the paragraph that follows, in which the age at which the vaccine should be administered is addressed.

Paragraph 3 –Sentence 1: 'The HPV vaccine is especially recommended for girls aged 11 and 12 years to prevent cervical cancer.'

Sentence 2: 'However, men and women ages 9 to 26 can also get HPV shots.'

The first sentence in the third paragraph re-establishes the HPV vaccine as the topic under discussion and mentions that it is recommended specifically for girls between the ages of 11 and 12 to prevent

cervical cancer. These ideas link this sentence to the discussion in the previous paragraph. In the next and last sentence in the paragraph the reader is informed that other vaccines are also available for males and females between the ages of 9 and 26. This statement, which is linked to the part that mentions that the HPV vaccine protects the body from infection, serves to reassure the reader that the HPV vaccines are available to both men and women.

The analysis of these sentences indicates that the first sentence in each paragraph establishes or re-established the theme under discussion before proceeding to expand on the knowledge presented in the last sentence in the previous paragraph. The last sentence in each paragraph also re-establishes the theme while at the same time introducing a new aspect of the theme, which is then discussed in the next paragraph. The sentences in between elaborate on and cement these points of discussion. This strategy, employed to present the content in a logical manner, calls attention to important information, promotes comprehension and ensures that the information is restated in a non-redundant fashion to prevent it from coming across as preachy and off-putting. It is important to note that this strategy is in line with the internal structure heuristics for print materials aimed at low-literacy audiences (Carstens, 2004).

See Figures 2 and 3 below:



Figure 2: Sarita and Luci, Scene 2 (Boyteet *al.*, 2014:3) Figure 3: The family dinner (Boyteet *al.*, 2014:4)

Nonverbal elements: In discussing the role of pictures in improving health communication, Houts, Doak, Doak and Loscalzo (2005) conclude that, although it is often taken for granted, pictures are heavily loaded with culture-bound conventions that must be learned if they are to be understood. This notion is further proven by Dowse and Ehlers (1998), whose study in South Africa revealed a higher comprehension of locally developed pictures, even though the changes to the original pictures were subtle. It is important to also note that the pictures used in health communication have a number of functions. Borodo's (2015) study, which reviewed the translation of comics, supports Kress and Van Leeuwen's (1996; 2001) notion that meaning is not communicated through language only, but that other modes, such as gesture, posture, gaze and colour possess equal meaning-making potential. Borodo (2015) demonstrated that the translation of comics as a social practice is grounded in socio-cultural circumstances. Thus, a multimodal perspective should be adopted in the translation of comics. This means that the translator should be aware of the meaning that is created through the interaction between two modes in the text, and of the transformation that this relationship may undergo in

translation. This notion is important for the translation of a photonovel as it shares the same framework.

The analysis of the non-verbal elements reveals that pictures are the most obvious nonverbal elements. The analysis of the ST shows that the pictures are full-colour still photographs of real individuals that are arranged in a comic-strip format. Like in a typical comic strip, each photograph has a speech bubble that is linked to a specific speaker to show the reader who is talking. In this photonovel, the pictures have three main functions. First, they serve an aesthetic function. They are large, colourful and dramatic (characterised by a measure of action). It seems that the boldness of the pictures serves to attract the attention of the reader and draw them in so that they become part of the action. This is in line with the views of Mayer-Gusé (2008), who highlights the fact that the narrative structure of entertainment education text fosters involvement in the storyline. Second, the pictures seem to be complementing the information presented in the verbalised text, both in the information sections and in the story. Thus the pictures are directly linked to what the characters are saying. For example, when the two ladies are talking about the 'tragedy' that has befallen Sarita's sister, Luci is depicted in the 5th frame of Figure 2 saying, 'Oh Sarita, this is soooo sad', while she and Sarita embrace and hold hands. In this instance the picture complements Luci's statement that the news Sarita has shared is sad and warrants that she be comforted. This is important, since without the picture their discussion would not evoke sympathy and empathy. However, it is also important to note that the words are used to guide the reader's interpretation of the picture. On its own the gesture depicted could be interpreted as them feeling cold and trying to keep warm, but the combination of the picture with words makes it clear to the reader that Sarita's sister's condition is critical.

Lastly, the pictures structurally carry the plot of the story with regard to time and setting. The reader is able to follow the story chronologically by taking note of the different picture compositions in each frame. For example, in Figure 2 the reader will know that the conversation between Luci and Sarita is taking place outside in the garden because of the presence of a tree, the fence and the garden chairs, which can be seen in the different frames, while in Figure 3 we know that the discussion between Luci, her husband and Abuelo is taking place inside the house because of the table at which a meal is being served and the picture hanging on the wall, which are included in the frame. In the rest of the text the presence of light and darkness, and changes in the characters' clothing indicate that time has passed. These elements can be used by the reader to follow the different events in the story from beginning to end.

Furthermore, it seems that the camera angles used for the frames communicate specific messages or draw the reader's attention to a particular person or action in the frame. For instance, in Figure 2 we see that whenever characters are contemplating serious information, they are captured in close-up shots. This could be interpreted as the authors of the text calling the reader to carefully consider the information they have been privy to through the characters. When the family is conversing about an issue about which they have opposing views, such as one of a sensitive nature as depicted in Figure 3, they are captured in a wide-view shot. This could be interpreted as a call by the authors for readers to see the bigger picture, or even be open-minded about the topic being discussed.

It is interesting to note that the text also uses universal body language, such as gestures and facial expressions. For example, in Figure 3 the first frame depicts an interaction between Luci and her children. The children inform her that they are going to their friend Tony's house for supper and they wave good-bye, which signals their departure. In the other frames we see how the facial expressions of the husband and grandfather change during the discussion. Luci's husband face, for instance, changes from smiling and enjoying the food to when he frowns and has a raised eyebrow as she talks about their neighbour's problem. The smile depicts his happy and content state of being, while the frown depicts his shocked and confused state, which is triggered by what Luci tells them. Since the body language displayed by the characters is not culture specific, but universal and easy to understand, it is ideal for adaptation into the TT.

However, there are some culture-specific, nonverbal elements that would pose problems in the TT adaptation of the photographs, such as the characters' race and the interior decoration. Moyer-Gusé (2008:410) defines the concept of similarity as 'the degree to which an individual perceives that he or she is similar to a character. This *similarity* refers to physical attributes, demographic variables, beliefs, personality, or values.' This notion of similarity is used in entertainment-education texts to persuade a reader against resisting the messages that the text may convey. In this text, it is clear from their physical features that the characters are all of Latin American decent. In addition, it seems that their ethnicity is tied to family values and roles, as depicted in the different frames in Figure 3. The family is portrayed as an example of a traditional loving family living together in harmony. The frames evoke a sense of traditional values associated with humanity and caring for others. For example, the mother is depicted in her role as caregiver for her husband, children and the elderly. The husband is depicted as the leader and provider as his food is being served to him. Such core traditional values are important for a photonovel text as they are used to persuade readers and change their perceptions. Although the roles

that are associated with the above mentioned values are universal, the fact that they are tied to a specific ethnic group might interfere with the process of identification in the reading process, and therefore also with the persuasion process. Second, the traditional values seem to be supported by the secondary values of the home environment. It is identified that the interior decoration and the use of bright colours and patterns evoke a strong sense of Spanish culture. These elements and the extra prompts, such as the dishes and food, reinforce a sense of identity and a basis for the roles and values portrayed in each frame. Traditionally these identities are defined culturally and are supported by the mundane roles and activities that are carried about in the home environment. It seems that translators would need to be attentive in their choice of adaptation of elements for these non-verbal elements as they may not necessarily be the same for the TT culture.

Lastly, other nonverbal elements, such as the page layout, font size and type, props and dress code should also be considered as they add meaning to the feel of the document, the character roles and the activities in which they engage. All these elements are important for engaging with the document, in terms of accessing and understanding the information presented.

As noted above, the photonovel is a document that makes use of multiple semiotic modes to convey culturally sensitive messages to low-literate audiences. Although the importance of graphic elements, such as the pictures in a photonovel, is acknowledged, the main focus in this study will be on the verbal text. This delimitation is motivated by the restricted scope of a mini-dissertation, and the emphasis on translation between English and isiZulu.

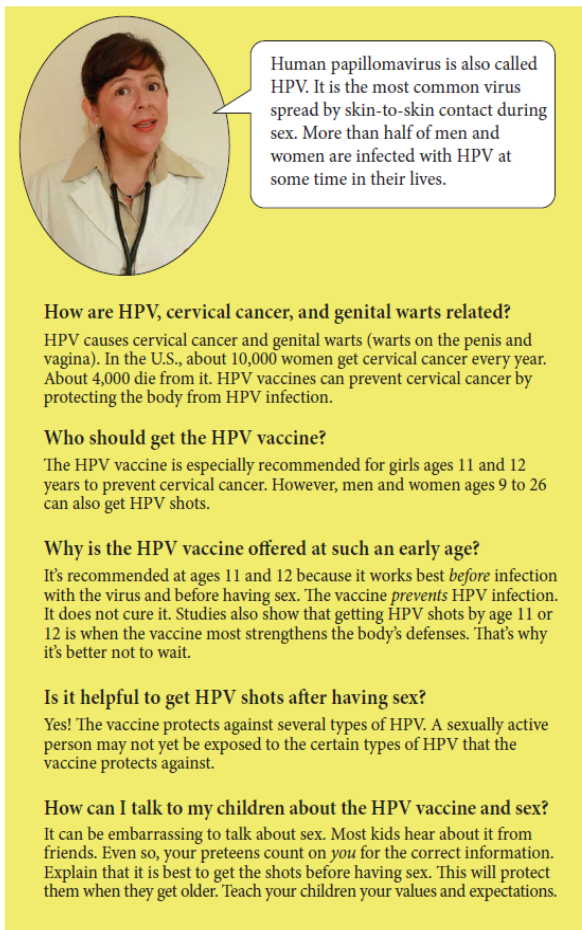
Lexis: Nord (2005) states that the choice of lexis is determined by both extra- and intratextual factors, and that lexis reflects a number of aspects in the communication situation. As was noted in the analysis of the text, there is indeed a clear relationship between the role of the sender and the lexis used in the text. First, the sender is clearly identified in the text as the Immunization Branch: Information and Education of the California Department of Public Health, and the contact details of other relevant organisations are provided on page 10 of the text. The placement of this information seems to be based on a deliberately decision by the sender to prove its authenticity to the reader and to establish some sense of authority. This function is important for the sender as it will establish rapport with the readers and assure them that the information they are reading is true and factual, which means that they will most probably accept the contents of the text. Second, the sender's intentions, both appellative and referential, can be traced in the use of lexis in the text. One may note the use of prompting lexis such as

'Ask', 'Who?', 'Why?' and 'How?', as well as the use of the statement 'Abuelo says an ounce of prevention is worth a pound a cure', which forces the reader to think about certain aspects of the virus and how the vaccine could help them. The text also contains many terms used in the field of medicine, such as human papilloma virus, vaccinate, genital, shots, Pap smear, etc. These terms work to link the information to the doctor who is presented on the first page as the figure of authority and expert on the subject. Third, Nord states that the genre used for a particular text influences the type of lexis used in the text. This can further be established in the analysis of the recipients and the lexis used to denote the low-literate audience at which the text is aimed. The genre adopted (the photonovel) makes use of very simple lexis that is easy to understand, even for a person with a basic level of literacy. The text makes use of simplified lexis such as boy, girl, men and women, rather than teens, male or female. There is also much repetition of lexical items such as 'prevention' and 'protect', which can be seen as a device used to reinforce certain information. The translator will have to be mindful of such lexis for interpretation purposes in the TC.

The analysis of the text in terms of time and space also reveals that the writer is targeting a specific culture. This can be seen in the extratextual factors presented in the text, as mentioned in the article by Boyte *et al.* (2014), in which it is clearly stated that the text is aimed at Latino women in California. In the text environment, one can see that the writers have specifically chosen to use lexis that is characteristic of the Latino culture, for example, when family members use Latino names to address each other, such as 'Abuelito' (when the children refer to their grandfather), or 'mijo' (when the grandfather refers to the children). These words convey respect and affection. The sender also chose to use traditional Spanish names for the characters, such as Kati (the little girl), Luis (the boy) and Sarita (the neighbour). These names are synonymous with the Latino culture, thus a reader can automatically link the characters to the culture. It is therefore imperative that in the TT, the translator uses lexis that will be reflective (connotative) of and synonymous with the TC. However, some words have been identified that are not from the Latino culture, but rather from the American culture, such as ounce and pound, which are units of measure used by Americans. This is not unusual, as the ST target audience is from California. However, such lexis will need to be adapted for the TT as the TC may not understand it.

It is clear from the analysis that the motive for communication and the words must correspond to achieve the desired effect. The motive of the writer is to inform Latino women of the need to vaccinate their children against the HPV virus, and to encourage the women to have Pap smear tests, followed by treatment if necessary, to curb the rising number of deaths caused by cervical cancer. The lexis used in

the text explicitly and implicitly expresses the need for prevention. Words such as prevent, HPV (human papilloma virus), virus, vaccine, health, etc. are not used only to inform the readers of the importance of this content, but also to encourage them to think deeply about concepts such as death, family values, a healthy lifestyle, etc., which are implied in the text. The translator would need to note the particular connotations that are evoked by the use of the chosen lexis. These may not be culture specific, but they are field specific and therefore deserve special attention.



Human papillomavirus is also called HPV. It is the most common virus spread by skin-to-skin contact during sex. More than half of men and women are infected with HPV at some time in their lives.

How are HPV, cervical cancer, and genital warts related?
 HPV causes cervical cancer and genital warts (warts on the penis and vagina). In the U.S., about 10,000 women get cervical cancer every year. About 4,000 die from it. HPV vaccines can prevent cervical cancer by protecting the body from HPV infection.

Who should get the HPV vaccine?
 The HPV vaccine is especially recommended for girls ages 11 and 12 years to prevent cervical cancer. However, men and women ages 9 to 26 can also get HPV shots.

Why is the HPV vaccine offered at such an early age?
 It's recommended at ages 11 and 12 because it works best *before* infection with the virus and before having sex. The vaccine *prevents* HPV infection. It does not cure it. Studies also show that getting HPV shots by age 11 or 12 is when the vaccine most strengthens the body's defenses. That's why it's better not to wait.

Is it helpful to get HPV shots after having sex?
 Yes! The vaccine protects against several types of HPV. A sexually active person may not yet be exposed to the certain types of HPV that the vaccine protects against.

How can I talk to my children about the HPV vaccine and sex?
 It can be embarrassing to talk about sex. Most kids hear about it from friends. Even so, your preteens count on *you* for the correct information. Explain that it is best to get the shots before having sex. This will protect them when they get older. Teach your children your values and expectations.

Figure 4: HPV introduction (Boyte *et al.*, 2014:ii)



And to think that this could have been prevented!

Prevented?!

Lourdes never had Pap tests, Luci. Having regular Pap tests can catch these problems before they become incurable.

The doctor said that the cancer she has started with human papillomavirus.

What is that?

I haven't had a Pap test in years!

1

Figure 5: Sarita and Luci, Scene 1(Boyte *et al.*, 2014:1)

Sentence structure: Nord states that the analysis of the sentence structure used in a text is done to ensure the functional interpretation of the text during translation. In the analysis of the text being studied, it was noted that the text uses mainly simple basic sentences that are within the recommended

50 to 70 characters in length, which will increase the reader's readability perception. The sentence length is in line with recommendations from the field of document design, which requires that sentences written for low-literate audiences should be short and simple to aid understanding. The sentences in Figure 5 are also characterised by a number of punctuation marks, which are used to mimic normal conversational patterns and create a simple, informal tone (Carstens, 2004).

Three types of sentences were identified in the text: commands, questions and statements. First, on the front page of the photonovel, one encounters a bold command: 'Vaccinate your children against the *Human Papillomavirus* HPV.' This sentence functions as a call-to-action for the readers – both to continue reading the text and to visit a health provider and have their children vaccinated. Second, the text contains a number of sentences in question format. These form part of the composition of the text as they provide the macro- and microstructures that lead the reader through the text. For example, in Figure 4 the questions form part of the macrostructure as they signal the topic under discussion. A similar form is seen in Figure 5, where part of the conversation is carried by the questions. These sentences are used to probe the main concerns that one might have regarding HPV and the recommended vaccine. Third, there are declarative statement sentences, which represent the dominant format in the text. These are typically informative as they are responses to the questions. Note that the sentences are written in the present tense and the active voice is used. This can be seen as characteristic of the text and in line with the motive of the text, which is to inform and persuade. Carstens (2004:477) encourages document designers to 'reconceptualise and rewrite notions for low-literate audiences in a style appropriate to specific cultural groups as it enhances comprehension by linking to existing cognitive models'. Thus translators will have to be sensitive in their use of language and ensure that they give careful consideration to the needs and abilities of the TT audience.

Suprasegmental features: Nord (2005:131-138) states that suprasegmental features are important for any text analysis because the reader's acoustic imagination is determined by language-specific patterns, which are informed by the background of their own native knowledge of intonation and stress patterns against which the reader reads. This notion is important in this context, which focuses on two very distinct languages that use different language patterns. For instance, isiZulu is a tonal language and uses tone as a distinctive function. For example, when writing the words priest and teacher, both are spelled *umfundisi*, but they are pronounced with different tones, i.e. /ũmfũndisi/ meaning priest, and /ũmfundisi/ meaning teacher. The translator will need this kind of knowledge to adapt the ST intonation to that of the TL patterns.

During the analysis of the text in the photonovel *An ounce of prevention*, a number of suprasegmental features were identified, for example the use of various punctuation marks, such as question marks, exclamation marks and full stops. These punctuation marks were used to signal intonation when expressing different emotions during a conversation. For example when Luci and Sarita are conversing about Sarita's sister (Figure 5):

Sarita: We just found out that my sister has cervical cancer! She's only 35 years old!

Luci: Oh Sarita, I'm so sorry. Doesn't she have young children?

Sarita: Yes! They're only 6 and 8 years old!

Luci: What a terrible tragedy!

Luci: Abuelo always says, 'An ounce of prevention is worth a pound of cure'.

In these examples, the use of exclamation marks signals a slight rise in the tone of voice. This change expresses shock or surprise in speech. The question mark in the following sentence shows that the expressed sentence is a question and thus needs a reply. The ellipses used in sentence 4, 'What a terrible tragedy!...' signals a pause. This may be done to force the reader to pause and ponder on the effect of the situation. The use of the apostrophe to form contractions for words such as 'they're' creates a rhythm in the sentences and makes the tone of the sentence more informal.

It can be observed that the function of suprasegmental features in this case is to help clarify the conversation between the speakers so that it is clear who is speaking and what emotion is carried in their speech. Thus the effect is such that the tone of the sentences is informal and conversational. In addition, the text makes use of ellipsis at the beginning of each new scene in the story, for example, 'Meanwhile...', and 'Later that evening...'. It would seem that the function of the ellipsis in this case is to dramatise the particular scene. This clearly distinguishes each scene from the next and signals the passage of time. Thus this element, which appears to be typical of the text genre, is used as part of the macrostructure of the plot. Other suprasegmental features that are also typical of the photonovel are, first, the use of speech bubbles that contain words and point to specific characters to indicate the speakers, and second, the use of special characters, such as the Gardasil® and Cervarix®, which appear close to the name of the vaccine that is promoted in the text. This is to show that it is an authentic, registered vaccine that can be trusted. Authenticity is also emphasised by the inclusion of the production company's logo and the web addresses and phone numbers that readers may contact to

obtain more information about how they can get in touch with health service providers who can advise them on HPV immunisation.

Step 3: Ascertain the relationship between intention and text, receiver and text, and receiver and style, and determine the desired effect to be achieved.

According to the heuristic model, the analysis of the extratextual and intratextual factors reveals relationships between intention and text, receiver and text, and receiver and style, and determines the desired effect.

Intentional vs non-intentional effect: This distinction is important for intercultural communication as it is the ST receiver and not the TT receiver that the ST producer had in mind while deciding on the intention of the communicative action. From a translator's point of view it can be concluded that the intentional effect in the text, which is both appellative and referential (more generic and supported by the communication role and position of the sender) may be outweighed by the non-intentional effect that the TT receivers may determine from the very specific use of the Spanish language and socio-cultural elements in the text. This means that the TT receivers may read the text and understand the importance of the information presented, but may not internalise it or identify with it because it strongly addresses another audience and does not address them directly.

Cultural distance vs zero distance: Nord states that the effect of the TT on the TA depends on the cultural distance in the 'reality' used in the ST.

This can be clearly seen in the interplay of cultural distance in the photonovel *An ounce of prevention*. On one hand, the text world corresponds to the SC in its use of universal nonverbal elements, such as gestures, body language and core values associated with humanity and the family unit. These elements are generic and thus have zero distance for both the ST and TT receivers. On the other hand, the text world corresponds only to the SC and thus there is zero distance for the ST receivers in its use of supportive values rooted in Spanish culture, such as the character's ethnicity (Latin American), language, setting and cuisine. These elements reinforce the sense of identity for both the characters and the ST receivers. However, this means that the TT receivers are culturally distant from the text, thus making it difficult for TT receivers to identify and resonate with the text.

Conventionality vs originality: In this case the types of effects are linked to the relationship between receiver and text elements. Therefore, as has already been observed, the photonovel *An ounce of*

prevention closely follows the text conventions of a traditional photonovel through the combination of the five text types, the use of photographic stills, the use of simplistic lexical items, its visual appeal and entertaining character, and the dramatic, culture-centred storyline. However, there are some elements of originality in the text, which are brought about by the subject matter: HPV and childhood vaccination as a preventative method, as well as the content embedded in the storyline, solidarity amongst women and family values. This originality in the text prompts the receiver to respond on the basis of identity, camaraderie and love. Thus the text has a greater chance of leading the reader to the desired effect.

Step 4: Determine the acceptability of the cultural characteristics as used in the text.

The analysis of the acceptability of the cultural characteristics, as used in the text in accordance with the heuristic model, reveals relationships between the personal and socio-cultural levels of cultural embeddedness.

The personal level:

- **Engaging characters:** The characters in the story are likeable as they are portrayed as upstanding members of the community. They are very well dressed and have good relationships with each other. This is evident from the way they address each other and the general way in which they communicate. The characters are also a realistic representation of the traditional family unit and are thus portrayed similarly in their different roles. The story uses personally engaging elements, such as the possibility of death to alert the reader to the serious consequences of disease, for example the case of Sarita's sister who will most probably die of cancer, which could have been avoided if she had made good health decisions. Another engaging element is the motivation of love. The father in the story loves his wife and children and after hearing about the risks involved in not following good health practices and the possibility of being infected with HPV, he decides to take his family to the clinic to be vaccinated and have a Pap smear test done. These elements generate empathy as the readers can identify with the emotions displayed by the characters.
- **Engaging storyline:** The analysis has confirmed that the storyline is engaging. First, there is a very dramatic beginning centred around bad news: Sarita's sister has cervical cancer and there is a real possibility that she will die, leaving behind her two children of six and eight years. The issue is that this could have been prevented. Although it appears as if there will be no happy ending for Sarita's sister and her family, their unfortunate situation leads to Luci and her family learning to make the right decisions to prevent the same misfortune. The sequencing in the SC is

easy to follow, but the fact that the children in the story are allowed to go and have supper at their friend's house without their parents may be problematic in the TC as it may be seen as inappropriate and will have to be addressed in the TT.

The socio-cultural level:

- **Cultural embeddedness:** The analysis of the ST with regard to cultural embeddedness reveals that the text is deeply embedded in the communicative-cultural context. The characters are all of Latino ethnicity with matching physical appearance. Although geographically the setting is not specific, the different rooms in the house are decorated in the Spanish tradition. Furthermore, the narrative evokes a sense of resonance with family values as many of the discussions are focused on protecting the family unit. The family is also depicted as enjoying meals together and practising traditional ways of eating, consulting each other and making decisions.

After having analysed the ST, *An ounce of prevention*, according to the analytic heuristics described in Section 2.4 of Chapter 2, it is possible to contrast the communicative situations in the ST and the TC to determine which translation-relevant ST elements might pose problems in the isiZulu production of the TT.

3.3 Conclusion

The aim of this chapter was to analyse the ST, *An ounce of prevention*, by using the proposed evaluation heuristics in order to identify cultural elements in the ST culture which may need to be adapted in the TT to make it more suitable for the target audience. The evaluation yielded the following conclusions:

In the ST *An ounce of prevention*, the sender of the text was identified as the Immunization Branch: Information and Education of the California Department of Public Health, while the text producer was identified as the Fotonovela Production Company. The provision of their website addresses and telephone numbers in the text confirms that the information found in the text is authentic and that the sender and producer are experts on the subject matter and the genre used to deliver the message. It has been noted that the clear authentication of the sender and text producer is crucial to the authority and of the message and the willingness of the ST target audience to accept it. Based on these findings, it is

suggested that the translator should establish such authentication in the TT so that the TT reader can clearly identify the message with a similar authoritative voice, such as the South African Department of Health, and accept it.

The analysis of the genre conventions led to the conclusion that the producers have two main intentions for the text: It should be (1) referential (contain an informative element), and (2) appellative (contain a persuasive element). The text is meant to raise awareness about HPV and the availability of the HPV vaccine among Latino mothers of boys and girls aged 11 to 12 years, and to encourage sexually active women above the age of 21 to have a Pap smear test done. It seems that the two intentions complement each other in that the appellative elements (the Latin American cultural context, the use of female characters and the impact of death on the family unit) help readers to identify themselves and the sender in the text, while the referential element (the doctor who speaks from a position of authority and is the voice of knowledge) relays the message in a manner that depicts a conversation between the reader and the sender. It has thus been established that in order for the referential and appellative elements to be effective in a TT aimed at a similar audience demographic, the text needs to include personalities with whom the TA can identify with regard to ethnicity and knowledgeable authorities. This will ensure that the referential elements are identifiable and acceptable to the TA.

Furthermore, the TA for this text consists of Latino women in California (Boyte *et al.*, 2014). Therefore, since the TA is not highly educated, the text will make use of simple language, pictures and non-dense information structures so that the information can be identifiable, clear and easy to understand. Thus the TT should also mimic the style of writing to ensure that the message is easily understood. In addition, due to the TA's place of communication, it is essential to use a language and cultural elements that will resonate with them. All these elements are used by the sender to ensure successful communication in the SC context. Since it is imperative for the sender to use markers that will resonate with the ST audience, the TT should also ensure that the encoded message resonates with the South African TA.

With regard to cultural embeddedness, the analysis of the ST, *An ounce of prevention*, reveals that the text is deeply embedded in its communicative cultural context. This can be clearly seen in the interplay of cultural distance in the photonovel. On the one hand, the text world corresponds to the SC in its use of universal nonverbal elements, such as gestures and body language, and the core values associated with humanity and the family unit. These elements are generic and thus have zero distance for both ST and TT receivers. On the other hand, the text world corresponds only to the SC and thus there is zero distance for the ST receivers in its use of supportive values rooted in Spanish culture, such as the

characters' ethnicity (Latin American), language, setting and cuisine. These elements reinforce a sense of identity between the characters and the ST receivers. However, this means that the TT receivers are culturally distant from the text, thus making it difficult for TT receivers to totally identify and resonate with the text in the same way the ST receivers are meant to. Given the above context, the translator is now able to place the function of the ST in context within the TC, and thus make informed decisions regarding the function of the TT based on the intratextual factors found in the ST.

Chapter 4

An application of the analytic heuristics in the isiZulu translation

4.1 Introduction

Chapter 3 provided an analysis of the SC text *An ounce of prevention*, which highlighted both the extratextual and intratextual cultural elements used in the communication situation. In Chapter 4 the aim is to provide an example of how a mirror image of the heuristics used for analysing the ST can be applied when translating the TT. Samples of the application of the analytic heuristics in the isiZulu translation of the photonovel *An ounce of prevention* will be provided. The objective of this exercise is to show how the analytic heuristics may help translators to systematically analyse an ST in order to identify both explicit and implicit cultural elements used in a text so that they will be able to successfully transfer these elements to the TT. The analysis of the intratextual factors, the composition of the content, looking at both the macrostructure (the text as a whole) and the microstructure (the sentences and their parts) of the text *An ounce of prevention*, will follow the heuristic model's structure for evaluating a culture-centric photonovel, as discussed in Chapter 2 of this mini-dissertation. Aspects of each heuristic will be discussed individually, while highlighting any kind of potential cultural problem that may affect the isiZulu TA. This will be followed by a proposed culturally sensitive translation in isiZulu and a back translation that allows access for non-Zulu speakers. The sub-section then concludes with an explanation of the translation solution that shows how the translator dealt with the problematic cultural elements that had been identified.

4.2 Application of the analytic heuristics to samples of the isiZulu translation

First, as established above, it is imperative that translators have a good understanding of the extratextual factors that govern the text environment and communication situation of the ST before initiating the translation of the TT. Based on the analysis of the ST *An ounce of prevention* in Chapter 3,

the information on the extratextual factors governing this communication situation that should be noted will now be discussed.

In order to appreciate a translation of culturally responsive health promotion texts, it is necessary to reconsider the context of the health system in which this text will function. As stated above, the South African health system, as outlined by Ndlovu (2009) and Kleinman (1980), departs from a society that has certain beliefs about the causes of illness, norms governing choice and the evaluation of treatment, roles, power relationships, interaction settings and institutions. These elements are highlighted as having a major influence on the role of health in a society. Kleinman (1980:34) explains that health care as a local cultural system has three components: the popular (the individual, family, social network, and community beliefs and activity in which illness is defined and health care initiated); the professional (the organised healing professions, which include modern scientific medicines); and the folk sectors (indigenous specialists, which include herbalists, bone setters, midwives, diviners and herbalists). These folk sectors explain how a person suffering from an illness and his/her family members will utilise their beliefs and values about illness. It is also important to remember that Helman (2001) points out that the health sector in South Africa reflects the basic inequalities in society, which are related to gender, social class and especially ethnic background. Thus individuals' access to health care (public versus private providers) is largely based on their families' economic status, which means that a large proportion of the country's population still relies on traditional healers as their main health care providers. However, many patients are also exposed to Western medicine through the country's public health system. Thus it is with this knowledge of the TC that the translator needs to interpret the extratextual factors governing the ST in order to adequately address the intratextual factors during translation.

4.2.1 The translation of the subject matter

The use of the title *An ounce of prevention* in conjunction with the tagline 'Vaccinate your children against the human papilloma virus (HPV)' confirms that the subject matter, as expressed in the text, is the prevention of infection by the HP virus. When the meaning of the two is deduced together, it can be inferred that the subject matter of the text is about taking a simple step in order to prevent something as calamitous as cervical cancer. It is noted that the subject matter is not bound to the ST culture, but has a strong connection with sexual health, which the TA regards as taboo. In the townships young ladies often mention '*ukupreventa*', a word borrowed from English (prevention) when talking about

sexual health and family planning. However, this is often frowned upon and the word is used in hushed tones by mothers in the community who believe that only married people should be sexually active. Nonetheless, the translator will need to be aware of the strategies used to actualise the subject matter in the translation to avoid the TA finding the text offensive and consequently rejecting the message. Furthermore, the title is an idiom that contains the word ounce, which is a measure used in America with which South Africans are unfamiliar, and the word prevention is a semantically complex word with two possible meanings – it could refer to the act of preventing something from happening, or to a potion that one can take as protection against a disease. The slogan contains the words human papilloma virus, which is a specialised term used to refer to a DNA virus from the papilloma virus family that is capable of infecting humans (Cancer Association of South Africa:2013). This is not a term that the TA would necessarily know.

Example 1:

‘An ounce of prevention’

Translation:

Kungcono ukuyinganda okhalweni kunokuyikhipha ekhaya

Back translation:

It is better to repel an attacker from afar rather than try to remove him from the homestead.

This saying means that it is better for a person to guard against misfortune from afar, rather than wait to be severely injured.

Explanation of translation solution:

The translator has decided to use an equivalent idiom in the TL, which has similar connotations to the title in the SL. In the Zulu culture, this idiom stems from the constant attacks from other surrounding nations that the Zulus had to fend off. They always had to be on guard against intruders by identifying possible attacks from afar so that they could protect the homestead. Therefore, by using such a common idiom with which the TA is familiar, the translator is able to capture the sense that something must be done now to prevent an eventual catastrophe. This idiom may also intrigue the readers as they will want to find out what it is that should be prevented. Furthermore, when coupled with the

slogan the idiom obtains a threatening element. Without being explicit, the reader is warned about something 'that should rather be repelled at a safe distance'. The use of the word *nqanda*, a Zulu word for stopping or preventing, also has connotations of containing or protecting yourself from a possible attack.

Example 2:

'Vaccinate your children against the human papilloma virus (HPV).'

Translation:

'Gomisa izingane zakho ukuze zivikeleke egciwaneni *lepapilloma*' (ihuman papilloma virus)

Back translation:

Vaccinate your children against the human papillomavirus.

Explanation of translation solution:

The translator has decided to borrow the term human papilloma virus from the SL and included an explanation. This was done because there is currently no word for this virus in the Zulu lexicon. Because the word is used several times in the text, it will be advisable to first provide the reader with a clear explanation of what it means, and thereafter to use the abbreviation.

4.2.2 The translation of the content

The sender and the producer of the booklet are from the United States and the content of the ST contains references to the American context in which the ST is distributed and used. This information establishes them as experts on the subject dealt with in the text. The use of the content in this manner makes sense as the ST target audience would need to make use of this information with reference to their context. However, given that the TT has an entirely different location and context of use, it is suggested that the inclusion of an identifiable health care provider will provide some sense of authority and authenticity. This function is important for the sender as it will establish rapport with the readers and assure them that the information they are reading is true, which will increase the likelihood that they will accept the contents of the text. It is therefore essential that the translator include the name of

the health care provider who can provide additional information, such as the South African Department of Health, an NGO, etc. Furthermore, it is noted that given the time that has passed since the text was first produced and when it is translated, facts about the disease will need to be verified and updated to prevent misinformation. It is also imperative that the information provided in the text speak to the TT audience and persuade them to take action.

Example 3:

'In the US, about 10 000 women get cervical cancer every year.'

Translation:

Eningizimu Afrika abesifazane ababalelwa ku6000 batholakala banesifo somdlavuzwa wesibeletso njalo ngonyaka, kanti bangango 3000 abashona ngenxa yalesisifo.

Back translation:

In South Africa the number of women found with cervical cancer amounts to 6000 per year, while about 3000 die because of this disease.

Explanation of translation solution:

The translator replaced the American statistics with South African statistics to ensure that the facts that are provided are relevant to the TA and therefore more likely to persuade the TC audience to take action to protect themselves against the HPV pandemic. It cannot be assumed that the statistics given about the American context will create homophily in the South African TA.

Example 4:

'The Vaccines for Children Program (VFC) offers free or low-cost shots for eligible children age 18 or younger.'

Translation:

uMnyango wezeMpilo waseNingizimu Afrika unikezela ngalomjovo weHPV kulohlelo lokugoma amantombazane asasesikoleni.

Back translation:

The National Department of Health in South Africa is distributing the HPV vaccine for its vaccination programme for school girls.

Explanation of translation solution:

The translator decided to localise the content by replacing the name of the American health provider vaccination programme with information about the South African Department of Health's vaccination programme for school girls. This will ensure that the TT parents have information that is applicable to them and on which they can readily followup.

4.2.3 The translation of identified presuppositions

As shown by the extratextual analysis, the sender's intention for the ST resulted in them choosing certain lexical items and concepts that resonate with and are presupposed for the SC. However, it has been noted that these presuppositions will cause a barrier in the conveying of the message if they are not addressed in the TT – for example, the use of the term Pap tests to refer to pelvic exams. The sender assumed that the TA knows what a Pap test is and therefore did not explain it. However, this term may be confusing for the TT audience as their traditional maize meal porridge is also called pap. The idea of young children being allowed to go to their friend's house for supper without their parents is also not appropriate in the Zulu culture. Although the practice of ubuntu denotes that people should share a meal with whoever is in their home at mealtimes, this does not mean that children would be allowed to leave the food prepared in their own home to share a meal with another family, unless they had been formally invited and had their parents' approval. This notion will need to be addressed in the story line. Furthermore, the cultural context of the ST presupposes knowledge of family relations in the SC. This is evident from the names that the characters use for each other. It was noted that there may be confusion in the TT as uncertainty may exist about the real name of a character if he or she is also addressed by other names denoting affection or respect. For example, Luci, one of the main characters, refers to the children's grandfather as Abuelo (Spanish for grandfather). Because the word is written with a capital letter, one may assume that it is the grandfather's name, while in fact it is an affectionate and culturally respectful way for Luci to refer to her father-in-law. The issue of naming will be dealt with in detail later on in the study.

Example 5:

Sarita: 'Lourdes never had Pap tests, Luci. Having regular Pap tests can catch these problems before they become incurable.'

Translation:

Sarita: uLourdes akaze aye kwadokotela ayohlolwa isibeletho ngokwenza iPap test Luci. Ukuhlolwa isibeletho nge Pap test njalo nje kuholela ekutheni basheshe bazithole lezi zinkinga ngaphambi kokuba zingasalapheki.

Back translation:

Sarita: Lourdes has never had her uterus checked by having a Pap test, Luci. Having Pap tests regularly results in catching these problems before they become incurable.

Explanation of translation solution:

The translator decided to use an explanation of the Pap test in the conversation, as well as borrow the term from English. Giving an explanation of the term ensures that the reader knows what the term refers to, while borrowing the term allows the readers to familiarise themselves with the term so that they may be able to use it in future, preferably when consulting their local clinic.

Example 6:

Kati and Luis (children): 'We're having dinner at Tony's house, Mom!'

Translation:

Kati kanye noLuis: Sisayodlala kaboTony ma!

Back translation:

Kati and Luis: We are going to play at Tony's mom!

Explanation of translation solution:

The translator opted to change the storyline slightly by having the children go to Tony's house to play, rather than to have supper. This makes the conversation more realistic in the cultural context and still works with the rest of the storyline in that the children return later to join the family for supper in their own home.

Example 7:

Luci: Abuelo always says, "An ounce of prevention is worth a pound of cure".'

Translation:

Luci: umkhulu uhleze athi njalo, "*Kungcono ukuyinqanda okhalweni kunokuyikhipha ekhaya*"

Back translation:

Granddad always says: 'It is better to repel an enemy from a distance than to try to remove him from your homestead.'

Explanation of translation solution:

The translator decided to replace the initial capital letter with lower case and to provide an equivalent name for the grandfather in the TL. This will ensure that the TT reader knows who is spoken about and can relate to his wise words.

4.2.4 The elements of composition in the translation

The ST analysis has shown that the microstructure supports the macrostructure. This is evident in the theme, which is introduced in the macrostructure, and in how its content is supported by the different topics addressed in the microstructure of the text. In the macrostructure the theme is introduced as the prevention of the disease caused by the human papilloma virus, while the microstructure considers the different topics, such as HPV and sex, HPV and the different age groups, HPV and its prevention, and HPV and access to the vaccine. The microstructure in this case clarifies the topic introduced in the macrostructure. In addition, one may also note that the questions in the macrostructure prompt the discussion in each paragraph. Subsequently, in the microstructure, the first and last sentences are

structured in a manner that correlates and links to the next paragraph to form a cohesive text. This inter-connection of sentences also functions to emphasise and clarify the particular theme under discussion. The exercise of transferring this element in the TT may prove challenging for the translator, as English and Zulu have different sentence structures.

Example 8:

Vaccinate your children against the Human Papilloma virus (HPV).

Sentence 1: Human Papilloma virus is also called HPV.

Sentence 2: It is the most common virus spread by skin-to-skin contact during sex.

Sentence 3: More than half of all men and women are infected with HPV at some time in their lives.

Translation:

Gomisa izingane zakho ukuze zivikeleke egciwaneni lehuman papilloma virus (ihuman papillomavirus-HPV).

Back translation:

Vaccinate your children against human papilloma virus.

Umusho 1- Ihuman papilloma virus eyaziwa nangokuthi i-HPV, kuyinto eyigciwane elivamile ukusakazeka ngokuthintana kwesikhumba ngesikhathi socansi.

Umusho 2- Isibalo esingaphezulu kwengxenyane kumadoda nabesifazane batholakala banegciwane leHPV ngesikhathi esithize ekuphileni kwabo.

Back translation:

The human papillomavirus, also known as HPV, is a common virus that spreads through skin contact during sex. More than half of all men and women will be infected with HPV at some time in their lives.

As noted in the example above, the sub-heading introduces the topic of the human papilloma virus. In the first sentence and throughout the rest of the text, the virus is simply referred to by using the

abbreviation HPV. This immediately links the two sentences and concepts together. In the last sentence, HPV is emphasised and linked to both men and women as a virus that can infect them at some point in their lives. This sentence then alludes to the first sentence of the second paragraph, which explains the symptoms of HPV experienced by both men and women.

Example 9:

How are HPV, cervical cancer and genital warts related?

Sentence 1: HPV causes cervical cancer and genital warts (warts on the penis and vagina).

Sentence 2: In the U.S., about 10 000 women get cervical cancer every year.

Sentence 3: About 4 000 die from it.

Sentence 4: HPV vaccines can prevent cervical cancer by protecting the body from HPV infection.

Translation:

I-HPV, umdlavuzwa womlomo wesibelesho, kanye nezinsumpa ezithweni zangasese kuhlangana kanjani?

Back translation:

How are HPV, cancer of the uterus mouth, and rash on the private parts related?

Umusho 1: IHPV igciwane elibanga umdlavuzwa womlomo wesibelesho kanye namashashaza ezithweni zangasese (amashashaza ngaphezu kwesitho sabesilisa kanye nehlunu).

Umusho 2: Eningizimu Afrika ngonyaka isibalo esingango 6 000 wabesifazane batholakala banesifo somdlavuzwa wesibelesho, kanti abangango 3 000 bayashona ngasolesifo.

Umusho 3: Umjovo weHPV ungavimbela umdlavuzwa wesibelesho ngokuvikela umzimba ukuze ungatheleleki ngegciwane leHPV.

Back translation:

HPV causes cancer of the uterus mouth and a rash on the private parts. In South Africa, approximately 6 000 women are diagnosed with cervical cancer annually, and 3 000 of those women die. The HPV vaccine can prevent cervical cancer by protecting the body so that it is not infected by the HPV virus.

In the first sentence of the second paragraph the topic under discussion is restated to emphasise the fact that HPV is still being discussed. HPV is then linked to cervical cancer and genital warts. This link naturally prompts questions about these illnesses. This information is then provided in the next sentence. However, the last sentence introduces information about how cervical cancer can be prevented by using the HPV vaccines and states that these vaccines protect our bodies. Although it is not explicitly stated, one is able to conclude that the vaccines are effective for both men and women. This sentence also alludes to the following paragraph, which addresses the age at which the vaccine should be administered.

4.2.5 The treatment of nonverbal elements

The analysis of the intratextual nonverbal elements has revealed that there are some culture-specific nonverbal elements that would pose problems in the TT adaptation of the picture frames. Although the importance of graphic elements in a photonovel, such as the pictures, typography and layout, is acknowledged, it is not the main focus of this study and thus the translator will only suggest ways in which these elements could be adapted.

First, all the characters are identified as being of Latin American decent and it seems as if their ethnicity is tied to family values and roles as portrayed in the different frames in Figure 3. The family is depicted as a typical, traditional, loving family living in harmony and making decisions together. Each character has a specific role that is associated with traditional values related to humanity and caring for others. Although the roles associated with the above mentioned values are universal, the fact that they are tied to a specific ethnic group might interfere with the process of identification in the reading process and consequently with the persuasion process. Given that the problem is caused by ethnic identity and not by the value system of the characters, it is suggested that the ethnic identity of each character be substituted with a character of similar representation in the TC. The characters in the TT should be of the same age and structural build, should be simply dressed and should mimic the positions and gestures of the ST characters so as to maintain the TA identification in terms of age, gender, values and income bracket, while changing their identification in terms of race, language and geographic location.

Second, the traditional values in the ST seem to be supported by the secondary values of the home environment. The interior decoration of the house using bright colours and bold patterns is strongly reminiscent of the Spanish culture. These elements and the extra prompts, such as the dishes and food,

reinforce a sense of identity and serve as a basis for the roles and values portrayed in each frame. Traditionally these identities are culturally defined and are supported by the mundane roles and activities that are carried out in the home environment. The translator notes that the setting of some of the frames, such as Figure 3, may need to be adapted to the South African context. For example, the context in this figure is one that depicts the family enjoying their dinner in the dining-room of their home. The mother serves them their food at the table and they choose what they would like to eat. They eat their food using knives and forks. This scene would be different in a traditional South African home. Given the income levels of average South Africans, most households do not have a separate dining-room where they can enjoy their meals and are more likely to gather on a sofa (couch) in the sitting-room (living-room) and watch an episode of their favourite soap episode while they enjoy their evening meal. Since no table is set, the mother will use her discretion to dish up a plate for each member of the family in the kitchen and serve it in the sitting-room, where they will place their plates on their laps and enjoy their food, using the fingers of their right hands to eat. It is also noted that it is quite common for men to eat with spoons instead of with their hands. The food on the plate would consist of pap, meat and gravy, which is the staple meal of most South Africans, especially those of the Zulu culture. Furthermore, there would be no need to have the glass of juice in the frame, given the seating arrangement and style of eating. If anyone wanted a drink, it would be enjoyed after the meal.

These changes would result in a more credible portrayal of the TT cultural context and the identities that are culturally defined and supported by the mundane roles and activities that are carried about in the home environment.

4.2.6 The translation of lexis

As shown in the analysis of the text, there is indeed a clear relationship between the role of the sender and the lexis used in the text. Also, the text contains many medical terms, such as human papilloma virus, vaccinate, genital, shots and Pap smear. These terms link the information to the doctor, who is presented on the first page as the figure of authority and an expert on the topic.

The analysis of the text in terms of time and space also reveals that the writer is targeting a specific culture. In the text environment, one can see that the writers have specifically chosen to use lexis that is characteristic of the Latino culture. For example, in the story the family uses Latino kinship terms to address each other, for example *mijo*, to show affection (when the grandfather refers to the children).

The sender has chosen to use traditional Spanish names for the characters, such as Kati (the little girl), Luis (the boy), and Sarita (the neighbour). Since these are typical Latino names, a reader can automatically link the characters to the culture. It would therefore be imperative for the translator to use lexis in the TT that will be reflective (connotative) and synonymous with the TC. However, some words have been identified that actually come from the American culture, for example ounce and pound, which belong to the imperial system of measurement used in America. This is not unusual, as the ST target audience is from California. However, such lexis will need to be adapted for the TT to make sure that it will be understood by the TC.

Example 10:

Medical terms:

'How are HPV, cervical cancer, and genital warts related?'

Translation:

I-HPV, umdlavuza womlomo wesibeetho, kanye namashashaza esithweni sangasese kuhlanguka kanjani?

Back translation:

How are HPV, cancer of the uterus mouth, and rash on the private parts related?

Example 11

'HPV causes cervical cancer and genital warts (warts on the penis and vagina).'

Translation:

IHPV ebanga umdlavuza womlomo wesibeetho kanye namashashaza ezithweni zangasese (amashashaza ngaphezu kwesitho sabesilisa kanye nabesifazane).

Back translation:

HPV causes cancer of the uterus mouth and a rash on the private parts.

Example 12:

‘However, men and women aged 9 to 26 can also get HPV shots.’

Translation:

Nokho, abesilisa nabesifazane abaneminyaka ephakathi kuka 9 no26 ubudala nabofuthi bangawuthola umjovo weHPV.

Back translation:

However, men and women between the ages of 9 and 26 can also get the HPV injection.

Spanish names:

Example 13

Abuelo: ‘You’re getting fast, mijo!’

Translation:

Umkhulu: Uyajaha manje mtanami!

Back translation:

Granddad: You are faster now, my child!

Explanation of translation solution:

The translator chose to use an equivalent term, *mtanami* (my child), or *mtano’ mtanami* (child of my child) to refer to the young boy. African culture believes that there are no close relatives, but that everyone belongs to one family because we are joined by blood. Thus the concept of relation denoted by the use of the term *mijo* can be easily transferred as it is similar in the TC.

Example 14:

Luis: ‘Hi Abuelito. Kati and I raced and I won!’

Translation:

Sihle: Kunjani mkhulu. uZinhle nami besiqhudelana mina ngiphumelele!

Back translation:

Sihle: How are you grandpa? Zinhle and I were racing and I won!

Example 15

Luci: 'It's Sarita. She's here for our walk...'

Translation:

Ntombi: NguSonto. Ulapha ukuthi sizoyolula izinyawo...

Back translation:

Ntombi: It's Sonto. She is here so we can go stretch our legs...

Explanation of translation solution:

The translator chose to use common traditional Zulu names for all the characters to make them more easily identifiable and bring them closer to the cultural context. The majority of South African children have what is referred to as a Christian/English name, which is often used to register at school, as well as a traditional African name, which is mostly used at home or within the family. These African names have significant meanings that might be linked to their birth (situations that are symbolic or significant in their coming into the world), or attached to a family member. It is also believed that children live up to their names, which sometimes refer to occupations or achievements that the parents wish for their children. Zulu parents also frequently give their children similar names or names that rhyme – therefore the choice of rhyming names Sihle and Zinhle for the siblings.

4.2.7 The treatment of sentence structures

The sentence length is in line with recommendations from the field of document design that requires that sentences written for low-literate audiences should be short, simple and easy to understand. The sentences in Figure 5 are also characterised by several punctuation marks that are used to mimic normal

conversational patterns to create a simple informal tone. Three types of sentences that were identified in the text, namely commands, questions and statements, serve to propel the conversation forward. For example, if one of the characters asks: 'Doesn't she have young children?', the reader will know that this is a question because of the use of the interrogative form of the sentence starting with the verb 'doesn't' (a contraction of the negative 'does not'), and the use of the suprasegmental feature the question mark (?). The next character may answer the question using a statement such as 'Yes! They're only six and eight years old!'. The reader will identify this sentence as a statement because of the use of the suprasegmental feature of the exclamation mark (!). The interplay between these types of sentences varies as demanded by information in the storyline. This is not as straightforward in the isiZulu sentence structure, as shown in the example below.

Example 16:

Luci's husband: 'Yeah sure, anything you say. Pass me the salsa, will you, honey?'

Translation:

Sipho: Yebo, kunjalo, noma yini oyishoyo. Ngicela ungingezele isishebo, ngiya'cela, s'thandwa?

Back translation:

Sipho: Yes, sure, anything you say. Will you add more gravy for me, (I am asking) please, love?

Example 17:

Luci's husband: "Wait a minute. Don't you get this virus by having sex? Aren't they a little young?"

Translation:

Sipho: Yima kancane. Kanti legciwane alitholakali ngocansi na? Awucabangi ukuthi basebancane nje kulento?

Back translation:

Hold on a minute. This virus is contracted by having sex, isn't it? Don't you think they are still too young for this thing?

Explanation of translation solution:

The translator has opted to retain the original sentence structure with the same suprasegmental features and add isiZulu question markers, such as *ngiyacela*, *kanti* and *na* to indicate the questions in the story.

4.2.8 Suprasegmental features in the TT

The analysis of the ST shows that the function of suprasegmental features is to help clarify the conversation between the speakers so that it is clear who is speaking and what emotion is carried in their speech. Thus the effect is such that the tone of the sentences is informal and conversational. In addition, the text makes use of ellipsis, for example 'Meanwhile...' and 'Later that evening...'. These are found at the beginning of each new scene and their apparent function is to dramatise the scenes that follow. This clearly distinguishes each scene from the next and signals the passing of time. Thus this element is used as part of the macrostructure of the plot, as appears to be typical of the text genre. There are other suprasegmental features that are signalled in the text and are typical of the photonovel, for example the use of speech bubbles that contain parts of a conversation and point at a particular character to indicate who is speaking. Special characters, such as ® and ® that follow the names of the vaccines Gardasil and Cervarix also appear in the text to show that those drugs are authentic and registered vaccines that can be trusted.

Example 18:

'The next morning...'

Translation:

Ngosuku olulandelayo...

Back translation:

The next day...

Explanation of translation solution:

The translator chose to keep the ellipsis, as it does not take away meaning from the story and the TT audience is unlikely to notice it.

Example 19:

Luis: 'Hey, I'll race you to the park!'

Translation:

Sihle: Nginomqondo, asincintisane ngokugijima size siyofika epaki!

Back translation:

I have an idea – let's race each other to the park!

Example 20:

'They are Gardasil® and Cervarix®.'

Translation:

YiGardasil® kanye neCervarix®.

Back translation:

They are Gardasil® and Cervarix®.

Explanation of translation solution:

Although the special characters might have a specific meaning in the ST, this is not necessarily true for the TT. Given the level of literacy of the TA, they are unlikely to know the meaning of the characters; therefore the translator has opted to keep it as is. It is believed that the reader will deduce from the context of the sentence that this is the name of a registered product.

Given the treatment of the different socio-cultural characteristic of the TT as determined through the analytic heuristics for ST evaluation of a culture-centric photonovel, the translator was able to determine the acceptability of the cultural characteristics used in the TT.

While evaluating the characters in terms of their homophily, the translator determined that by keeping the family unit the same as in the ST, similar characters could be replicated in the TT. Although the ethnic identity of the TT characters and some of their activities had to be changed in the translation, they retained their traditional identities within the family and the community: the mother as a caregiver, the father as the provider and protector, the grandfather as the advisor and the voice of reason, and the children as likable, sociable and respectful. In addition, through mimicking the sentence structures, lexis, and suprasegmental features, the translator managed to keep the knowledgeable, conversational tone used by the doctor in the text. However, the characters' names were changed to be more realistic for a TC audience as these are names that they encounter daily and which reflect the Zulu customs, so the reader would not question their use. However, in terms of language, the translator used a mixture of the variations of the isiZulu spoken in Gauteng and KwaZulu-Natal. Although the more formal variety of Zulu associated with KZN was used for terms relating to the body, and the more colloquial variety associated with Gauteng to mimic the conversational pattern of the ST, it is unlikely that the readers in Gauteng will find it difficult to immediately identify the body parts to which reference is made.

A re-evaluation of the storyline in the TT will confirm that the story still contains a strong plot, which is sparked by a misfortune that could have been prevented. However, the translator's localisation of the setting and the characters' activities in their interaction has made the story more realistic for the TC audience. Changing the nature of the children's visit to Tony's house (to play, rather than to have supper) does not interfere with the dramatic sequencing of the plot, but rather prevents the children from doing something that may be frowned upon by the TC, thus making the storyline more realistic and appropriate.

Looking at the socio-cultural communicative context in relation to the characters and storyline, the translator thus finds the TT well embedded within the TC.

4.3 Conclusion

The analysis of the extratextual and intratextual factors, according to the heuristic model, concludes the relationship between the intention, text, receiver and style. The translator's point of view is that the **intentional effect** of the ST, which is both appellative and referential, is now in line with the TT. The TT receivers may determine from the very specific use of the Zulu language and socio-cultural elements in the text that the text is directed at them. This means that the TT receivers will read the text and understand the importance of the information presented, and will identify and internalise it because it strongly addresses them as a people. With regard to **cultural distance**, the translator is of the opinion that after translation the text world corresponds to the TC in its use of universal nonverbal elements such as gestures, body language and core values associated with humanity and the family unit. On the other hand, the text world satisfy TT receivers with regard to its use of supportive values in the Zulu culture, such as the characters' ethnicity, language, setting and cuisine. These elements reinforce the sense of identity with the characters. Lastly, in terms of **conventionality**, it has been observed that with its combination of text with photographic stills, the photonovel *An ounce of prevention* closely follows the text conventions of a traditional photonovel. This combination also allows for restricted inference in the messages constructed in the TT, which means that the TT can make use of similar constructs to guide the reader to the desired meaning.

Samples of the application of the analytic heuristics of the isiZulu translation of the photonovel *An ounce of prevention* have shown how a translator is able to identify and treat culture-sensitive elements in the TT. This systematic analysis aids a translator to produce a culturally sensitive translation that is effective for the TA. See Appendix B for the complete translation.

Chapter 5

Conclusion

This final chapter contains a summary of the study and comments on the effectiveness of the research procedure. The objective of this study was to distil from the relevant literature on functionalist theories and the cultural turn in translation studies, as well as a narrative model of health communication, a set of heuristics that would aid the analysis of the culturally embedded ST characteristics of an existing photonovel. These heuristics were then used to analyse the ST *An ounce of prevention*, with particular emphasis on cultural elements. The design heuristics were then used to determine whether they could successfully assist the translator in completing a culturally sensitive translation of the photonovel into isiZulu.

5.1 A summary of the main findings

As stated above, the aim of this study was to present an overview of the literature on the functionalist theory and the cultural turn in translation studies in order to identify an effective method for transferring specific cultural elements during the translation of a text such as a photonovel. Christiane Nord's model of Functionality + Loyalty (2005) and Larkey and Hecht's (2010) model of Effects of Narratives as Culture-centric Health Promotion were used by the translator to distil a set of heuristics to analyse the source text, *An ounce of prevention*. The set of heuristics was then used by the translator as a tool to systematically identify cultural elements in the photonovel and to ensure that all the aspects that make the text culturally acceptable to a Zulu target audience were addressed during the process of translation.

An analysis of the functionalist theory in translation studies proposed that Nord's view of the ST and its relation to the TT be adopted as a means to adequately facilitate the process of ST analysis, while the analysis of the cultural turn in translation studies focused on how certain items are perceived in the target culture for which the translated text is intended. The way in which these items are perceived by the target audience is influenced by the type of text, the target culture and its acceptability. These

elements make the particular text functional in the target culture. Through drawing heuristics from these two fields a model was constructed to analyse an ST for translation. This model was systematic in addressing the different roles of each entity within the communicative action and determining how each influences the final TT in its proposed cultural context. The model also identifies different cultural constraints that may exist in a communication action. This allows the translator to strategically address the particular role of each entity within the communicative action and establish how each one influences the final TT in its proposed cultural context.

While applying the analytic heuristics to the ST *An ounce of prevention* in Chapter 3, it was found that the universal nonverbal cultural elements are zero distance away from both the ST and TT receivers. However, while the socio-cultural distance between the SC and ST receivers may be zero, a significant socio-cultural distance exists between the SC and TT receivers. This conclusion was based on both the extratextual and intratextual analyses of the ST. It was determined that the text contained information about the sender and the text producer, who are situated in California in the United States, and makes use of a very unique code as well as cultural elements that resonate with the target audience, who are Latino women in California. Given the difference in time between the production of the text and its translation, it was necessary to verify facts about the disease to ensure that the information provided is correct. Furthermore, some of the information in the text is relevant only for the ST receivers in California, so that there was no need to include them in the translation.

A number of presupposed messages were also identified as potential translation problems, including the Latin American language, character names, cuisine, the setting, elements of respect and medical terminology. These elements reinforce a sense of identity between the characters and the ST receivers. However, this means that the TT receivers are culturally distant from the text and are unable to identify with it in the way the ST receivers should be able to do. Selected samples of these cultural elements were then dealt with in Chapter 4. The application of the analytic heuristics in the isiZulu translation of the photonovel *An ounce of prevention* showed how a translator is able to identify and treat culture-sensitive elements in the TT. This systematic analysis enables a translator to produce a culturally sensitive translation that is effective for the TA.

5.2 An interpretation of the findings

It is clear from the findings that the functionalist approach to translation and the cultural turn in translation studies provide useful evaluation tools for identifying and addressing culture-specific items when adapting a specialised text developed for one culture for use in another. Both these theoretical underpinnings inform the process of translation, not as the rewriting of a text that belongs to a particular genre, but as a text that belongs to a particular genre and socio-cultural context. The distilled set of heuristics assists the translator in understanding the communication situation in which the text exists, such as the different stakeholders who have a specific purpose for the given text. It is clear from the interdependence between extratextual and intratextual elements that it would be difficult for the translator to correctly transfer a message into the TC without adequately understanding the ST communication context. These heuristics place translators in a unique position that enables them as experts in both language and culture to make expert assumptions about how certain items of the text might be perceived in the TC.

It is also concluded from the findings that the communication situation is informed by the cultural context in which it occurs; thus both explicit and implicit meaning is derived and encoded from this culture. This is first clearly seen in how the sender's message contains presuppositions in terms of the content that they assume is known to the audience, what they think the audience does not know, and how this content will lead a reader to an understanding of the message and a desired action. Second, the text is governed by principles and structures with which the assumed reader has to be familiar so that meaning can be gleaned from the structured content. Finally, the audience also has certain expectations of what is acceptable in their society and acceptable to them as individuals. In conclusion it may be said that the acceptability of the text and the message depend on the sender's ability to construct and encode a particular text, as well as the reader's ability to correctly identify codes, to decode and to produce meaning from the text.

Thus, as evident in the findings, the systematic heuristic model brings together the concepts of text evaluation and of effective translation in a symbiotic relationship. This is because it allows for controlled evaluation of each element in the ST and how the element contributes to the overall understanding of the message sent by a sender to and audience. It also looks at the text as a whole in relation to individual parts or elements to envision how they can be used to fulfil the aim of the communication in the TT. The model furthermore offers an immediate opportunity to address potential translation

problems in the ST, as well as possible solutions for the TC. This systematic model thus contributes to the effective translation of culture-centric texts, such as the photonovel, in order to be equally functional and effective in the new target culture.

5.3 Recommendations

The translator found the analytical heuristics for ST evaluation of a culture-centric photonovel to be an effective evaluation tool for examining a document during the formative stages. It is both an ST- and TT-focused evaluation tool that brings the two texts into perspective within a communication situation. It also functions as a systematic checklist that the translator can use to evaluate the ST before attempting the translation in order to effectively transfer and adapt the TT for its own communication situation. The proposed analytic heuristics allow the translator to evaluate the extratextual and intratextual factors that govern the communication action as single entities, and also allows for the evaluation of their integration within the text environment. This type of evaluation affords the translator a holistic view of the text. Thus, with greater insight into the explicit and implicit sender's intentions, the translator is able to make informed decisions about the socio-cultural elements that are by default part of the communication action.

Given that the suggested heuristics rely heavily on the expertise of translators as masters of the language and culture of both the ST and the TT, they have the sole and final say about what will work in the TC. The target audience is thus not included in the production of the TT and the translator is not afforded feedback on the types of problems the target reader could experience with the chosen socio-cultural elements when using the TT. Schriver (1989:38) states that 'to create text that meet the needs of audiences, writers must be able to evaluate the quality of the texts they produce'. Therefore text evaluation is an important part of document design or translation. Translators as producers of texts also need to have their work evaluated by the target audience in a collaborative effort to produce effective TTs. Since the photonovel is a purposefully designed document with specific goals, it ought to be evaluated according to the standards of document design in its summative stage. The summative evaluation comes after the implementation of the TT. This evaluation investigates the effects of a given document on a representative sample of the user group and provides writers with valuable data about the problems readers experience with a text (Carstens, 2004). Such evaluation is proposed as a follow-

up to the current study to investigate the effectiveness of the isiZulu translation of the photonovel once it has been distributed to the intended target audience.

It is suggested that the follow-up study evaluate the effectiveness of the TT's socio-cultural elements as identified through the application of the ST analysis heuristics. This could offer greater insight into the effectiveness of using these heuristic in the translation of a culture-centric photonovel.

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