

**The translator as a cultural mediator in the translation of  
Mthembu's *UMamazane* into English**

**by**

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**A mini-dissertation submitted in fulfilment of the requirements  
for the degree**

**MA African Languages**

**in the Department of African Languages at the**

**UNIVERSITY OF PRETORIA**

**FACULTY OF HUMANITIES**

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**December 2017**

# Declaration

I declare that this mini-dissertation is my own original work. Where secondary material is used, this has been carefully acknowledged and referenced in accordance with university requirements. I understand what plagiarism is and am aware of university policy and implications in this regard.

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**SIGNATURE**

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**DATE**

# Acknowledgements

I wish to extend my sincere gratitude to the following key people whose support and assistance made this study a success:

- Dr. Kruger-Roux, my supervisor, for her constructive feedback throughout this gruelling journey. Without her unwavering guidance and assistance, this study would not have been a success.
  
- Mrs Marais for her valuable assistance during the initial stages of the study.
  
- Mr and Mrs Strauss for the valuable information they shared with me regarding the publisher of *UMamazane*, Solo Collective.
  
- National Research Foundation (NRF) for their prized financial support. Without their financial support, completing this study would have been an impossibility.
  
- Mr Mfundi Vundla for the prestigious scholarship he offered me. His enormous financial support contributed enormously to making this study a success.
  
- My family for their moral and emotional support, as well as their understanding.
  
- Above all, my Almighty Shembe uNyazi LweZulu for the strength and wisdom He has given me. Without Him by my side, this study would not have been a success.

# Abstract

Translating a text rich in culture often poses a challenge to the translator. The translator normally has to be well acquainted with both source and target culture in order to render a comprehensible and reader-friendly translation for the target readership. Some scholars have devised strategies and procedures that a translator can utilise in dealing with the hurdle of translating culture-specific items. The present study seeks to investigate the effectiveness of the translation strategies and procedures used by Cope and Mzolo in their translation of culture-specific items in the isiZulu novel *UMamazane* by R.H. Mthembu. The research is conducted within Venuti's and Baker's pragmatic approaches to the translation of culture-specific items. The cultural aspects (the basis for comparison or the *tertium comparationis*) which form the focus of the present study, are proper names, cultural artefacts/terms, cultural practices, ideophones, idioms and proverbs. In terms of the translation strategy, the findings reveal that the translation of *UMamazane* is predominantly domesticated. Furthermore, they show that domestication has been very effective in the translation of this novel. In the case of translation procedures, the findings show that Cope and Mzolo use the procedures: translation by a more general word, translation by cultural substitution, translation using a loan word or loan word plus explanation, compensation, translation by paraphrase using a related word, translation by paraphrase using unrelated words, translation using an idiom of similar meaning and form, borrowing the source language idiom, and translation by paraphrase. Moreover, they reveal that most of these procedures were effective in the translation of the novel, while some were not.

**Keywords:** *translation, culture-specific items, ideophones, proverbs, idioms, cultural artefacts/terms, cultural practices, strategy, procedures, source text, target text*

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# Chapter 1

## Introduction

### 1.1 Introduction and background

The translation of texts between different languages is a practice that commenced centuries ago and was given new impetus with the translation of the Bible and other religious writings. This, in turn, led to the translation of a large number of novels and other literary text types between different languages. This practice of translating between languages also triggered the formulation of theories that sought to prescribe how the practice ought to be carried out, as well as to explain how it operates. Some of the theoretical approaches that have been formulated thus far include the word-for-word or sense-for-sense approach, equivalence-based approach, functional approach, polysystem theory, Descriptive Translation Studies (DTS), the cultural turn and pragmatic approaches. These theories, will be discussed further in Chapter 2.

The translation of literary texts between isiZulu and English, in particular, commenced in the 1800s with the translation of the Bible. The first translation of a novel from isiZulu into English was seen in 1883 with the translation of J. Bunyan's *Pilgrim's Progress*, which was translated by J.K. Lorimer and B. Zikode as *Ukuhamba Kwesihambi* (Masubelele, 2007). A number of other translations of novels between English and isiZulu then followed, and these will be discussed briefly in Chapter 2. The studies that have been conducted thus far on some of these translated novels have revealed that translating texts, such as novels, between languages as culturally different as English and isiZulu is bound to pose a challenge to the translator. The challenge is further aggravated if the text contains many cultural aspects, which is normally the case in novels. Some of the theories of translation, such as the functional approach, polysystem theory, DTS, and the cultural turn approach, have incorporated the concept of culture into their endeavour to explain how the translation process operates or has been done. The challenge to the translator in the case of translating texts rich in culture is removing the cultural boundaries between the two languages concerned and ensuring that the resulting translation (target text) is as comprehensible as possible to the target reader. On the other hand, where the purpose of the translation is to introduce the target reader to the foreign culture, cultural differences may be highlighted instead.

Bedeker and Feinauer (2006:133) remark that:

the increased focus on the importance of culture and communicative function of translation has led to a new view of translators, not as mere transferors of words or sentences as units of texts, but as cultural mediators who are responsible for successful cross-cultural communication and for creation of functionally optimal target texts in target cultures.

The difficulty faced by translators is further made visible in this view by Bedeker and Feinauer (2006). Their view of translators is most probably premised on the fact that texts to be translated often contain cultural aspects which pose difficulty to the translator when embarking on the process of translation. By culture is meant “the sum of repetitive, relevant and deliberate actions, activities, and products produced by a population. The sum is reproduced and preserved by systems of norms practiced in the population” (Bartsch, 1987:294). The presence of culture-specific terms in the source text demands that the translator be well acquainted with both source and target culture in order to render a comprehensible and reader-friendly translation for the target readership.

The challenge of translating between different cultures has not only led to the formulation of theories, but also to different scholars formulating translation strategies and procedures that translators apply to overcome this hurdle. These scholars include, amongst others, Baker, Venuti, and Delabastita (see Chapter 2). Their translation strategies and procedures seek to address the problem of non-equivalence that often face translators when embarking on the translation process.

Mtuzze (1990:30) also shares his view on the difficulty of translating between two culturally different languages in the African context and contends that, “there are certain cultural issues that are very difficult to put across in the other language especially if that language is a ‘non-African language’”. This is more likely to be the case in the translation of the isiZulu novel *UMamazane* into English, given the fact that English is a non-African language and that the novel contains many cultural aspects. The novel was set in a very culturally conservative community in an area called Mzimkhulu, in KwaZulu-Natal. It was first published in 1947 and saw its republication in 1979 after a relatively long time out of print. After a similar length of time, its second republication (third edition) came out in 1999 and this time with a parallel English translation (Mthembu, 1999). The English translation was done by Professor A.T. Cope and Mr. D.M. Mzolo. This is the first novel thus far in the history of translation between English and isiZulu to be published in this fashion, with the source text (isiZulu) presented side by side with its translation (English). This offers ample opportunity for comparison of both texts. The present study, therefore, seeks to

investigate how the translators dealt with culture-specific items in this novel in their endeavour to render the Zulu culture accessible to the English readership.

## **1.2 The research problem**

Translating between languages as diverse as European and African languages always poses a challenge to the translator. This is mainly due to the vast differences that exist in the cultural systems of these two language groups. Translators translating between these two language groups often have to utilise innovative translation strategies and procedures to deal with this difficulty. They also need to be consistent and therefore require a general strategic orientation to guide their translation choices.

The isiZulu novel *UMamazane* was last translated into English in 1999. It is rich in Zulu culture and contains countless Zulu cultural aspects. Since translating culture-specific terms is no mean task, the translation of the novel necessitates an investigation of translation strategies that the translators employed to deal with culture-specific terms in their pursuit of making Zulu culture, as embedded in the novel, accessible to the English readership. Furthermore, it also demands an investigation of the actual translation procedures utilised by the translators in order to deal with the hurdle of translating culture-specific items.

## **1.3 The purpose of the study**

The number of novels that have been translated from isiZulu into English is relatively small. As a result, there are very few studies that have been conducted on novels translated from isiZulu into English. As Ntuli (2016:7) aptly puts it, “The translation of isiZulu literature into English is an area that has received relatively little attention because of it is extremely rare”. Although many studies have been done on English novels translated into isiZulu, only one study has been conducted on novels translated from isiZulu into English. This is the study which was conducted by Ntuli (2016) on the isiZulu novel *Inkinsela yaseMgungundlovu* which was translated by Sbusiso Nyembezi into English as *The rich man of Pietermaritzburg*. The present study will, therefore, contribute to addressing the shortage of studies conducted on the translation of isiZulu novels into English. It seeks to make this contribution by looking at translation strategies and procedures that

were employed by translators of the isiZulu novel *UMamazane* into English, since no study has attempted this thus far.

Furthermore, the present study presents an excellent opportunity to test the claim of the polysystem theory that literatures from minor languages, when translated into major and hegemonic languages, tend to adopt literary norms of the dominant language (Even-Zohar, 1990). This claim entails that translators tend to favour the domestication strategy, rather than foreignisation, when translating from a minor language into a dominant and influential language. Although isiZulu is a major language in South Africa, it is not an international language and not a major language internationally. Therefore, the present study also provides a perfect opportunity for this assertion of the polysystem theory to be tested since English is a major language and isiZulu a minor one.

## **1.4 The aim and objectives of the study**

The aim of the present study is to investigate the effectiveness of the strategy and procedures that were utilised by translators of the isiZulu novel *UMamazane* into English.

In order to achieve this aim, the following objectives need to be realised:

- 1.4.1. a description of translation theory, specifically strategy and procedures, used for the translation of culture-specific items;
- 1.4.2 an analysis of *UMamazane* to determine culture-specific elements in the isiZulu text and their English translations;
- 1.4.3 a discussion of the strategy and procedures selected for the translation of the culture-specific elements; and
- 1.4.4 an evaluation of the effectiveness of the above strategy and procedures.

## **1.5 The research questions**

The overall research question is to determine the effectiveness of the translation strategy and procedures that were employed by Cope and Mzolo in their translation of aspects of culture in *UMamazane*. However, the specific questions the present study seeks to answer are as follows:

- 1.5.1 Which theoretical approaches, strategies and procedures are relevant to the translation of culture-specific items in *UMamazane*?
- 1.5.2 Which translation strategy was used by translators of *UMamazane* into English?
- 1.5.3 Which translation procedures were utilised by translators of *UMamazane* to translate culture-specific items?
- 1.5.4 How effective was the strategy and procedures used in the translation of *UMamazane*?

## **1.6 The organisation of the study**

Chapter 2 presents a review of literature as well as the theoretical framework on which the present study is premised. Subsequent to this is Chapter 3, which discusses the methodology followed in the present research for both data collection and data analysis. Chapter 4 presents a comparative data analysis and interpretation of the cultural aspects that appear in *UMamazane*, as well as an evaluation of the translation strategy and procedures that the translators employed in their translation of these cultural aspects. The aim of the analysis is to determine the translation strategy and procedures that the translators employed in their rendering of these cultural aspects, as well as the effectiveness of the use of the strategy and procedures. Lastly, Chapter 5 concludes the study findings, conclusions and avenues for future research.

# Chapter two

## Literature review

The development of translation as an academic discipline began in the second half of the twentieth century (Munday, 2012). This provided an impetus for the development of quite an extensive amount of literature in the field of translation studies. This includes theories that have been developed, works that have been translated between different languages and studies that have been conducted on translated works. Many theories have been formulated by scholars seeking to explain how the translation process operates or to prescribe how it ought to be carried out. Likewise, a large number of different works have been translated between English and isiZulu, with the purpose of making it accessible to users of one language or the other. Many researchers have also investigated translations of a different nature between English and isiZulu, with the aim of determining how they have been done and the translation strategies and procedures that have been employed. The aim of this chapter is to give a detailed discussion of theories that have emerged thus far in translation studies, novels that have been translated between English and isiZulu, as well as studies that have already been conducted on novels translated between these two languages. Furthermore, it will identify theories that lend themselves to the analysis, description and evaluation of translation strategies and procedures that the translators of *UMamazane* employed in their translation of cultural aspects that appear in the novel.

### 2.1 Theoretical framework

Even before the 1970s, scholars had already commenced formulating translation theories to help prescribe how the translation process ought to be performed, or to help explicate different translation phenomena. This section is, therefore, dedicated to the description of translation theories that emerged during the period of the 1970s to the 1990s. The description will commence with the word-for-word versus sense-for-sense approaches to translation, followed by the equivalence-based approach. It will then proceed to the functional approach, the polysystem theory, the Descriptive Translation Studies (DTS), and lastly the cultural and ideological turns.

### 2.1.1 Word-for-word versus sense-for-sense approaches

In the ancient times, translation studies was dominated by debates over **word-for-word** (literal) versus **sense-for-sense** (free) **approach** to translation (Munday, 2016). Word-for-word translation means translating literally whereas sense-for-sense translation entails translating the sense or intended meaning of the source text with corresponding meaning in the target language. The concepts of word-for-word (literal) and sense-for-sense (free) go back to Cicero and St Jerome. Cicero was a Roman rhetorician and politician and he did an extensive amount of translation work from the Greek. He aptly expounds his approach to translation as follows:

[I] did not translate them as an interpreter, but as an orator, keeping the same ideas and forms, or as one might say, the ‘figures’ of thought, but in language which conforms to our usage. And in so doing, I did not hold it necessary to render word for word, but I preserved the general style and force of the language.

(cited in Munday, 2016:31)

It is apparent from the passage above that Cicero adopted the sense-for-sense approach in his translation of Greek texts, as he blatantly states that he did not see the necessity to translate word-for-word. Similar to Cicero, St Jerome followed the sense-for-sense approach in his translation of various texts mainly from Greek into Latin, with the exception of Holy Scriptures. Jerome contends that only Holy Scriptures demand the word-for-word approach to translation, partly due to the fact that their syntax is mysterious and cannot be easily translated sense-for-sense. Another reason for this could be that the translation of the Bible necessitated that the translator remains as faithful as possible to the source text, as altering the Holy Book was, and still is, forbidden (Munday, 2016).

The same concepts of word-for-word and sense-for-sense have been used in other ancient translation traditions such as in the Chinese and Arab worlds. For example, Hung and Pollard used the same concepts when describing the history of Chinese translations of Buddhist sutras from Sanskrit (Munday, 2016). In their description, they divided Chinese translation traditions into three phases, and they argued that translations that were done in the first phase followed the word-for-word approach. However, in the second and third phases the tradition shifted to the use of the sense-for-sense approach, which modern Chinese scholars call *yiyi* (loosely translated as ‘free

translation’) (Munday, 2016). Although the sense-for-sense approach was employed in the third phase, other Chinese scholars, such as Xuan Zang, argued that the style of the source text should be taken into consideration and editing for sense was not to be performed on simple and plain source texts (Munday, 2016). In the preface to the translation of the *Prajñāpamita* (382 CE), Dao’an lists five instances where deviation from the source text was permissible, namely flexibility of Sanskrit syntax, enhancement of literariness of the source text, omission of repetition in argumentation, in introductions and of summaries. Furthermore, he lists three factors that demand special care, namely the directing of the message to a new audience, the sanctity of the source text words and the special status of the source texts themselves as the cumulative work of many followers (Munday, 2016:34 – 35).

The debate over word-for-word versus sense-for-sense approaches also surfaces in the translation tradition of the Arab world (Munday, 2016). An extensive amount of work was translated in the Abbasid period (750 – 1250 AC), and the translation was mainly from Greek into Arabic. Baker (1998:320 – 321), gives an apt description of the two translation methods that were employed during this period when she says, “The first method, associated with Yuhanna Ibn al-Batriq and Ibn Na ‘ima al-Himsi, was highly literal and consisted of translating each Greek word with an equivalent Arabic word and, where none existed, borrowing the Greek word into Arabic.” She argues that this word-for-word (literal) approach did not succeed and as a result, the sense-for-sense alternative had to be employed. Baker (1998:321), supporting the latter alternative, states, “The second method, associated with Ibn Ishaq and al-Jawahari, consisted of translating sense-for-sense, creating fluent target texts which conveyed the meaning of the original without distorting the target language.”

The word-for-word and sense-for-sense approaches to translation, however, did not escape criticism. The word-for-word method has, for instance, been criticised for resulting in translations that have distorted meaning and syntax and that are unintelligible to the target reader. Munday (2016:33) contends that, “In addition to contorted target-language syntax, transliteration was used very liberally, with the result that the translations were fairly incomprehensible to anyone without a theological grounding.”

### **2.1.2 The equivalence-based approach**

**The equivalence-based approach** emerged during the same period to address the shortcomings of the word-for-word and sense-for-sense approaches (Munday, 2016). This approach is normative and prescriptive in nature, and it propagates the view that the target text has to be the mirror-image of the source text in order for it to be considered a good and accurate translation (Kruger and Wallmach, 1997 and Naudé, 2011). Although the equivalence-based approach dominated translation for a protracted period, it was later discovered that it is not without limitations. The most prominent inadequacy of the approach is that it neglects sociocultural conditions under which translations function (Kruger and Wallmach, 1997). Some translations require that sociocultural aspects of the source or target language are taken into account in the translation process. Nida and Taber (1969) reformulated the concept of equivalence in order to address this shortcoming and divided it into formal and dynamic equivalence. On the one hand, formal equivalence is concerned with the message of the source text, and it seeks to ensure that the message of the target text mirrors that of the source text as closely as possible (Nida, 1964a). Dynamic equivalence (which was later referred to as formal correspondence), on the other hand, is based on the equivalent effect and it endeavours to ensure that the relationship between the target language and the message is identical to that which prevailed between the source language and the message (Nida, 1964a). Furthermore, it takes into account sociocultural aspects under which the translation functions, and it is, as a result, regarded as a predecessor of the functional approach to translation (Ndlovu, 1997). Newmark (1981) later formulated the concepts of communicative and semantic translation. His communicative translation concept matches Nida's dynamic equivalence and semantic translation resembles Nida's formal equivalence (Munday, 2016). A huge shift in translation theory occurred between the 1970s and 1980s and the functional approach was introduced to translation theory (Munday 2016). The following section looks at this approach.

### **2.1.3 The functional approach**

The 1970s and 1980s marked a paradigm shift in translation theory from equivalence-based models to **functional approaches**. The emergence of functional approaches during this period shifted the focus on source text as the only determinant of how the translation process should be carried out to the consideration of culture within which the translation activity is executed (Munday, 2016).

One of the notable proponents of the functional model is Reiss, who incorporates the notion of equivalence in her work, but rather considers whole text to be the level at which equivalence should be aimed, not word or sentence level (Reiss 1989). Reiss's model was later amalgamated with the most influential Skopos theory (*Skopostheorie*) of Vermeer. In Vermeer's *Skopos* paradigm, function or purpose is the key concept (Naudé, 2011). According to Reiss and Vermeer (2013) it is the function (*skopos*) of the target text and not of the source text which determines which translation strategies the translator should employ. The target culture takes precedence over the source culture in the functional approach, unlike in the equivalence paradigm where the source text or culture is paramount. Wehrmeyer (2014) contends that the functional model is reception-oriented since it evaluates translations based on their function in the target culture over elements of the source text.

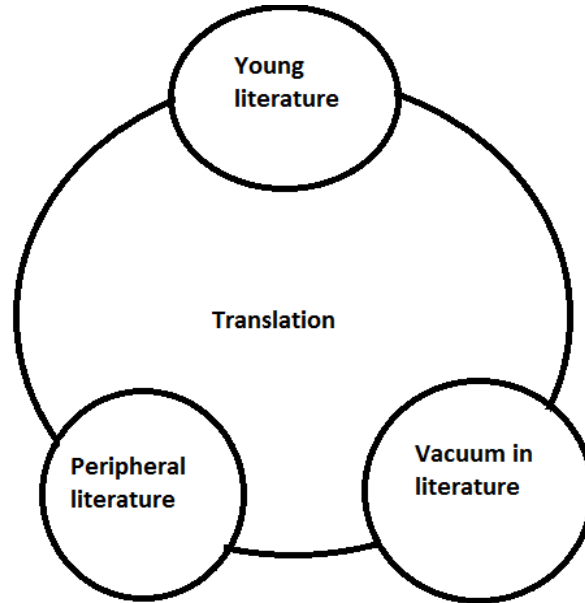
Nord later modified the *Skopos* theory and introduced the concept of 'loyalty' which restricts possible functions of the target text (Nord, 1997; Munday, 2016; Naudé, 2011 and Toury, 1995). Loyalty commits the translator both to the source and target cultures and ensures that the intended function of the target text is in line with the intentions of the author of the source text. Although the functionalist models made tremendous contribution to the translation theory, they hardly ever escaped criticism. For instance, Reiss's model was criticised for disregarding the translator's own role and purpose and cultural pressures and putting text type as the only criterion for determining translation methods to be employed. The major criticism for the *Skopos* theory is its negligence of the fact that some text types, such as literary texts, do not have a specific purpose (Nord, 1997; Schaffner, 1998b; and Jabir, 2006). This theory assumes that all text types have a specific purpose or function that they fulfil, which is sometimes not the case. The polysystem theory existed concurrently with but independently from the functional approach. The following section seeks to discuss this theory.

#### **2.1.4 The polysystem theory**

During the same period of the 1970s, Even-Zohar formulated a theory called the **polysystem theory**, for the study of language, translation, literature and culture (Fung Chang, 2010). His theory derives from the Russian formalists and Czech structuralists (Munday, 2016). Even-Zohar views elements of culture such as language, literature, linguistics and so forth, as forming a conglomerate system whose constituents are interrelated with each other (Even-Zohar, 1979). He then coins the

term 'polysystem' to refer to, "a multiple system, a system of various systems which intersect with each other and partly overlap, using concurrently different options, yet functioning as one structured whole, whose members are interdependent" (Even-Zohar, 1990:11). Such a polysystem is dynamic and consists of a central and a peripheral position. There is a constant struggle among its sub-systems to occupy the central position. Some systems may move from the centre to the periphery while others may push their way from the periphery to the centre. It is also possible for one system to move from the periphery of one sub-system to the periphery of another, and from there pave its way to the centre of the latter sub-system (Even-Zohar, 1979). However, the system does not consist of only a single centre and a single periphery, numerous centres and peripheries exist (Even-Zohar, 1979).

According to Even-Zohar (1990) and Fung Chang (2010), translated literature normally occupies a peripheral position within the polysystem. However, it is possible for it to advance to the central position. There are three instances in which this can happen (see Figure 2.1). The first instance is when a literature is still young and in the process of being established. It is impossible for a young literature to immediately create texts in all literary types and as a result, it makes use of translated literature in order to meet the demands of its emerging readership. In this way, translated literature then advances to the central position (Even-Zohar, 1990). It can be argued that isiZulu has a young literary tradition. However, it is plentiful when compared to the other African languages in South Africa. The second instance is when a literature is either peripheral or weak, or both. When a literature occupies a peripheral position, a weak position, or both, it normally has limited resources and often struggles to compete with larger literatures. In this case translated literature once more plays a pivotal role in filling the voids that are prevalent in the peripheral or weak literature (Even-Zohar, 1990). Thirdly, it can also advance to the central position when there are turning points, crises, or literary vacuums in a literature. It is often the case that dynamics within the polysystem take place and established models are no longer acceptable for a young generation, and as a result literary vacuums occur. Models of foreign literature in this case may be utilised, consequently placing translated literature in the central position (Even-Zohar, 1990). When translated literature occupies a central position, it entails that it plays an innovatory role and employs primary or new models in shaping the centre of the polysystem. When in the periphery, translated literature becomes conservative and employs secondary or existing models (Even-Zohar, 1990).



**Figure 1:** Conditions when translation is in a primary position in a polysystem (adopted from Munday, 2016:173)

However, translated literature within the polysystem is itself stratified. While certain parts of translated literature may occupy the central position, others may assume the peripheral position (Even-Zohar, 1990). Furthermore, the position of translated literature within the polysystem at any given point in time determines the translation strategies to be used by the translator. For instance, if it enjoys a central position, translators are not confined to using only target literary conventions and norms, but they may divert from them. In this way, they produce a translation that is more accurate and closer to the source text. If it occupies a peripheral position, translators are obliged to adhere to models and norms of the target literature, and in this case they produce a translation that is less accurate and far from matching the source text (Even-Zohar, 1990 and Munday, 2016). Moreover, Even-Zohar (1990) posits that when literatures of minor languages are translated into literatures of more powerful and influential languages, they tend to adopt the norms and conventions of those major languages. This entails that literatures translated from minor languages into major languages will tend to move away from the source text and be closer to the target text (domestication). The opposite holds if literatures are translated from major into minor languages. Since the present study investigates a novel that was translated from a minor language (isiZulu)

into an influential language (English), its results will prove this hypothesis wrong or right. Although the polysystem theory made an enormous contribution to the translation theory, it is never without shortcomings. Its main weakness is that its application is confined to literature only and it is unknown how far it would be applicable to other text types such as scientific texts (Munday, 2016).

The polysystem theory is relevant in the present study, as the present study also seeks to test the hypothesis of the polysystem theory. This hypothesis posits that when literatures from minor languages are translated into major and hegemonic languages, they tend to adopt the norms and conventions of those hegemonic languages. In addition, the polysystem theory also offers an explication of why English translations of isiZulu texts are needed.

### **2.1.5 Descriptive Translation Studies (DTS)**

The polysystem theory gave birth to Gideon Toury's **Descriptive Translation Studies (DTS)**, which developed almost concurrently with but autonomously from the functional approach in the 1970s and 1980s (Wallmach and Kruger, 1999). The dawn of DTS marked a move away from normative and prescriptive approaches, which evaluated translations as accurate or inaccurate based on an unchanging theory of what constitutes equivalence between two texts (Toury, 1995; Kruger and Wallmach, 1997). DTS endeavours to describe how translations have been done, rather than prescribing how they are supposed to be done, as was the case in the prescriptive and normative approaches. In relation to the present study, DTS is therefore useful in answering the first three questions, although not the last which involves a value judgment. In the DTS approach, translations are construed as facts of the target culture and as a result it is regarded as target-oriented (Toury, 1995; Hermans, 1999 and Rosa, 2010). Furthermore, DTS proponents are concerned with examining texts in order to determine norms and constraints which were in operation when these texts were produced in a specific culture and at a specific point in time (Hermans, 1985b; Kruger and Wallmach, 1997). According to this approach, any text is a translation if it functions as such in the target system or culture (Toury, 1995 and Hermans, 1999). In Holmes' (1988/2000) view, DTS encapsulates three main kinds of research which are interdependent, namely function-oriented, process-oriented and product-oriented DTS. Function-oriented DTS concerns itself with function and influence translation has in the target context, rather than a translated text itself. Process-oriented DTS seeks to describe what goes on in the mind of

the translator during the translation process. Product-oriented DTS strives for a comparative description of the translation and its source text or multiple translations of the same source text. The present study falls within this last branch since it is a comparative-descriptive analysis of the source text and its translation. These three branches of DTS are, however, not simply interdependent, but together they form a conglomerate whose parts hardly function without the aid of another. Toury (1995:5) puts this aptly when he says:

In fact, to the extent that the descriptive branch, DTS, aspires to offer a framework for individual studies of all kinds, at all levels, there is no escape from proceeding from the assumption that functions, processes and products are not just ‘related’, in some obscure way, but rather, **form one complex whole whose constituent parts are hardly separable from one another except for methodical (and, yes, convenient) purposes.**

It has already been mentioned in the foregoing discussion that the DTS is concerned with determining norms which operate in the target text. Toury (1995) argues that there are three kinds of norms, namely initial norms, preliminary norms and operational norms, which operate at different stages of the translation process. Initial norms refer to a choice made by the translator to either adhere to the norms of the source culture or those of the target culture (Munday, 2016). If the translator adheres to the norms of the source culture, the resulting translation will be adequate and if he/she subjects him/herself to the norms of the target culture, the translated text will be acceptable (Toury, 1995). Adherence to the norms of the source culture entails that the translator uses foreignisation strategy of translation, in which case he/she retains foreign elements in the target text and produce a translation that is hardly comprehensible to the target reader. Subjection to the norms of the target culture means using the domestication strategy of translation where the translator substitute foreign elements of source culture with elements of the target culture that are familiar to the target readership.

Preliminary norms refer to translation policy and directness of translation. On the one hand, translation policy refers to factors which determine text types to be selected for translation in a specific language and at a specific point in time (Toury, 1995). Directness of translation, on the other hand, relates to whether the translation process is executed through a mediating language other than the actual source language and the degree of tolerance of target cultures to such mediation (Munday, 2016 and Toury, 1995). Operational norms refer to the choice of translation

strategies used by the translator during the translation process itself. Operational norms are further divided into matricial norms and textual-linguistic norms. Matricial norms refer to completeness of the target text, in terms of omissions, additions, relocation of phrases or passages, and textual segmentation. Textual-linguistic norms, in turn, relate to factors governing selection of target text material, such as stylistic features, lexical items, phrases, and so forth (Munday, 2016 and Toury, 1995). DTS has made a massive contribution to the translation theory, however, it is not immune to deficiencies, similar to the other approaches in the preceding discussion. Its main weakness is its exclusive target text-oriented position. The translation cannot always be target text-oriented, some translation tasks require that the translator adhere to the norms of the source culture (Hermans, 1995).

In conclusion, DTS will be able to identify and describe translation shifts, but will not enable any value judgment about the effectiveness of strategies and procedures in the translation of aspects of culture. It is, therefore, only partially relevant to this study. Another shift in translation theory took place in the 1990s and cultural and ideological turns dawned. The following section looks at the emergence of this new paradigm in translation.

### **2.1.6 Cultural and ideological turns**

In the 1990s, cultural studies started infiltrating translation studies. Scholars in the field of cultural studies argued that translation studies do not consider the cultural context in which translations are embedded. As a consequence, they initiated a shift from translation as text to translation as politics and culture (Munday, 2012). This shift is what is called a ‘cultural turn’. Nevertheless, consideration of culture under which translation functions did not only emerge in the 1990s with the introduction of cultural studies into translation studies (Munday, 2012). The impact of culture in the translation process had been taken into account as early as 1970s, with the emergence of functional approaches, polysystem theory and DTS, as is evident in the preceding discussion. This section looks at three areas in which cultural studies has influenced translation studies, namely translation as rewriting, translation and gender and translation and postcolonialism.

#### ***2.1.6.1 Translation as rewriting***

One of the prominent proponents of the cultural and ideological turns is Lefevere. Lefevere’s work is the development of the systems theory, and his main focus is on the examination of factors such

as power, institution, ideology and manipulation which govern the reception, rejection or acceptance of literary texts (Munday, 2012). Lefevere (1992a:2) is of the view that people in these positions of power are the ones responsible for the 'rewriting' of literature, as well as its dissemination to the general public. He argues that such rewriting can be ideological or poetological. If it is ideological, it rejects or conforms to the dominant ideology. If it is poetological it either conforms to or rejects the favoured poetics (Lefevere, 1992a:2). Lefevere (1992a) posits that three factors govern the literary system in which translation operates. These are: professionals within the literary system, the dominant poetics and patronage outside the literary system. Professionals within the literary system encompass reviewers and critics, whose comments influence reception of a text, teachers, who decide on books to be prescribed, and translators themselves, who decide on the poetics and ideology of translated text (Lefevere, 1992a:15). Dominant poetics is further divided into two components, namely literary devices and the concept of the role of literature. Literary devices refer to ranges of symbols, leitmotifs, genres and prototypical characters and situations. The concept of the role of literature refers to the relation of literature to the social system in which it functions (Lefevere, 1992a:26). Institutions play an influential role in enforcing poetics reigning at a specific point in time. They may ensure that certain works reach the status of 'classics' for a very short period of time, while rejecting others, or only elevating them into the literary canon at a later stage (Lefevere, 1992a:19).

Patronage outside the literary system refers to powers that enforce or thwart the reading, writing and rewriting of literature. These may be a powerful individual at a specific point in time, group of people (publishers, a political party, the media, etc.), or institutions (academic journals, national academies, the educational establishment, etc.) which control the dissemination of literature (Lefevere, 1992a:15). Lefevere (1992a:16) further divides patronage into three components, namely the components of ideology, economy and status. The ideological component limits the choice of subject and the form of its presentation. The economic component refers to the form or method in which writers and rewriters are compensated. The status component manifests itself in many forms. In return for compensation from a benefactor or literary press, the beneficiary is anticipated to meet the patron's expectations or requirements. Likewise, membership of a particular group requires that members behave in a manner promoted or supported by that group (Lefevere, 1992a:16). If all three components are supplied by the same person or group, patronage

is referred to as being undifferentiated. However, if the three components are provided by different people or groups, patronage is termed as being differentiated.

According to Lefevere (1992a:39), if linguistic considerations clash with ideological and/or poetological considerations, the latter is often victorious. In Lefevere's (1992a:41) view, ideological consideration takes precedence over linguistic consideration. By ideological consideration, Lefevere (1992a:41) means the translator's own ideology, or the ideology placed upon the translator by a patron. The poetological consideration refers to the reigning poetics in the target language's culture (Lefevere, 1992a:41). Both ideological and poetological considerations determine which translation strategy will be used by the translator (Lefevere, 1992a:41).

This approach is also relevant since the present study looks at domestication and foreignisation, and adherence to either of the two strategies will show ideological and poetological pressure imposed upon the translator.

#### ***2.1.6.2 Translation and gender***

Another aspect that the cultural and ideological turns bring into translation is gender. This consideration of gender in translation was introduced by Sherry Simon. She is of the opinion that translation studies contain sexist language. This sexist language is visible through signs of dominance, betrayal, fidelity and faithfulness (Simon, 1996). This entails that the language used in translation studies will portray one gender as dominant while depicting another as inferior. The gender that is portrayed as inferior in this case is betrayed. Proponents of the feminist theories envisage an element of parallelism between the status of translation in literature and that of women in society. In addition, Simon (1996) introduced the concept of 'translation project' into the feminist translation theory. According to feminist theorists, fidelity and faithfulness should be aimed at the translation or writing project and not at the author or the reader. A translation or writing project is a project in which both the translator and the writer take part (Simon, 1996). Moreover, feminist theorists strive to ensure that the language used in translation speaks for women and that every translation strategy employed makes the feminine detectable in the translation. One strategy discussed by Simon (1996) which is normally used to achieve this is the use of linguistic markers of gender (Munday, 2012). In English, for instance, linguistic markers of gender such as the pronouns 'she' and 'her' can be used to make sexism explicit in a text. Furthermore, translated literature is perceived as inferior to the original writing, in the same way

women are considered inferior and subordinate to men in society and literature. This perception is the cornerstone of the feminist theory of translation, which endeavours to identify and explicate concepts which bring the status of translation and women to the bottom of the literary and social hierarchy (Munday, 2012).

Research in translation and gender has, recently, also focused on language and identity. One notable researcher who has done work of this nature is Harvey. Harvey conducted a study on the translation of camp talk and his main focus was on examining homosexual discourse of camp in English and French texts, as well as in translations (Munday, 2012). Harvey based his study on extracts from two novels and his purpose was to examine how gay identity is portrayed or made visible in the translation of these novels. His findings revealed that gay identity markers are either omitted or made pejorative in the target text. Harvey contends that these findings are indicative of the suppression of gay label in translation and of the reluctance in contemporary France to recognize and accept gay identity (Munday, 2012).

### ***2.1.6.3 Postcolonial translation theory***

Postcolonialism has also, over the past 26 years, made its way into the field of translation studies. According to Munday (2012:131), “though its specific scope is sometimes undefined, postcolonialism is generally used to cover studies of the history of the former colonies, studies of powerful European empires, resistance to the colonialist powers and, more broadly, studies of the effect of the imbalance of power relations between colonised and coloniser.” Postcolonial translation theory is concerned with issues of colonization, translation and the transnational. The connection of colonization and translation is based on the perception that translation has played an influential role in the colonization process and in the dissemination of colonial values and ideas (Munday 2012). The main concern of scholars who have written about translation and colonialism has been the promotion of the language of colonial rule – English – through translation and the subsequent marginalisation of local languages (Munday, 2012). One scholar who has written work of this nature is Spivok, and her main concern is the effect translation of Third World literature into English has had (Spivok, 1993/2004). She is of the view that translation currently gives precedence to English and other powerful and influential languages of the ex-colonisers at the expense of local and less powerful languages. Furthermore, Spivok (1993/2004) argues against western feminists who strive for feminist works written from outside Europe to be translated into

the hegemonic language, English. According to Spivok (1993/2004) such translation practice is expressed in ‘translatese’, which endeavours to exclude the identity of less powerful languages, individuals and cultures.

Niranjana (1992), Bassnett and Trivedi (1999), and Cronin (1996) have also written about the asymmetrical power relations between languages as portrayed in translation, particularly the struggle of various local and less powerful languages against English as the hegemonic language of the colonial world. Niranjana (1992) criticizes translation particularly for its bias towards the west and for the following three main failings that she sees as the outcome of this:

- (1) that translation studies have until recently not considered the question of power imbalances between different languages
- (2) that the concepts underlying much of Western translation theory are flawed (“its notions of text, author, and meaning are based on an unproblematic, naively representational theory of language”)
- (3) that the “humanistic enterprise” of translation needs of be questioned, since translation in the colonial context builds a conceptual image of colonial domination into the discourse of western philosophy.

(Niranjana, 1992:48 – 49)

The translation of *UMamazane* into English can be seen as a result of imposition of western ideological values if the results of the study prove that the translators of the novel adhered to the English norms and conventions in translating culture-specific terms in the novel. Therefore, postcolonial translation theory is also relevant to the present study in this regard. Now that translation theory has been discussed, it is worthwhile to look at translation strategy and procedures that have been devised thus far by different scholars to deal with a variety of problems that translators are often faced with in the translation process.

## **2.2 Translation strategies and procedures**

After realising the difficulty in the translation process posed by cultural differences between languages, various scholars including Venuti (1995), Baker (2011), and Delabastita (1993) have devised translation strategies or procedures that translators can utilise to deal with the problem of non-equivalence, discussed above under equivalence-based approaches. Munday (2016) makes a distinction between translation strategies and translation procedures. He contends that, “in the

technical sense a strategy is an overall orientation of the translator (e.g. towards ‘free’ or ‘literal’ translation, towards the TT or ST, towards domestication or foreignisation) whereas a procedure is a specific technique or method used by the translator at a certain point in a text” (Munday,2016:88). His distinction between the two terms will be followed in the present study. This section looks at the translation strategies and procedures that were formulated by the above-mentioned scholars.

### 2.2.1 Venuti’s strategies

Venuti (1995) proposes two translation strategies which a translator can adopt when translating a text, namely domestication and foreignisation. He defines **domestication** as “an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home” (Venuti, 1995:20). According to Masubelele (2011:107), “domestication has a normalising and a neutralising effect in that it deprives the source text producers of their voice by expressing foreign cultural values in terms of what is familiar to the domestic culture.” The domestication strategy adheres to the norms and cultural values of the target language. It normally results in a translation that is fluent, natural and comprehensible, since it makes use of terms, phrases and expressions with which the target reader is familiar. If this were to be put in Toury’s (1995) terms, domestication would be said to render a translation that is acceptable, as it subjects itself to the norms of the target culture. Foreignisation, on the other hand, would be said to deliver a translation that is adequate, if it adheres to the norms of the source culture.

Conversely, **foreignisation**, refers to an ethnodeviant pressure on target language values to also cater for linguistic and cultural differences of the foreign text, sending the reader abroad (Venuti, 1995:20). It refers to “the type of translation wherein the target text deliberately breaks the conventions of the target language, by retaining something of the foreignness of the original text” (Shuttleworth and Cowie, 1997:59). Venuti (1995:20) puts foreignisation aptly when he argues:

Foreignising translation signifies the difference of the foreign text, yet only by disrupting the cultural codes that prevail in the target language. In its effort to do right abroad, this translation method must do wrong at home, deviating enough from native norms to stage an alien reading experience – choosing to translate a foreign text excluded by domestic literary canons, for instance, or using a marginal discourse to translate it.

In the foreignisation approach, the translator leaves foreign elements of source text in the target text untouched, either deliberately or due to lack of equivalents for those particular elements in the target language or culture. Schleiermacher (2004:49) contends that this approach to translation offers an experience in which “the translator leaves the writer in peace, as much as possible and moves the reader toward the writer.” According to Ntuli (2016:23), “foreignisation as an approach allows translators to be involved, and accept their role of being cultural agents and cultural mediators in their field by giving them a mandate of forging translations that would not undermine other people’s cultures and languages.” Venuti (1995) posits that if translators accept the role of being cultural mediators, they will be playing a leading role of either sending the target reader abroad (foreignisation) or bringing the author home (domestication).

The translation of *UMamazane* will be investigated to determine which of these two translation strategies was employed by the translators of the novel. If the translators had employed the domestication approach, norms and cultural values of the English language (target language) would have been adhered to. If the foreignisation strategy had been adopted, then the translation would be characterised by subjection to the norms and conventions of the isiZulu language (source language). However, given the hypothesis of the polysystem theory that literatures from minor languages, when translated into hegemonic languages, tend to adopt literary norms of those hegemonic and dominant languages, it is anticipated that the translation of *UMamazane* will follow the domestication approach since isiZulu is a minor language and English is a hegemonic language. This, however, is not to predetermine the findings of the study. The study itself will have to prove this.

### **2.2.2 Baker’s strategies (‘procedures’)**

Baker (2011) devises eight procedures for dealing with the problem of non-equivalence at word level. These include translation by a more general word (superordinate), translation by a more neutral/less expressive word, translation by cultural substitution, translation using a loan word or a loan word plus explanation, translation by paraphrase using a related word, translation by paraphrase using unrelated words, translation by omission, and translation by illustration. However, what Baker calls “strategies” is termed “procedures” by other scholars such as Munday (2016), as it was explained in section 2.2 in the foregoing discussion. Munday’s definition will be followed in the present study for the purposes of differentiating between domestication and

foreignisation and Baker's categorisation of translation procedures. **Translation by a more general word** is the most common procedure for dealing with a variety of types of non-equivalence. Its main advantage is that it is not language-specific, as the hierarchical structure of semantic fields is a phenomenon shared by most, if not all, languages of the world (Baker, 2011). Its flaw, however, is that it may result in loss of meaning, depending on the nature of source text and purpose of the translation.

**Translation by a more neutral/less expressive word** is useful when the term to be translated is culture-specific or has no direct equivalent in the target language. This procedure makes use of the nearest equivalent in the target language that is either neutral or less expressive, or both. Its strength is that it can rescue the translator in cases where the equivalent in the target language is a taboo or carries negative connotations. However, it may be a disadvantage in instances where it results in loss or distortion of meaning, similar to the preceding procedure.

**Translation by cultural substitution** is a procedure which involves the replacement of a culture-specific term with a term in the target language which has a different propositional meaning, but is likely to have the same impact on the target readership. The most prominent advantage of this procedure is that it offers the target readership a concept with which they are familiar, rather than confusing them with exotic concepts that they have possibly not encountered before (Baker, 2011).

**Translation using a loan word or loan word plus explanation** is useful for translating culture-specific terms, buzz words and modern concepts. Giving an explanation in addition to the loan word is essential when the loan word has a high frequency of occurrence in the text (Baker, 2011). In some translations this problem is addressed by target text explanations in an addendum of the original concepts in the source text. The main advantage of using this procedure is that it exposes the user to the foreign concepts while at the same time explicating them (if it is loan word plus an explanation). The disadvantage attached to it, however, is that if the loan word is used without an explanation it can impede intelligibility of the translation.

**Translation by paraphrase using a related word** is used in cases where the concept designated by the source language term is lexicalised in the target language but in a different form. It is also used in cases where the frequency of use of the source language term is higher than that of the term available in the target language (Baker, 2011).

The procedure of **translation by paraphrase using unrelated words** is used when the concept designated by the source language term is not lexicalised altogether in the target language. The paraphrase is based on a general term (superordinate), or on the meaning of the source language term to be translated (Baker, 2011). The strength of these two paraphrasing procedures is that they render translations that are fluent, natural and comprehensible. Their weakness, however, is that they result in lengthy target texts when compared to their source texts.

**Translation by omission** is useful in instances where the source language term is not pivotal enough to distort the meaning and development of a target text. Rather than wasting time worrying about terms that are not essential, the translator can simply omit them. The main advantage of this procedure is that it saves the translator precious amounts of time and effort that he/she would have invested in translating unnecessary terms. Nevertheless, it may result in the loss of essential meaning in the target text if used in an unwise manner.

**Translation by illustration** is useful if the source term has no equivalent in the target language but designates an entity which can be shown by means of illustration. The biggest advantage of this procedure is that it saves the translator ample amounts of space, especially if there are limitations in terms of space and the text has to remain short and to the point (Baker, 2011). Its flaw is that it may not be as efficient in capturing the meaning of the object or entity as written words. This, however, depends on the object or entity being defined, as some objects are more clearly defined by means of illustration than by written words.

Furthermore, Baker (2011) formulates six procedures for dealing with the problem of non-equivalence above word level. His first procedure is **using an idiom of similar meaning and form**, and it involves using an equivalent idiom in the target language which carries more or less the same meaning as the source language idiom and which is also composed of similar lexical items (Baker, 2011). The main shortcoming of this procedure is that it is hardly the case that an idiom in one language has a direct equivalent in another language, especially if the languages in question are unrelated.

The second procedure involves **using an idiom of similar meaning but dissimilar form**. In this procedure, an idiom in the target language with an equivalent meaning to that of the source language, is used, but with different lexical items (Baker, 2011). The main advantage of using this procedure is that there is a relatively large number of idioms between languages which share the

same meaning, though consisting of different lexical items. In addition, this procedure enhances comprehensibility and readability of target text since it makes use of idioms with which the target readership is well-acquainted.

The third procedure is **borrowing the source language idiom**, and it involves borrowing an idiom in exactly the same form in which it appears in the source text. This procedure is analogous to Baker's procedure of the use of loan words for non-equivalence at word level (Baker, 2011). The biggest shortcoming of this procedure is that it often results in obscured meaning, caused by using an idiom that is foreign to the target language. Moreover, it may interfere with comprehensibility of the target text since it makes use of a borrowed idiom with which the target reader is unfamiliar.

The fourth procedure involves **translation by paraphrase**. This is the commonest procedure of translating idioms in instances where a problem of non-equivalence arises, or where the use of idiomatic language in the target text appears to be inappropriate (Baker, 2011). The advantage of using this procedure is that it results in a fluent, natural and readable target text. Its downside is that it compromises the style of the source text, especially if the text is a literary text and not a functional one. The fifth procedure is **translation by omission of a play on idiom**. "This strategy involves rendering only the literal meaning of an idiom in a context that allows for a concrete reading of an otherwise playful use of language" (Baker, 2011:84). The disadvantage of this strategy is that it may compromise the style of the source text, similar to the above procedure.

The final procedure is **translation by omission of entire idiom**. Similar to single words, an idiom may be omitted entirely in the target text if it has no equivalent in the target language, or if it cannot be easily paraphrased. In addition, it can be omitted simply for stylistic purposes (Baker, 2011). The main advantage of using this procedure is that it saves the translator a lot of time and space. However, its shortfall is that it compromises the style of language used in the source text.

### **2.2.3 Delabastita's procedures**

Delabastita (1993) proposes five translation procedures for tackling the problem of non-equivalence, namely substitution, repetition, deletion, addition, and permutation. **Substitution** refers to a procedure in which the source language item is replaced by a similar target language item. According to Delabastita (1993), some items of the target language will have a higher degree

of equivalence to the source language item than others. This procedure is equivalent to Baker's cultural substitution procedure and therefore shares advantages and disadvantages with it.

In the case of **repetition**, the source language item is not translated at all but simply repeated or transferred as it is from the source text to the target text. The main flaw of this procedure is that it disregards semantic features of lexical items and simply transfers them as they appear in the source text (Delabastita, 1993). This may result in a non-fluent, incomprehensible and absurd translation. Its advantage, however, is that the translator does not have to search for equivalent target language items when engaging in the translation process and can simply copy and paste items of the source text.

**Deletion** is a procedure whereby a source text item is not translated at all in the target text. Some critics reject this procedure, arguing that the pruning of a source text is intolerable in translation (Delabastita, 1993). This procedure corresponds with Baker's omission procedure and therefore, its flaws and strengths are similar to the ones of omission mentioned above. The translator, however, may opt for **addition** in which case he/she inserts linguistic, cultural, or textual elements in the target text that are not present in the source text. This procedure is normally used for the purpose of clarity and coherence (Delabastita, 1993). The advantage of using this procedure is that it results in a translation that is uncomplicated and intelligible. Its downside, however, is that it produces target texts that are longer than their corresponding source texts.

The fifth and final procedure is **permutation (also referred to as compensation)**, and according to Delabastita (1993:36), "the category of permutation does not pertain to the actual transfer of individual S.T. signs, but rather to the relationships between their respective textual positions within the S.T. and T.T." Delabastita defines "S.T." as "source text" and "T.T." as "target text". For Delabastita (1993), permutation or compensation refers to the addition of metatextual material in the target text in the form of parenthesis, footnotes, prefaces, italics, etc. The main strength of this procedure is that it ensures that no loss of meaning occurs in the target text. Similar to the addition procedure, its shortcoming is that it results in translations that are too long compared to the source text.

## 2.2.4 Other scholars' strategies and procedures

It is not only Venuti (1995), Baker (2011) and Delabastita (1993) who have devised translation strategies and procedures for dealing with the problem of non-equivalence. Other scholars have also formulated their own strategies and procedures. These scholars include Newmark (1988), Williams (1990), and Vinay and Darbelnet (2004). Newmark's (1988) procedures include a cultural, functional and descriptive equivalent achieved through translation, transference (also referred as loan word and transliteration), naturalisation, synonymy, shifts or transpositions, modulation, recognised translation, translation labels, compensation, componential analysis, reduction and expansion, paraphrases, and couplets. Williams (1990) proposes seven procedures, namely a cultural, functional and descriptive equivalent achieved through translation, transference, literal translation, and couplets.

Vinay and Darbelnet (2004) formulated two strategies and seven procedures. Their two strategies are direct translation and oblique translation. Their seven procedures are: borrowing, calque, literal translation, transposition, modulation, equivalence or idiomatic translation, and adaptation. The first three procedures are encapsulated in the direct translation strategy and the last four fall under oblique translation. Due to the limited scope of the present study, these categories proposed by these scholars will not be discussed further. The present study seeks to determine which of the strategies and procedures formulated by these scholars were used by translators of the isiZulu novel *UMamazane* to overcome the problem of non-equivalence. It would, nonetheless, be a practical impossibility to seek a utilisation of all categories proposed by these different scholars in the present study. As a result, only Venuti's strategies and Baker's procedures will be used for the purposes of the present study. Only in instances where a phenomenon falls outside of Venuti's and Baker's categories will the strategies and procedures of other scholars be employed.

The aforementioned translation strategies and procedures can be summarised in a tabular format as follows:

**Table 1: Translation strategies and procedures**

Author	Strategies	Procedures
Venuti (1995)	domestication and foreignisation	
Baker (2011)		translation by a more general word; translation by a more neutral/less expressive word; translation by cultural substitution; translation using a loan word/loan word plus explanation; translation by paraphrase using a related word; translation by paraphrase using unrelated words; translation by omission; translation by illustration; using an idiom of similar meaning and form; using an idiom of similar meaning but dissimilar form; borrowing the source language idiom; translation by paraphrase; translation by omission of a play on idiom; and translation by omission of entire idiom
Delabastita (1993)		substitution; repetition; deletion; addition; and permutation (compensation)
Newmark (1988)		cultural equivalent; functional equivalent; descriptive equivalent; through translation; transference (loan word/transliteration); naturalization;

		synonymy; shifts/transposition; modulation; recognised translation; translation label; compensation; componential analysis; reduction and expansion; paraphrase; and couplets
Williams (1990)		cultural equivalent; functional equivalent; descriptive equivalent; through translation; transference; literal translation; and couplet
Vinay and Darbelnet (2004)	direct translation and oblique translation	borrowing; calque; literal translation; transposition; modulation; equivalence; idiomatic translation; and adaptation

## 2.3 Novels translated between English and isiZulu

Many novels have been translated between English and isiZulu. As early as the late 1800s, translators had already commenced translating novels between English and isiZulu. This is even more true for novels translated from English into isiZulu. Therefore, this section aims to give a survey of novels that have been translated from English into isiZulu, as well as those that have been translated from isiZulu into English.

### 2.3.1 English novels translated into isiZulu

The history of English works translated into isiZulu dates back to the 1800s with the translation of the Bible (Masubelele, 2007). This provided an impetus for the translation of a series of English novels into isiZulu. These include J. Bunyan's *Pilgrim's Progress*, which was translated by J.K. Lorimer and B. Zikode as *Ukuhamba Kwesihambi* in 1883, H.R. Haggard's *Nada the Lily* which was translated by F.L. Ntuli as *Umbuso kaShaka* in 1930, and P.A. Stuart's *An African Attila* which was translated as *Unkosibomvu* also in 1930. Two Shakespeare translations have also been

released, namely *Umhwebi waseVenisi (The Merchant of Venice)* by O.L. Shange in 1950 and *uMabatha (Macbeth)* by W. Msomi in 1999. A. Miller's *Mamisa, the Swazi Warrior* was translated by J. Nxumalo and M. Zulu as *UMamisa iqhawe leSwazi* in 1957 (Masubelele, 2007). J.F. Cele translated both H.R. Haggard's *King Solomon's Mines* as *Imigodi YeNkosi uSolomoni* and J. Buchan's *Prester John* as *uPrester John* in 1960 (Masubelele, 2007 and Wittenberg, 2011). A. Paton's *Cry, the Beloved Country* was translated by S. Nyembezi as *Lafa Elihle Kakhulu* in 1958, and J. Seed's *The Voice of the Great Elephant* was translated by N.S. Ntuli as *Izwi Lendlovu Enkulu* in 1988. N. Makhambeni translated C. Luck's *Tajewo's and the Sacred Mountain* as *Amathunzi ayewukela* in 1985 and C. Achebe's *No Longer at Ease* as *Kwakwenzenjani* in 1992. Achebe's *Things Fall Apart* was translated by C.T. Msimang as *Kwafa gula linamasi* in 1995, and N.R. Mandela's *Long Walk to Freedom* was translated by D.B.Z. Ntuli as *Uhambo olude oluya enkululekweni* in 2001 (Ntuli and Makhambeni, 1998 and Nokele, 2011).

### **2.3.2 IsiZulu novels translated into English**

Although many English novels have been translated into isiZulu, very few isiZulu novels have been translated into English. The few novels that have been translated include J.L. Dube's *Insila kaShaka*, which was translated by J. Boxwell as *Jege the Bodyservant of King Tshaka* in 1951, M.M. Fuze's *Abantu Abamnyama Lapha Bavela Ngakhona*, translated by H.C. Lugg as *The Black People and Whence They Came: A Zulu View* in 1979, and N.H. Mthembu's *UMamazane*, translated by Prof. A. T. Cope and Mr. D. M. Mzolo as *Mamazane* in 1999 (Westley, 1987 and Mthembu, 1999). In addition, C.L.S. Nyembezi's *Inkinsela YaseMgungundlovu* was translated by S. Ngidi as *The Rich Man of Pietermaritzburg* in 2008, and Nyembezi's *Mntanami! Mntanami!* by D. Kunene as *My child! My child!* in 2010 (Ntuli, 2016). Mthembu's *UMamazane* and its English translation form the focus of the present study. Since the survey of novels translated between English and isiZulu has been offered, it is vital to turn this discussion to studies that have been conducted thus far on the translation of these novels.

## **2.4 Previous studies conducted on translated novels**

Several studies have been conducted on English novels that have been translated into isiZulu. Three studies have been done on A. Paton's *Cry, the Beloved Country* and its isiZulu translation,

*Lafa Elihle Kakhulu*. The first study was conducted by Ndlovu (1997), and its aim was to investigate translation strategies that were utilised by the translator of the novel to transfer cultural aspects from English to isiZulu. His study was confined to aspects of culture, such as personal and place names, terms of address, figurative speech, idiomatic expressions, and aspects of contemporary life. Its findings reveal that the translator of the novel mainly uses addition, omission, transference, domestication and cultural substitution as translation strategies. The second study was done by Ndlovu and Kruger (1998). In it, they investigate how Nyembezi translates English terms of address. Their findings show that Nyembezi utilises addition and cultural substitution as translation strategies in order to produce an isiZulu version of the novel that is adequate and acceptable to the isiZulu readership. The third study was conducted by Ngcobo (2015), focusing on examining the speech act of naming. Ngcobo discovered that Nyembezi uses cultural substitution, omission and addition in his translation of the novel to deal with the speech act of naming.

Two studies have been done on the translation of Achebe's *Things Fall Apart* into isiZulu. Both studies were conducted by Mkhize (2000). In the first study, he investigates how Msimang (the translator of the isiZulu novel) translates English idioms into isiZulu. His findings reveal that Msimang uses cultural substitution, literal translation and replacement of the source text's literal expressions with the target text's idiomatic expressions as strategies of translating idioms. In his second study, Mkhize (2000) performed an analysis of the translation of administrative and religious terms. The analysis shows that Msimang uses mainly cultural substitution and transference as translation strategies.

The translation of Haggard's *Nada the Lily* into isiZulu has also been investigated by two researchers. The first researcher to conduct a study on this novel was Gauton (2000), and her study examines the transfer and rehabilitation of culture in the translation of the novel into isiZulu. The *tertium comparationis* (aspects of culture to which the focus of a study is limited) of her study include terms of address and proper names, and the description of cultural institutions, artefacts, and practices such as healing, witchcraft, religious practices, traditional healing, etc. Her findings show that the translator is successful in rehabilitating Zulu culture in the translation. The second pair of researchers, Hlongwane and Naudé (2004), investigate the translation of rhetorical forms.

Their study reveals that there are slight shifts in rhetorical form in early isiZulu translations, which are due to pressure on the translator to obey norms of the target culture reigning at this time.

The translation of Achebe's novel *No Longer at Ease* into isiZulu has also been studied. Masubelele (2011) studies the translation of this novel with the aim of determining how the translator uses domestication as a strategy to minimise foreign elements in the translation. Her study was confined to aspects of culture such as idioms, proverbs, metaphors, similes, etc. Her findings show that the translator uses isiZulu linguistic and cultural conventions to domesticate and minimise foreign culture in the isiZulu translation.

Furthermore, Nokele (2011) has done a cross-cultural comparison study on Mandela's *Long walk to Freedom* (Mandela 1994) and its Xhosa translation *Indlela ende eya enkululekweni* (Mandela 2001a) and isiZulu translation *Uhambo olude oluya enkululekweni* (Mandela 2001b). Nokele investigates how translators of these two versions deal with metaphors in their translations of the novel. The study reveals that the two translators were able to translate some metaphors with equivalent metaphors. However, other metaphors could not be translated as metaphors due to cultural differences between the languages concerned. Additionally, it shows that isiXhosa and isiZulu translators use similar strategies in translating metaphors.

Of the novels translated from isiZulu into English, only the translation of *Inkinsela YaseMgungundlozi* has been studied. This translation was investigated by Ntuli (2016), and his study is twofold: firstly, he examines the reception of the English translation within the postcolonial book's history framework based on the controversies around the marketing of products of culture from the Global South by metropolitan audiences. Secondly, he examines whether the translator uses the strategy of foreignisation or domestication in the translation of the novel. For the second part, his study was, aimed at testing the hypothesis of the polysystem theory, which states that when literatures from minor languages are translated into major languages, they tend to adopt the norms of those dominant and influential languages. The first part of his study is, however, not relevant for the present study and therefore, only the findings of the second part will be discussed. The findings of the second part will suffice which reveal that the translator opts for domestication in the translation of the novel. They confirm the above-mentioned hypothesis of the polysystems theory. The results of the study show that the translator of the novel opts for literary norms of the target language (English) rather than those of the source language (isiZulu).

However, the translation of the isiZulu novel *UMamazane* has not received any attention from researchers. The richness of this novel in the Zulu culture necessitates an investigation of translation strategies and procedures that have been utilised by its translators to translate culture-specific items. The novel is set in a very traditional area called Mzikhulu, in KwaZulu-Natal and its theme revolves around the traditional and cultural life of Zulu people. Furthermore, the language used in the novel contains a variety of cultural aspects which certainly pose a challenge when they must be translated into another language, especially if that language is not one of the indigenous languages of South Africa. The present study, therefore, seeks to fill this particular silence in literature on isiZulu novels translated into English.

Different studies make use of different research methodologies, depending on the aims and objectives of the study. It is, therefore, worthwhile to turn this discussion to the methodology that is followed in the present study. The following chapter looks at the research design, data sources, data collection techniques, and data analysis and interpretation techniques utilised in the present study.

## **2.5 Summary of literature review**

This chapter looked at different theories of translation, commencing with the word-for-word versus sense-for-sense approaches which reigned prior to the 1970s. The equivalence-based approach to translation emerged during the same period (Munday, 2016). All these approaches are normative and prescriptive in nature and they advance the view that the target text has to be the mirror-image of the source text (Munday, 2016 and Naudé, 2011). The 1970s and 1980s marked a paradigm shift in translation theory and functional approaches dawned. The emergence of functional approaches during this period shifted the focus on source text as the only determinant of how the translation process should be carried out to the consideration of target language culture (Munday, 2016 and Reiss, 1989). In the functional paradigm, the *Skopos* (function or purpose) is the key concept (Naudé, 2011 and Reiss and Vermeer, 2013). During the same period of the 1970s Even-Zohar formulated a theory called ‘polysystem theory’. In the polysystem theory, the polysystem is dynamic and consists of a central and a peripheral position. There is a constant struggle among its sub-systems to occupy the central position (Even-Zohar, 1979).

The polysystem theory gave birth to Gideon Toury's descriptive translation studies (DTS) which developed almost concurrently with but autonomously from the functional approach in the 1970s and 1980s (Wallmach and Kruger, 1999 and Toury, 1995). The dawn of DTS also marked a move away from normative and prescriptive approaches (Toury, 1995 and Kruger and Wallmach, 1997). In Holmes' (1988/2000) view DTS encompasses three main kinds of research which are interdependent, namely function-oriented, process-oriented and product-oriented DTS. The DTS views the translation process as a norm-governed activity (Toury, 1995). Toury (1995) posits that three kinds of norms, namely initial norm, preliminary norm, and operational norm are at play when the translation task is carried out. In the 1990s, cultural studies emerged. Scholars in the field of cultural studies argue that translation studies do not consider the cultural context in which translations are embedded. As a consequence, they initiated a shift from translation as text to translation as politics and culture. This shift is called 'cultural turn' (Munday, 2012). There are three areas in which cultural studies has influenced translation studies, namely translation as rewriting, translation and gender and translation and postcolonialism.

Furthermore, Venuti's (1995) translation strategies and Baker's (2012) translation procedures have been discussed at length. A brief discussion of Delabastita's translation procedures and a mention of other scholar's strategies and procedures has been covered. Moreover, novels that have been translated between isiZulu and English have been discussed. Lastly, the chapter looked at studies that have been conducted thus far on novels translated between isiZulu and English.

# Chapter 3

## 3 Methodology

### 3.1 Introduction

This study presents a descriptive comparative analysis of the isiZulu novel *UMamazane* and its English translation, *Mamazane*. According to Hofstee (2006), when doing a comparative analysis, the researcher performs a thorough and in-depth investigation of two items and compares them to find reasons for their similarities and differences. The present study is qualitative in nature, since it is a description of the source text and its translation. O’Leary describes the qualitative method in the following way (2010:113):

The qualitative method calls on inductive as well as deductive logic, appreciates subjectivities, accepts multiple perspectives and realities, recognizes the power of research on both participants and researchers, and does not necessarily shy away from political agendas.

Mouton and Prozesky (2001) define the qualitative method as an approach that has the primary aim of describing and understanding rather than interpreting human behaviour. The qualitative approach will be employed for both data collection and analysis.

The present study will be conducted within the framework of Venuti and Baker’s pragmatic approaches. Venuti (1995) argues that any translation can be placed on a continuum between the strategy of domestication and that of foreignisation. These strategies have already been discussed in Chapter 2. Baker, on the other hand, proposes eight procedures that can be used to deal with the problem of non-equivalence at word level and six procedures that can be utilised for translation above word level. Her procedures have also been explained in Chapter 2. The present study seeks to determine which of Venuti’s strategies and Baker’s procedures were used in the translation aspects of culture in *UMamazane*, as well as to offer an evaluation of the strategy and procedures used. Different studies make use of different research designs, and it is worthwhile to turn this discussion to the research design of the present study.

## 3.2 Research design

The present study is a case study of the translation of the isiZulu novel *UMamazane* into English. It seeks to determine the translation strategy or strategies and procedures utilised to overcome the difficulty of translating terms which carry cultural connotations. Yin offers a twofold definition of a case study, and in the first part he aims to make it explicit that:

1. A case study is an empirical inquiry that
  - investigates a contemporary phenomenon (the “case”) in depth and within its real-world context, especially when
  - the boundaries between phenomenon and context may not be clearly evident.

(Yin, 2014:16)

The second part of his definition captures the salient features of a case study:

2. A case study inquiry
  - copes with the technically distinctive situation in which there will be many more variables of interest than data points, and as one result
  - relies on multiple sources of evidence, with data needing to converge in a triangulating fashion, and another result
  - benefits from the prior development of theoretical propositions to guide data collection and analysis.

(Yin, 2014:17)

From the above definitions, it is apparent that the case study method investigates the phenomenon within the context in which it appears, unlike other methods (e.g. experiments), where the phenomenon is completely detached from its context and is studied in isolation. The case study method counters the de-contextualisation practice that other methods often impose on the units to be investigated. Saldanha and O’Brien (2013) contend that it is for this reason that case studies have been classified as context-oriented studies. Yin (2012) argues that the case study method transcends the limits of studying isolated variables. Other methods, such as experiments, are only limited to the study of isolated variables that are separated from the context in which they are embedded. A case to be studied can range from an individual person (translator, author, interpreter,

etc.) or text to an entire organization, and even a literary system (Saldanha and O'Brien, 2013). In this study, the case that will be investigated is the English translation of the isiZulu novel *UMamazane*. As a result, the present study can be regarded as a single case study since it is only confined to a single translation (*UMamazane*) of a single source text (*UMamazane*) (Yin, 2014).

This study can, furthermore, be regarded as an embedded case study since its focus is not on the English translation of *UMamazane* as a whole, but only on the translation of cultural aspects which appear in the novel. The focus is further narrowed down to only those cultural aspects that are the most striking or the most difficult to translate. According to Yin (2014) and Saldanha and O'Brien (2013), an embedded case study is a study in which the focus is also on the subunit or subunits of analysis within a single case, as opposed to a holistic design where attention is only given the case as a whole and the analysis is of a global nature.

Hofstee (2006:123) states that the case study method is useful when detailed knowledge is required of a particular case for particular reasons. In the present study, detailed knowledge is required of translation strategies and procedures that were utilised by translators of *UMamazane* to translate culture-specific terms in the novel. Saldanha and O'Brien (2013) contend that case study research can contribute to knowledge in three different ways:

- in answering the questions of how and why,
- in generating a hypothesis (as opposed to testing a hypothesis), and
- in testing the feasibility of a theory.

Conversely, Yin (2012) is of the view that the case study method is relevant when the researcher is attempting to answer a descriptive question (what has happened or what is currently happening), or an explanatory question (why or how something happened). These contentions by these scholars show that their views regarding the case study method are not very different, as they share the view that case study research attempts to answer the 'why' and 'how' question. It can be argued that the present study will contribute to knowledge by answering the 'what' question, since it seeks to determine 'what' translation strategies and procedures the translators of the isiZulu novel *UMamazane* used to deal with Zulu cultural aspects in their translation of the novel into English. Different case studies make use of different sources of data and different techniques for collecting data, depending on the nature of the study and the research questions that the researcher attempts

to answer. It is imperative to look at data sources and data collection techniques that will be used in the present study.

### **3.3 Data sources and data collection techniques**

The isiZulu novel, *UMamazane* and its English translation *Mamazane* will serve as the only sources of data for the present study. However, both the isiZulu text and its English translation are published side by side in a single book, which then entails that data will only be collected from a single source. According to Saldanha and O'Brien (2013:218):

Texts and in particular source texts and translations, but also translator's drafts, paratexts (prefaces, footnotes, blurbs) and metatexts (reviews, academic articles) constitute one of the primary sources of information in translation studies research in general, and it is therefore not surprising that case studies of translation are often based almost exclusively on written sources.

Various data collection techniques are used for the collection of data, depending on the nature and purpose of the study. The researcher will analyse both source and target texts to identify aspects of culture from the isiZulu novel *UMamazane* and their corresponding translations in the English text. This is the only viable or suitable technique to collect data for a study of this nature. In other words, data will be collected manually by the researcher from the above-mentioned sources. The data will be categorised according to different categories of aspects of culture which form the focus of the present study.

### **3.4 Data analysis and interpretation**

In the present study data will be analysed and interpreted using the descriptive comparative analysis method. The aspects of culture collected from the source and target text will be analysed and interpreted in a descriptive and comparative manner in an effort to determine translation strategies and procedures that were used by translators of the novel to deal with these cultural aspects. In a comparative analysis, James contends that:

The first thing we do is make sure that we are comparing like with like: this means that the two (or more) entities to be compared, while differing in some respect, must share certain attributes. This requirement is especially strong when we are contrasting, i.e. looking for

differences, since it is only against a background of sameness that differences are significant. We shall call this sameness the constant, and the differences variables. In the theory of Contrastive Analysis (CA), the constant has traditionally been known as the *tertium comparationis* or TC for short.

(James, 1980:169)

Since it would be practically impossible to compare all aspects of culture within the scope of the present study, or of any single study for that matter, the *tertium comparationis* of this study will, therefore, only consist of the following aspects of culture:

- Proper names
- Cultural artefacts
- Cultural practices
- Ideophones
- Idioms
- Proverbs

Furthermore, it will be impossible to select all aspects of culture belonging to these categories and therefore, only aspects of culture that are most relevant for the present study will be sampled based on arbitrary judgment and purpose of the study. Attesting to this notion, Toury (1995:80) argues that:

- every comparison is *partial* only: it is not really performed on the objects as such, only certain aspects thereof;
- a comparison is also *indirect* in its very essence; it can proceed only by means of
  - some intermediary concepts, which should be relatable to the compared aspect(s) of *both* texts.

The *tertium comparationis* of the present study can be shown diagrammatically as follows:

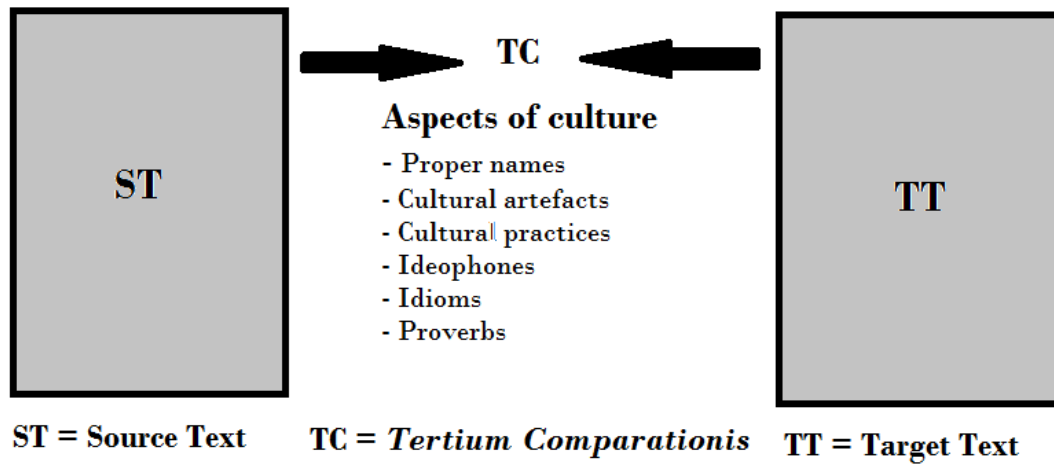


Figure 2: The tertium comparationis (adopted from Kruger and Wallmach 1997: 123)

According to Kruger and Wallmach (1997:123):

In a comparative analysis between two texts, the researcher has to take into consideration a complex network of relations between, on the one hand, the source text and the cultural, social, political, textual and literary norms and conventions of the source system, and, on the other hand, the target text(s) and the cultural, social, political, textual and literary norms and conventions of the target system.

In seeking to determine translation strategies and procedures that were used by translators of *UMamazane*, the comparative analysis which will be performed in the present study must, on the one hand, take into account social, political and cultural factors under which the novel functions, as well as textual and literary norms and conventions of isiZulu system. On the other hand, it will also have to consider social, political and cultural factors under which the English translation of *UMamazane* functions, as well as textual and literary norms and conventions of the English system.

Lambert and Van Gorp (1985:50) pose the following questions which can assist the researcher in gaining an understanding of the text rules and conventions and translation rules and conventions:

- Does the translator follow the same rules as the other translators?
- Does the translator display an awareness of rules and norms? Does he/she theorise about them? If that is the case, is there a difference between theory and practice?
- Does the translator's work show some innovation, or does it abide by the existing translation norms and conventions?
- Does the translator's norms conflict with the expectations of the target readership?

Lambert and Van Gorp (1985:38) argue that the following questions may also help the researcher gain an insight into the target and source systems:

- Are the literary norms and conventions borrowed or not?
- Which literary centre is the dominating one? For how long has it been dominant?
- What are the dominant genre rules?
- Which centres does it have connections with? Are these from a foreign country or not? Are there dominating or dominated relationships?)
- From which literary systems do they take texts? Are these texts translated? Who is translating them? Which selection and translation rules does this follow?
- Are there positive or negative connections with literary traditions? (From which traditions and when have the shifts occurred in these literary traditions? Are these shifts the same across all literary systems?)
- What are the norms and conventions within the peripheral subsystems? From where do they originate?
- How much influence does the attitude towards tradition have on the attitude towards import? Are there any revolutions of historical nature in this respect?

The present study will answer some of these questions in its effort to analyse the novel *UMamazane* and its English translation *Mamazane* and in its quest to determine translation strategies and procedures that were used by translators of the novel. Different researchers often use different methods for data analysis and interpretation and it is imperative to look at how data will be analysed and interpreted in the present study.

Since it would be a practical impossibility to make use of all translation strategies and procedures that have been proposed by different scholars, only Venuti's strategies and Baker's procedures will be used for the purposes of the present study. Only in cases where a phenomenon under investigation falls outside Baker's categories will procedures of other scholars be utilised. Ndlovu (1997) also contends that Delabastita's categories are too broad and cannot be of any use when dealing with the translation of aspects of culture. He further argues that Newmark's procedures are too detailed and vague (Ndlovu 1997). Although Williams devised procedures for dealing specifically with the translation of culture-specific terms, his procedures are, to a large extent, similar to Newmark's procedures.

The analysis will firstly be conducted between the poles of domestication and foreignisation to determine which of the two translation strategies was utilised by translators of *UMamazane*. It will then proceed to the actual translation procedures that were used by translators of the novel. The analysis will be confined only to the abovementioned aspects of culture. The abbreviation TT will be used for target text, ST for source text, and BT for back translation. The BT is done in order to provide clarity in case the TT is rendered in an unclear and incomprehensible manner. Now it is worthwhile turning this discussion to issues of transferability that might arise concerning the present study.

### **3.5 Transferability of findings**

Since the present study is a descriptive comparative analysis of the source text and its translation, thick descriptions (i.e. sufficient and detailed descriptions) of data will be collected from the isiZulu novel *UMamazane* and its English translation *Mamazane*. This will then enable the reader to make valid judgments concerning transferability of findings of the present study. Transferability refers to the extent to which the findings of a study can be applicable in other contexts (Mouton and Prozesky, 2001). Ethical issues may arise when the study is undertaken and it is imperative that these are taken into consideration before the study can be conducted. However, since ethical issues are normally a concern in studies involving human or animal subjects, no ethical issues may arise in the present study, as it does not involve any human or animal participants.

### **3.6 Summary of methodology**

This chapter looked at the methodology followed in the present study. The research follows the quantitative method, since it is a description of the source text, *UMamazane* and its English translation, *Mamazane*. Furthermore, it has been explicated that the present study will be conducted within the framework of Venuti's and Baker's pragmatic approaches. The specific research design followed is a case study and the specific case being investigated is the English translation of the isiZulu novel *UMamazane*. Moreover, it was stated that the isiZulu novel, *UMamazane* and its English translation *Mamazane* will serve as the only sources of data. It was further highlighted that data will be collected manually from these sources. In addition, data analysis and interpretation was looked at and it was highlighted that data will be analysed and interpreted using the descriptive comparative analysis method. Lastly, transferability of findings of the present study was discussed.

# Chapter 4

## Comparative data analysis

### 4.1 Introduction

It has already been mentioned in Chapter 3 that the present study is a descriptive comparative analysis of the English translation *Mamazane* of the isiZulu novel *UMamazane*. It was also mentioned that the study is confined to aspects of culture, such as proper names, cultural artefacts/terms, cultural practices, ideophones, idioms, and proverbs. However, it must be noted that cultural artefacts and cultural practices are not on the same linguistic level as the other aspects of culture. These are strictly cultural aspects, unlike ideophones, idioms and proverbs which can be regarded as both cultural aspects and linguistic concepts. Therefore, the analysis of cultural artefacts and practices will be based on the terms that are used to designate these cultural aspects. In the case of the other aspects of culture the analysis will be different, as these are linguistics concepts themselves. The aim of this comparative analysis is to determine the translation strategy and procedures that were used by Cope and Mzolo to overcome the difficulty of translating the above-mentioned cultural aspects. The strategies that will be investigated are domestication and foreignisation. It has already been highlighted in Chapters 1 and 2 that Baker's (2011) categorisation of translation procedures will be utilised for the purposes of the present study. Baker's (2011) translation procedures for non-equivalence at word level that will be used for the analysis are as follows:

1. Translation by a more general word
2. Translation by a more neutral/less expressive word
3. Translation by cultural substitution
4. Translation using a loan word or loan word plus explanation
5. Translation by paraphrase using a related word
6. Translation by paraphrase using unrelated words
7. Translation by omission
8. Translation by illustration

The above procedures will be used in the analysis of proper names, cultural artefacts/terms, cultural practices, as well as ideophones. For the analysis of idioms and proverbs, Baker's (2011) procedures devised specifically for translating idioms will be utilised. Baker's procedures for translating idioms equally apply to the translation of proverbs, as the distinction between idioms and proverbs is only subtle. Proverbs are in essence part of idiomatic language. Baker (2011) identifies the following six procedures for translating idioms:

1. Using an idiom of similar meaning and form
2. Using an idiom of similar meaning but dissimilar form
3. Borrowing the source language idiom
4. Translation by paraphrase
5. Translation by omission of a play on idiom
6. Translation by omission of entire idiom

The following section is the analysis of cultural aspects which appear in *UMamazane*, with the aim of determining the translation strategy and procedures that were employed by Cope and Mzolo in their translation of culture-specific items in the novel.

## **4.2 The analysis of strategy and procedures employed by translators of *UMamazane***

This section is devoted to the analysis of aspects of culture, namely proper names, cultural artefacts/terms, cultural practices, ideophones, idioms, and proverbs. The comparative analysis method is followed and the source text is compared to its English translation. This is the only feasible method for studies of this nature, and it has often yielded astonishing results for previous studies that have followed it as well. The aim of the analysis is to determine whether the translators of the isiZulu novel *UMamazane* opted for the domestication or the foreignisation strategy in translating these particular cultural aspects. Furthermore, it aims to determine the actual translation procedures that were used by Cope and Mzolo, again to translate the above aspects of culture. However, it would be a practical impossibility to analyse all the appearances of the above-mentioned aspects of culture in *UMamazane* within the scope of the present research. Therefore, only five representative examples for the translation strategy and five for the translation procedures will be analysed. It has already been mentioned in Chapter 3 the abbreviation ST will be used to

refer to source text, TT to refer to target text, and BT to refer to back translation. Furthermore, it was mentioned that BT is provided for the purpose of simplifying or clarifying the TT, should it be unclear.

The following section focuses on the analysis of proper names that appear in *UMamazane*. The aim of the analysis is to determine the translation strategy and procedures that were employed by Cope and Mzolo in translating proper names.

#### **4.2.1 Proper names**

According to Ndlovu (1997), proper names refer to names of individuals (personal names), countries, titles, places and so forth, and they normally begin with an uppercase letter. The present study, however, will only be confined to personal names, as there are not many examples of the other types of proper names in *UMamazane*. Personal names in isiZulu normally have meaning attached to them. A name in isiZulu is usually based on particular events that have happened in the past, unlike in English where very few people have an idea of what the meaning of a personal name is (Ndlovu, 1997). Koopman (2002:17) concurs with this view when he contends, “To Euro-Western thought generally, a name is not part of a person or a personality. The name is a ‘label’, a ‘tag’, something to be used in reference to a person, but not more than that.” In addition, individuals may be named in terms of how they are anticipated to behave when they grow up, and as such, they are expected to follow their names in their behaviour as they grow. This is even more so in a novel, as it is a fictional world and characters in it are named by the same writer who manipulates and shapes their behaviour throughout the plot of the novel.

Furthermore, a personal name in isiZulu culture is given to a child by a parent or a grandparent or any other close kin. A personal name is always linked to the underlying meaning (Koopman, 2002). For instance, a parent may name his/her baby boy *uSimphiwe* (literally meaning, ‘we have been given him’) after struggling for many years to get a baby or a male baby. Normally, such name means they have been given the baby by God. They treat the baby as a special gift from God, and therefore name him as such.

Personal names in isiZulu begin with the class prefix *u-* in the reference form (Koopman, 2002). Examples of isiZulu names in the reference form include, *uSipho*, *uSicelo*, *uThandi*, *uThoko*, etc. *u-* is class prefix 1a, in terms of isiZulu noun class system. This prefix is followed by the stem,

which is the main or fixed form of the personal name, or of any noun. For example, the isiZulu personal name *uSicelo* is made up of the prefix *u-* and the stem *-Sicelo*. The initial letter of the stem (the immediate letter after the prefix) is capitalised in all isiZulu personal names or proper names, as can be seen in the examples provided above (Koopman, 2002). All personal names that are going to be analysed in the present study are in the reference form, that is, they begin with the prefix *u-*.

This subsection seeks to determine whether the translators of *UMamazane* opted for the domestication or foreignisation strategy in their endeavour to render the novel accessible to the English readership. It also aims to determine the translation procedures that they employed in their translation of proper names. Below is the analysis of the translation of personal names in *UMamazane*:

1. <b>ST</b> : uMamazane	<b>TT</b> : Mamazane
2. <b>ST</b> : uSitho	<b>TT</b> : Sitho
3. <b>ST</b> : uNozigcawu	<b>TT</b> : Nozigcawu
4. <b>ST</b> : uNgqeshe	<b>TT</b> : Ngqeshe
5. <b>ST</b> : uSikhwili	<b>TT</b> : Sikhwili
6. <b>ST</b> : uMathambo	<b>TT</b> : Mathambo
7. <b>ST</b> : uNkomozohlatshwa	<b>TT</b> : Nkomozohlatshwa
8. <b>ST</b> : uMzwempi	<b>TT</b> : Mzwempi
9. <b>ST</b> : uNtombana	<b>TT</b> : Ntombana
10. <b>ST</b> : uMkhishwa	<b>TT</b> : Mkhishwa
11. <b>ST</b> : uMpini	<b>TT</b> : Mpini

The above is the list of all personal names that appear in *UMamazane*, and it shows us that Cope and Mzolo (the translators of *UMamazane*) decided to retain the isiZulu names of characters in their English translation of the novel. The only change they made was to elide the initial vowel that morphologically characterises personal names in isiZulu. When an isiZulu personal name appears in an English text, the initial vowel has to be omitted, as the practice of beginning personal names with a vowel is foreign to the English culture. This is exactly what Cope and Mzolo have done in their English translation of *UMamazane*. The translation strategy that these two translators opted for is, therefore, foreignisation. They have transferred the isiZulu personal names to the



amaBhunu	-	Amaboona
abaQulusi	-	the Baquilisini
uZwide	-	Zweete
inkosikazi	-	inkosikaas

Domestication would have been the best strategy in the translation of proper names in *UMamazane*, since comprehensibility of the target text takes precedence over retention of source text elements if the purpose of the translation is not to introduce the target reader to the source text culture. It has been highlighted in the foregoing discussion how Cope and Mzolo deal with the translation of personal names in *UMamazane*. It is now worth turning the discussion to the investigation of the translation strategy employed by Cope and Mzolo in translating cultural artefacts/terms.

The following analysis seeks to determine translation procedures that Cope and Mzolo used in their translation of *UMamazane* to translate proper names.

- |                                |                            |
|--------------------------------|----------------------------|
| 1. <b>ST:</b> uMamazane        | <b>TT:</b> Mamazane        |
| 2. <b>ST:</b> uSitho           | <b>TT:</b> Sitho           |
| 3. <b>ST:</b> uNozigawu        | <b>TT:</b> Nozigawu        |
| 4. <b>ST:</b> uNgqeshe         | <b>TT:</b> Ngqeshe         |
| 5. <b>ST:</b> uSikhwili        | <b>TT:</b> Sikhwili        |
| 6. <b>ST:</b> uMathambo        | <b>TT:</b> Mathambo        |
| 7. <b>ST:</b> uNkomozohlatshwa | <b>TT:</b> Nkomozohlatshwa |
| 8. <b>ST:</b> uMzwempi         | <b>TT:</b> Mzwempi         |
| 9. <b>ST:</b> uNtombana        | <b>TT:</b> Ntombana        |
| 10. <b>ST:</b> uMkhishwa       | <b>TT:</b> Mkhishwa        |
| 11. <b>ST:</b> uMpini          | <b>TT:</b> Mpini           |

The above proper names have been transferred from the ST to the TT unaltered, as it was mentioned in the foregoing discussion. The translators only omitted the initial vowel characteristic of proper names in isiZulu. It has already been explicated in the foregoing discussion that the elision of initial vowel in proper names is a strategy that is traditionally followed when isiZulu proper names appear in the English context. Therefore, the translation procedure that Cope and

Mzolo employed in translating the above proper names is “translation using a loan word”. However, there is one peculiar instance in which their translation of proper names is different.

**ST:** uSigameko

**TT:** Sigameko, ‘great event’

In the above proper name, Cope and Mzolo opted for the retention of the proper name in the TT while simultaneously giving an explanation or paraphrase in inverted commas of its meaning in English. The potential reason for translating this particular proper name differently has already been mentioned in the foregoing section. The translators, therefore, made use of the procedure of ‘translation using a loan word plus explanation’ in their translation of this particular proper name. In essence, they used one procedure in translating all proper names, as is evident from the above list of procedures that the procedure used to translate this proper name is in fact the same procedure that was used to translate the other proper names. Therefore, the procedure that was used to translate all proper names is ‘translation by using a loan word or loan word plus explanation’. This is not a good procedure to use as it hinders comprehensibility of the target text, unless if the purpose of the translation is to introduce the target reader to the foreign culture.

The following is the analysis of cultural artefacts/terms, which also aims to determine the translation strategy and procedures that were employed by Cope and Mzolo to overcome the difficulty of translating these particular culture-specific terms.

## **4.2.2 Cultural artefacts/terms**

*UMamazane* is rich in Zulu culture and contains a large number of terms designating cultural artefacts. This subsection is dedicated to the analysis of terms referring to cultural artefacts, with the aim of determining which translation strategy and procedures were employed by translators of *UMamazane* to deal with these culture-specific terms.

### **4.2.2.1 Izinsizwa nezintombi**

[**ST:** Emsindweni wakwaMpiyakhe zaziphelele **izinsizwa nezintombi** kwazise uMpiyakhe kwakungumnumzane, kanti nentombi esina kwakhe iphuma kude. (p. 4)]

[**TT:** At the wedding party at Mpiyakhe's **the young men and girls** were present in full force, seeing that Mpiyakhe was an important gentleman, and also the girl who was marrying into his family came from far away (p. 5)]

[BT: At the traditional wedding at Mpiyakhe’s home, **the young men and girls who have entered puberty** were present in full force, since Mpiyakhe was a respected man, and also since the girl who was marrying his son came from far away.]

In the extract above, the isiZulu terms ‘**izinsizwa nezintombi**’ appear in the ST. The terms refer not only to any young men and girls, but specifically to young men and girls who have entered puberty. The concepts of *izintombi* (young girls who have entered puberty) and *izinsizwa* (young men who have entered puberty) are not lexicalised in the English language, as no distinction is made in the English culture between any young men and girls and young men and girls who have entered puberty. Therefore, by translating *izinsizwa nezintombi* as ‘young men and girls’, Cope and Mzolo domesticate these two cultural terms. The English readership is familiar with the concepts of ‘young men’ and ‘young girls’ and therefore, by using them the translators bring the ST closer to the target reader.

#### 4.2.2.2 *Zibhince amankonyane azo okusho*

[ST: Zazinhle izinsizwa nezintombi kulowo msindo zivunule ziconsa. Izinsizwa zaziphethe imibhumbuluzo yazo yekhethelo, **zibhince amankonyane azo okusho**. (p. 4)]

[TT: The young men and girls at that traditional wedding were beautiful and gorgeously dressed. The young men were carrying their finest war shields and **wearing their most impressive skins and tails**. (p. 5)]

[BT: The young men and girls who have entered puberty at the wedding were beautiful and gorgeously dressed in traditional attire. The young men were carrying their beautiful shields and **wearing their most impressive buttock-covering made from calf skin**.]

In the above extract, Cope and Mzolo translate the expression ‘**zibhince amankonyane azo okusho**’ as ‘**wearing their most impressive skins and tails**’. By ‘amankonyane’ Mthembu (the author of *UMamazane*) refers the buttock-covering made from calf skin, which is one of the pieces of Zulu traditional attire. By using ‘skins and tails’ in the TT, Cope and Mzolo bring the target readership closer to the ST, as skins and tails are terms with which the English readership is well acquainted. They, therefore, domesticate these isiZulu cultural terms.

#### 4.2.2.3 *Ijongosi*

[ST: Kanti uthule nje uNgqeshe usehlulekile **ijongosi** likaSitho usejiyelwe icebo ukuthi wenzenjani. (p. 6)]

[TT: But in fact Ngqeshe was quiet because he had already been overcome by **the young daughter** of Sitho and he was now in a quandary as to what to do (stuck for a plan as to how to act). (p. 7)]

[BT: Ngqeshe was quiet because he had been overcome by **the young daughter** of Sitho **that has just entered puberty** and he now had no plan as to what to do.]

In the above excerpt, the translators make reference to ‘**the young daughter**’. In the ST, however, Mthembu makes use of ‘**ijongosi**’, which is a term referring to a young girl who has just entered puberty. The term ‘**ijongosi**’ is specific to the Zulu culture and lacks an equivalent in English. The translators make use of ‘the young daughter’ to deal with this problem. Any English reader would be familiar with this expression that the translators utilise in the TT. In this sense they, therefore, domesticate this cultural term.

#### 4.2.2.4 *Utshwala*

[ST: Ngethuka ngezwa kufutha izinzwani lapho kwathi ngiphumela ngaphesheya komhoshana ngazithela kuSitho uqobo lwakhe. Kanti naye uyozicelela **utshwala** emizini engaphesheya (p. 8 - 10)]

[TT: I was startled and felt my toes tingling when, as I came out on the other side of the ravine, I suddenly landed myself on Sitho himself. But he was going to visit his friends (to ask for **beer**) in the homesteads on the other side (p. 9 - 11)]

[BT: I was startled in such a way that my toe tingled when I came across Sitho himself after I had just crossed the ravine. But he was just going to ask for **traditional beer** in the homesteads on the other side of the ravine.]

The translators once again opt for the domestication strategy in the above excerpt. The term ‘**utshwala**’, which appears in the ST, refers to traditional beer. Traditional beer is not only brewed by the Zulu tribe, but by almost all tribes of South Africa, especially the ones who are members of the Nguni group. Cope and Mzolo translate this term as ‘**beer**’, which is a term to which the English readership can relate.

#### 4.2.2.5 *Amagobongo otshwala namahewu*

[ST: Izintombi zazithwele **amagobongo otshwala namahewu**. (p. 32)]

[TT: The girls were carrying on their heads **containers of tshwala and mahewu**. (p. 33)]

[BT: The young girls who have entered puberty were carrying on their heads containers of **traditional beer** and **fermented non-alcoholic mealie-meal porridge**.]

The same term discussed above (‘**utshwala**’) appears again in the above extract, and this time Cope and Mzolo opt for the foreignisation strategy in translating it. They choose to transfer it as it is to the TT. The reason for this could be that the term now appears together with the term ‘**amahewu**’ (fermented non-alcoholic mealie-meal porridge), which, unlike ‘**utshwala**’, has no

general term whatsoever in English that can be used to translate it. It would make no sense to translate the term ‘**utshwala**’ while leaving the term ‘**amahewu**’ in the same sentence untranslated. The only way in which the translators have altered these terms was to elide the initial, vowel which is a morphological characteristic of isiZulu nouns (*utshwala* = *tshwala*; *amahewu* = *mahewu*). This is the strategy that is generally adopted when isiZulu nouns are used in an English context. Domestication in the translation of this term is a very efficient strategy, as it brings the target reader home. Foreignising the terms ‘**utshwala**’ and ‘**amahewu**’, however, is not the wisest idea, as the English readership might not be familiar with these terms.

#### 4.2.2.6 *Enkulu inkabi emdubu*

[ST: Uthi-ke uninalume kaMamazane, “Mamazane! Ngithokozile ntombi ukuba umkhwenyane ake akudedele uzosibona. Usukhulile mntanami, izolo lokhu bewungangabasemehlweni. Naku ukudla engikupha kona, ngiyakubusisa.” Usho uninalume ukhomba **enkulu inkabi emdubu** (p. 16)]

[TT: Mamazane's aunt then said, “Mamazane! I am happy, girl, that the brother-in-law has now allowed you to come and see us. You are grown up, my child; yesterday you were as small as people's reflections in the eyes. Here is the food which I am giving you, and I bless you.” As the uncle spoke he pointed to **a large brown ox**. (p. 17)]

[BT: Mamazane's aunt then said, “Mamazane! I am happy, girl, that the brother-in-law has now allowed you to come and see us. You are grown up, my child; yesterday you were as small as people's reflections in the eyes. Here is the food which I am giving you, I am giving you this to enjoy and eat until you are satisfied.” As the aunt spoke she pointed to **a large brown castrated ox**.]

In the above extract, the term ‘**enkulu inkabi emdubu**’ appears in the ST. The term ‘**inkabi**’ refers specifically to a castrated ox. In English, however, no distinction is made between an ox and a castrated ox. Cope and Mzolo opt for the general term ‘**ox**’ and translate ‘**enkulu inkabi emdubu**’ as ‘**a large brown ox**’. It is, therefore, apparent that they employ the domestication approach, as the term ‘**ox**’ does exist in English and the English readership would be familiar with it. Domestication in the translation of this term is, therefore, the best strategy as it succeeds in facilitating comprehensibility of the target text.

The following is the investigation of translation procedures that were employed by Cope and Mzolo in their translation of cultural artefacts/terms in *UMamazane*.

#### 4.2.2.7 *Impahla*

[**ST**: UMamazane wabonana nodadewabo uNozigcawu waxoxa kakhulu naye ngendaba kaNgqeshe, ekugcineni wantshena ukuthi usekhathele. 'Uma efike lapha uNgqeshe uze umtshene ukuthi sengahlulekile, bese nihlela usuku naye lokuba alande **impahla**. (p. 28)]

[**TT**: Mamazane saw her sister Nozigcawu and discussed at length with her the affair of Ngqeshe, and in the end she told her that she was now weary. 'When Ngqeshe arrives here you may at last tell him that I am now overcome, and then arrange a day with him that he should [come and] fetch **the engagement token**. (p. 29)]

[**BT**: Mamazane saw her sister Nozigcawu and discussed at length with her the affair of Ngqeshe, and in the end she told her that she was now weary. 'When Ngqeshe arrives here you may at last tell him that I am now giving in, and then arrange a day with him for him to come and fetch **the mpahla** (= a gift given by a girl to the man as a sign of accepting the love proposal.)]

In the above excerpt, the term '**impahla**' appears in the ST. This term generally means 'things', but in this context it refers to a cultural artefact in Zulu culture, usually a necklace or bracelet made of beads, which is a gift given by a girl to a man as a sign of accepting his love proposal. Although its vestiges are still found in some rural areas in KwaZulu-Natal, this culture is gradually diminishing. In the TT, this term has been translated as '**the engagement token**'. This is, in essence, a description or paraphrase of the closest meaning of this term in English. The giving of this gift (*impahla*) would, in most cases, culminate in the girl and the man getting engaged, and eventually getting married. This is probably the reason for the translators rendering it in the TT as 'engagement token'. It can, therefore, be surmised that the procedure that Cope and Mzolo employ in translating this term is "translation by paraphrase using a related word". The term 'token' is related to the term '*impahla*', since they both designate objects carrying certain cultural meaning. The procedure employed in the translation of this cultural aspect is, therefore, very efficient.

#### 4.2.2.8 *Elawini*

[**ST**: Nebala kwase kuthunywa umntwana ukuba abangenise **elawini** ababelungiselwe lona. (p. 40). 'Induna yakho uMfungelwa nenyanga yakhe uBhekimpetho wakwaMajozi balele lapha **elawini** lezinceku. (p. 116). Angibange ngisalibala Ndabezitha, ngashaya kuMfungelwa wawa phansi, uthelapho ethi uyabaleka uBhekimpetho naye ngamshaya wawa, naba **elawini**.' (p. 116). Noma esezikhalela uMfungelwa, uSigameko wabaqhuba wabalalisa **elawini** lakhe kwaze kwasa. (p. 116)]

[**TT**: And indeed a child was then sent to usher them into **the guest-house** which had been prepared for them. (p. 41). 'Your officer, Mfungelwa, and his doctor, Bhekimpetho of the Majozi clan, are lying here in **the attendants' quarters**. (p. 117). I did not delay at all, your Highness. I hit at Mfungelwa and he fell down, and as Bhekimpetho was trying to run

away I hit him also and he fell, and here they are in **the men's quarters.**' (p. 117). Although Mfungelwa was then pleading for himself, Sigameko drove them and made them lie in his **house** until day break. (p. 117)]

[BT: And indeed a child was then sent to usher them into **the house** which had been prepared for them. (p. 41). 'Your officer, Mfungelwa, and his doctor, Bhekimpetho of the Majози clan, are sleeping here in **the attendants' house.** (p. 117). I did not delay at all, your Highness. I hit at Mfungelwa and he fell down, and as Bhekimpetho was trying to run away I hit him also and he fell, and here they are in **the attendants' house.**' (p. 117). Although Mfungelwa was then pleading for himself, Sigameko drove them and made them sleep in his **house** until day break.]

The term '**elawini**' appears several times in *UMamazane*, as is evident in the above excerpt. In its first appearance, it has been rendered as '**the guest-house**', in its second as '**the attendants' quarters**', in its third as '**the men's quarters**', and in its fourth as simply '**house**' in the TT. In essence, the term refers to a house in Zulu traditional communities which is used as a bedroom and is normally a rondavel. This type of a house is usually found in the rural areas. The different translations in the TT given to this term can be attributed to different contexts in which it finds itself. The translation procedure that Cope and Mzolo utilise in the first three appearances of the term is the same: "translation by cultural substitution". They endeavour to translate it in a manner that is culturally appropriate and accessible to the English readership. In the fourth appearance, the procedure they employ is "translation by a more general word". The term 'house' is not specific but general, as it encompasses all different types of houses. Both of these procedures have been successful in making the source text accessible to the target reader.

#### 4.2.2.9 *Isijingi*

[ST: Nempela wafika utshwala buphekwe zonke izindlu, **isijingi** sigcwele lonke ibala, inkuku idla ngokuthanda. (p. 54)]

[TT: And indeed he arrived with beer being brewed in all the houses and the whole yard full of **beer-porridge [set out to cool]**. There was so much that the fowls were eating as much as they liked. (p. 55)]

[BT: He indeed arrived with beer being brewed in all the houses and the whole yard full of **sijingi** (= traditional beer-porridge). There was so much that the chicken would eat as much as it liked.]

In the extract above, reference is made to '**beer-porridge [set out to cool]**' in the TT. In the ST, however, the term '**isijingi**' is used. The term refers to traditional beer-porridge from which traditional beer (the end product) is made. It is, in essence, traditional beer that has not yet fermented and that still lacks some ingredients. It is normally left open for a number of hours

(usually the whole day) in order for it to cool off before the final ingredients can be added. It therefore becomes apparent that Cope and Mzolo have employed “translation by paraphrase using a related word” as a translation procedure in translating this term. However, there is also additional text in parenthesis that they add next to their translation. This falls under what Delabastita (1993) terms “compensation”. He defines compensation as “meta-textual references added to the translation in the form of prefaces, footnotes, parenthesis, italics, etc.” (Delabastita, 1993:38). This is, therefore, the supplementary procedure that Cope and Mzolo use in translating this term. These two procedures are the best combination to ensure that the target reader gets a complete sense of what the term means in the source text.

#### 4.2.2.10 *Abathakathi*

[ST: Kuyoba umuzi wantoni lona ozongenwa izitha, **abathakathi**, nobuphofu ngokuba usuyinhlananhlaka.' Kusho umuntu omdala. (p. 66)]

[TT: What sort of a household will it be, this one which is about to be invaded by enemies and **criminals** and poverty because it is now in disorder? So said the old man. (p. 67)]

[BT: What sort of a household will it be, this one which is about to be invaded by enemies and **wizards/witches** and poverty because it is now in disorder? So said the old man.]

In the excerpt above, Cope and Mzolo make reference to ‘**criminals**’. Mthembu, however, makes use of ‘**abathakathi**’ in the ST. In essence, the term *abathakathi* refers to wizards or witches, which are individuals practicing witchcraft. When translating this term as criminals, it appears that the translators were concerned with giving an equivalent with which the English readership is familiar. Although witchcraft exists in the English culture, it is not as popular as it is in the Zulu culture. The translators might have rendered this term as ‘criminals’ due to the fact that it is crime that is most popular in the English world, compared to witchcraft in the Zulu world. Criminals in the English world can be equated to wizards/witches in the Zulu world, since these are individuals who commit evil and illegal practices in both cultures. It therefore transpires that the procedure that was employed in translating this term is “translation by cultural substitution”. This procedure is always the best when comprehensibility of the target text is paramount.

Now that the strategy and procedures that Cope and Mzolo employ in translating cultural artefacts/terms have been determined, it is worthwhile to investigate the strategy and procedures that they employ in translating cultural practices.

### 4.2.3 Cultural practices

*UMamazane* also contains an enormous number of cultural practices that are unique to Zulu culture. Translating a text rich in cultural practices is bound to pose difficulty to the translator, as cultural practices are not usually shared but are often unique to a specific culture. The following is the analysis of cultural practices that appear in *UMamazane*. The aim of the analysis is to determine the translation strategy and procedures that were used by the translators of the novel in order to overcome the challenge of translating terms denoting cultural practices.

#### 4.2.3.1 *Nxashane kugayiwe*

[**ST**: Wayelikhulu inono, emnene, engenanza namuntu umntakaMkhono. **Nxashane kugayiwe** kwakhe abantu babegwala ngezinkani, bedonswa umoya omnandi wenkosikazi yomuzi. (p. 2)]

[**TT**: She was a very tidy person, kind-hearted and without ill-feeling towards anyone, the daughter of Mkhono. **When beer had been brewed** at her home, people used to attend in full force, being drawn by the pleasant spirit of the lady of the household. (p. 3)]

[**BT**: She was a very tidy person, kind-hearted and without ill-feeling towards anyone, the child of Mkhono. **When traditional beer had been brewed** at her home, people used to attend in full force, being drawn by the pleasant spirit of the lady of the household.]

In the above extract the term ‘**ukugaya**’ is used, which generally means ‘grinding’. However, in this context it refers to the brewing of traditional beer. The term has no equivalence in English, as the brewing of traditional beer is a practice characteristic of Zulu culture. Cope and Mzolo translate this term as ‘**brewing of beer**’, which then makes the ST easily accessible to the target reader, as any English-speaking individual has an idea of what the brewing of beer means or entails. The translators, therefore, employ the domestication strategy in translating this culture-specific practice.

#### 4.2.3.2 *Ukusina*

[**ST**: UMamazane wayenamandla, eligungqele lentokazi yakwaNgcobo. Kwakuye kuthi uma kukhona umsinjwana ongekude kakhulu nakwaSitho, ahambe kanye noNozigawu ukuyobuka. Kwakuyilapho wayefunda **ukusina**, namagama amaningi ayewahaya lapho esefike ekhaya. (p. 2)]

[**TT**: Mamazane was strong and sturdy, being a well-built girl of the Ngcobo clan. Whenever there was a small celebration not too far from Sitho’s place, she would go along with Nozigawu to watch. It was there that she learned **to dance** as well as to sing the many songs which she sang when she arrived home. (p. 3)]

[BT: Mamazane was strong and sturdy, being a well-built girl of the Ngcobo clan. Whenever there was a small traditional celebration not too far from Sitho's place, she would go along with Nozigcawu to watch. It was there that she learned to **perform the traditional dance** as well as to sing the many traditional songs which she sang when she arrived home.]

In the above example Cope and Mzolo make reference to 'dance', whereas in the ST Mthembu uses 'ukusina'. The term *ukusina* refers to a specific traditional dance performed by the Zulu people (and other South African indigenous people). Since this dance is foreign to the English culture, the translators opt for the use of the term 'dance', which is a term with which the English readership is familiar. Therefore, they use domestication in translating the cultural practice of *ukusina*. Domestication is the most efficient strategy in the translation of this practice, as the term 'dance' is related to the source text term.

#### 4.2.3.3 *Zivunule ziconsa*

[ST: Zazinhle izinsizwa nezintombi kulowo msindo **zivunule ziconsa**. Izinsizwa zaziphethe imibhumbuluzo yazo yekhethelo, zibhince amankonyane azo okusho. (p. 4)]

[TT: The young men and girls at that wedding were beautiful and **gorgeously dressed**. The young men were carrying their finest war shields and wearing their most impressive skins and tails. (p. 5)]

[BT: The young men and girls at that wedding were beautiful and **gorgeously dressed in traditional attire**. The young men were carrying their finest shields and wearing their most impressive buttock-covering made from calf skin.]

In the above excerpt the practice of 'ukuvunula' appears. The term *ukuvunula* refers to the practice of wearing traditional attire. Zulu people have traditional attire which is made from the skins of a variety of animals, including cows, goats, leopards and the like. When someone is dressed in traditional attire it is called *uvunule* in isiZulu. By translating the expression 'zivunule ziconsa' as 'gorgeously dressed', it is clear that the translators have the intention of bringing the ST closer to the target reader, since the English readership is familiar with the expression of 'being gorgeously dressed'. It therefore transpires that Cope and Mzolo employ the domestication strategy in dealing with this cultural practice.

#### 4.2.3.4 *Bayangcweka*

[ST: Kwathi lapho ngiphumela ezibukweni lakwaSitho, nampaya abafana belusile ngaphesheya, **bayangcweka**'. (p. 10)]

[TT: When I came out at the ford of Sitho's place, there were the boys herding over there on the other side, **they were fencing with sticks**'. (p. 11)]

[BT: When I came out at the ford of Sitho's place, there were the boys herding over there on the other side, **they are playing the traditional stick fighting**'.]

Cope and Mzolo once again employ domestication in translating the practice of '**ukungweka**', which appears in the above extract. *Ukungweka* is a game played by Zulu people (and others such as the Xhosa and the Swati people) which involves stick fighting. This is clearly a practice that is foreign to the English culture. The translators have had to paraphrase the practice '**bayangweka**' as '**they were fencing with sticks**', in order for it to be accessible to the English readership. The translators, therefore, succeed in rendering a comprehensible translation in the translation of this practice.

#### 4.2.3.5 *Ibandla likhuleka*

[ST: Kwaduma izulu lapho inkosi iyohlala phansi, **ibandla likhuleka**. (p. 18). **Akhuleka amadoda** kwahlakazekwa. (p. 86)]

[TT: The sky resounded as the king was about to sit down, **as the assembly saluted in homage**. (p. 19). **The men saluted** and dispersed. (p. 87)]

[BT: There was huge noise when the king was about to sit down, **as the assembly did the customary salutation (to the king)**. **The men did the customary salutation** and dispersed.]

The practice of '**ukukhuleka**' appears on page 18 and again on page 86 in the ST. It refers to a customary salutation done by ordinary people to the chief or king as a sign of respect. They normally do it to greet the chief or king, when he is leaving, or when he utters something that interests them. In the TT, '**ukukhuleka**' is translated as '**salute/to salute**' (as can be seen in the above extract). 'Salute/to salute' is a term to which the English readership can relate, and the translators, therefore, make use of domestication once again in translating the practice of *ukukhuleka*. The domestication approach has been very effective in the translation of this practice, as it facilitates comprehensibility of the target text.

Now that it has been established which translation strategies have been used by Cope and Mzolo in translating cultural practices, it is worthwhile to discuss the investigation of actual translation procedures that they have employed.

#### 4.2.3.6 *Ilode iloba phansi ngozwani*

[ST: Lapho befika kuye waphawula ukuthi intombi kayithandi ukuba imbheke, iyakhophoza, **ilode iloba phansi ngozwani** emva kukadadewabo uNozigcawu. (p. 30)]

[TT: When they arrived where he was, he noticed that the girl did not want to look at him; she was bashful, **continually drawing on the ground with her big toe** behind her sister Nozigcawu. (p. 31)]

[BT: When they arrived where he was, he noticed that the girl did not want to look at him; she was bashful, **trying to give him signs that she has fallen in love with him** behind her sister Nozigcawu.]

The above extract contains the cultural practice ‘**ilode iloba phansi ngozwani**’. In the TT, this practice has been rendered as ‘**continually drawing on the ground with her big toe**’. This is the practice that was done by girls in the past to give their suitors a signal that they have in fact fallen in love with them and they do accept their love proposal. For girls, it was easier to concede this way that they are finally giving in to the proposal, than to do so verbally. It can be argued, therefore, that the procedure applied by Cope and Mzolo to this practice is “translation by paraphrase using unrelated words”. They translate it using the literal meaning conveyed by the practice. This procedure has not been very effective in the translation of this practice, as the translation does not make the significance of the practice explicit.

#### 4.2.3.7 *Ulicela nini uNgqeshe ijongosi likaSitho*

[ST: Kwasho wonke umuntu ukuthi uthole umfazi uNgqeshe, bonke abantu babeka indlebe ukuzwa ukuthi **ulicela nini uNgqeshe ijongosi likaSitho**. (p. 36)]

[TT: Everyone said that Ngqeshe had got a good woman, and everybody set their ears to here **when Ngqeshe would ask the young daughter of Sitho [in marriage]**. (p. 37)]

[BT: Everyone said that Ngqeshe had got a good woman, and everybody set their ears to hear **when Ngqeshe would send marriage negotiators to Mamazane’s home**.]

In the above excerpt, the phrase written in bold letters contains the practice known as ‘**ukucela**’. The term *ukucela* generally means ‘to request’, but in this context it refers to the practice of sending marriage negotiators to the family of the girl a man seeks to marry. The marriage negotiators serve as mediators between the man and the family of the girl he intends to marry throughout the entire process of paying the bride price. The phrase containing this practice, ‘**ulicela nini uNgqeshe ijongosi likaSitho**’ in the excerpt above, has been translated as ‘**when Ngqeshe would ask the young daughter of Sitho [in marriage]**’ in the TT. Deducing from the translation given, it can be surmised that the translators render the practice of ‘**ukucela**’ as ‘**to ask to marry**’. It is therefore

clear that Cope and Mzolo make use of the procedure of “translation by paraphrase using unrelated words” in their translation of this practice. They also include additional information in parenthesis to make up for meaning that might potentially be lost. They, therefore, also use “compensation” as an additional translation procedure. The use of the combination of these two procedures here is very effective. The addition of compensation ensures that no meaning is lost in the target text.

#### 4.2.3.8 *Ezocimela*

[ST: Kwagqigqizela wonke umuntu ekhaya kufike umntanentombazane **ezocimela**. (p. 42)]

[TT: Everyone bustled about at home when the child of the daughter of the family arrived **to receive wedding gifts**. (p. 43)]

[BT: Everyone bustled about at home when Mamazane had arrived for the custom of **ukucimela** (= giving of gifts by relatives to the girl who is about to get married.)]

The above example contains the practice of ‘**ukucimela**’. This is the practice in Zulu culture whereby the girl who is about to get married asks for wedding gifts from her relatives when her wedding is imminent. Cope and Mzolo render this practice as ‘**to receive wedding gifts**’ in the TT. Given the above definition, it becomes clear that they employ “translation by paraphrase using a related word” as a translation procedure to translate this practice. The words they use in their translation are related to the practice. The procedure they employ, therefore, has been highly effective.

#### 4.2.3.9 *Uyalotsholwa*

[ST: Imicabango kaMamazane yahamba ngamandla kakhulu wakhumbula ukuthi konke akwenzile ubecindezelwe udadewabo uNozigcawu kanye nabanye. Wakhumbula futhi ukuthi useyingoduso **uyalotsholwa**. (p. 44)]

[TT: The thoughts of Mamazane raced rapidly, and she remembered that in everything she had done she had been forced by her sister Nozigcawu together with the others. She remembered also that she was now an engaged girl and that **she was being lobola'd**. (p. 45)]

[BT: The thoughts of Mamazane raced rapidly, and she remembered that in everything she had done she had been forced by her sister Nozigcawu together with the others. She remembered also that she was now an engaged girl and that **lobola (bride price) was being paid for her**.]

The practice of ‘**ukulobola**’ appears in the above extract. It refers to the paying of a bride price by the man who seeks to marry a girl. In the past, the pride price consisted of cows only. However, in

contemporary times, money is also accepted. The term ‘**uyalotsholwa**’ in the ST in the above excerpt has been translated as ‘**she was being ‘lobola’d**’ in the TT. Therefore, it is clear that the term *lobola* has been retained in the TT. This is possibly due to the fact that it has made its way into the English vocabulary. This term has been borrowed from isiZulu into English, and most English speakers (especially South African English speakers) are familiar with it. However, the fact that it has been used in the past tense in the ST gives the translators great difficulty, since the rules for deriving past tense from future tense verbs are different between isiZulu and English. Since adding the past tense suffix ‘-ed’ would result in two vowels following each other, which is not permitted in the isiZulu language, the translators decided to attach ‘d’ only, and put an inverted comma in place of the vowel ‘e’. Although the term ‘lobola’ is lexicalised in English, its passive form is not. This is precisely what is giving the translators challenge. Therefore, the procedure that Cope and Mzolo employ in translating this cultural practice is “translation using a loan word”. Since *lobola* is a term that is popular even among English speakers in South Africa, keeping it in the target text is a very wise idea.

#### 4.2.3.10 *Ukwemula*

[ST: Kwakuyaluzwa ekhaya kulungiselwa **ukwemula** kukaMamazane, noSitho esephekuza nje elungisela umntanakhe, abantu bakwaButhelezi bengamnike thuba, befuna umfazi wabo. (p. 52).

[TT: There was bustling about at home in preparation for **the ceremony of the attainment of marriageability** of Mamazane, and even Sitho was very busy preparing for his child, as the Buthelezi people gave him no respite, wanting their wife. (p. 53).

[BT: There was bustling about at home in preparation for the ceremony of **ukwemula** (= the custom of acknowledging good behaviour of a girl if she reaches 21 years of age still a virgin and giving her permission to take her own decisions independently of her parents, especially regarding love relationships) of Mamazane, and even Sitho was very busy preparing for his child, as the Buthelezi people gave him no respite, wanting their wife. (p. 53).

The practice of ‘**ukwemula**’ appears in the above extract. It refers to the custom of acknowledging the good behaviour of a girl if she reaches 21 years of age and is still a virgin, and giving her permission to make her own decisions independently of her parents. The permission given to her has more to do with love relationships, and it involves the right to indulge in love relationships. Cope and Mzolo render this practice as ‘**attainment of marriageability**’ in the TT. Considering the definition of this practice, it stands to reason why they translated it in this manner in the TT.

Engaging in a love relationship eventually leads to getting married, and giving the girl permission to engage in love relationships technically entails giving her permission to get married. The procedure the translators use to translate this practice is, therefore, “translation by paraphrase using a related word”. The procedure employed in the translation of this practice is very effective, as it ensures that the meaning embedded in the practice is accurately captured in the translation.

The following is an investigation of the translation strategies and procedures utilised by Cope and Mzolo to translate ideophones.

#### 4.2.4 Ideophones

Ideophones are one of the parts of speech that is mostly found in the African languages. This, however, does not mean that ideophones are a part of speech that is unique to African languages. It also occurs throughout the Niger-Congo family and in the English-based pidgins of West Africa (Fivaz, 1963). The ideophone has been called by a variety of names in the past. The term ‘ideophone’ itself was only introduced by Doke in 1935 in his work titled *Bantu Linguistic Terminology* (Fivaz, 1963). Doke defines an ideophone as “[a] word, often onomatopoeic, which describes a predicate, qualificative, or adverb in respect to manner, colour, sound, action, state, or intensity” (quoted in Fivaz, 1963:2). Ideophones are language-specific and they always pose a challenge when they have to be translated into another language. Below is an investigation of the way in which ideophones that appear in *UMamazane* have been translated into English.

##### 4.2.4.1 *Zithi faca*

[ST: Lapho emamatheka umbona ngezihlathi **zithi faca**. (p. 4)]

[TT: When she smiled **you saw her cheeks dimpling**. (p. 5)]

[BT: When she smiled **you saw dimples in her cheeks**.]

In the above excerpt, the ideophonic phrase ‘**zithi faca**’ appears, and it is used to accentuate the action being done by the cheeks when a person who has dimples smiles or laughs. Since ideophones are a feature characteristic of African languages only, Cope and Mzolo opted for the use of the verb ‘**dimpling**’, which is a term that exists in English and which also describes the same action being emphasised by the ideophonic phrase *zithi faca*. The translators, therefore, domesticate this ideophone, since they make use of a term which exists in the English language. The use of domestication here, therefore, ensures that the target reader is brought home.

#### 4.2.4.2 *Ngamhlophe qhwa amazinyo*

[ST: Ihleka **ngamhlophe qhwa amazinyo** intokazi kaNgcobo kaFuze. (p. 4)]

[TT: She laughed **with snow-white teeth**, the girl of the Ngcobo clan of Fuze. (p. 5)]

[BT: When she laughed you saw **very white teeth**, the daughter of Ngcobo of Fuze.]

In the above excerpt Cope and Mzolo translate the ideophonic phrase ‘**ngamhlophe qhwa amazinyo**’ as ‘**with snow-white teeth**’ in the TT. They use the phrase ‘snow-white’ in order to compensate for the meaning of ‘very white’, which is conveyed by this particular ideophone. The phrase ‘snow-white’ is a known phrase in the English culture, and by using it in the TT the translators bring the ST closer to the target reader. They, therefore, once again use domestication in translating this ideophone.

#### 4.2.4.3 *Wathi nyelele*

[ST: Waphenduka masinyane uMamazane kwaMbambo ephethe ihluzo abelithunywe unina, wadlula nalo kuNgqeshe waze wayolibeka ekhaya. Katshenanga muntu ukuthi uyangaphi, wasimeze **wathi nyelele** waqonda emfuleni kuNgqeshe. (p. 24)]

[TT: Mamazane returned quickly from Mbambo’s homestead carrying the beer strainer for which she had been sent by her mother, and she went past Ngqeshe with it until she delivered it at home. She did not tell anyone where she was going, **she simply slipped away** and went straight to the river to Ngqeshe. (p. 25)]

[BT: Mamazane returned quickly from Mbambo’s homestead carrying the beer strainer for which she had been sent by her mother. She went past Ngqeshe with it until she delivered it at home. She did not tell anyone where she was going, **she left quietly** and went straight to the river to see Ngqeshe.]

The above extract contains the ideophonic expression ‘**wathi nyelele**’, which is used to describe the action of leaving without anyone noticing that one has left. Cope and Mzolo make use of the known English phrase ‘**slip away**’ in order to precisely capture the meaning encapsulated in this ideophonic expression. Therefore, they also employ the domestication approach in dealing with this ideophone, as ‘slip away’ is a phrase with which English speakers are familiar.

#### 4.2.4.4 *Esemhlophe wu*

[ST: Zamngunga njalo izintombi uNgqeshe zamlungisa, wasukuma **esemhlophe wu**. (p. 32)]

[TT: The girls then surrounded Ngqeshe and decorated him, and he stood up **a fine sight in white beadwork**. (p. 33)]

[BT: The girls then surrounded Ngqeshe and prepared him, and he stood up **very white**.]

The above excerpt is an example of the ideophone ‘-**mhlophe wu**’ which appears in the ST. This ideophone is used to express the meaning of ‘very white’, similar to the above ideophone ‘-*mhlophe qhwa*’ in the first excerpt. This particular ideophone, however, expresses a sense of whiteness that is not natural, but that is imbued on something not naturally white. If, for instance, someone is smeared with white powder or paint on the face, then the ideophone ‘-*mhlophe wu*’ can be used to put emphasis on the degree of whiteness of that person’s face after being smeared. Some speakers use the form ‘-*mhlophe qwa*’. The distinction between these two forms is that in the first former the ideophonic part ‘*qhwa*’ contains the sound /h/, whereas in the later one the ideophonic part ‘*qwa*’ is without the /h/. In other words, the former form is aspirated whereas the later one is un-aspirated. All speech sounds in isiZulu, and in most if not all South African languages as well, with an /h/ are said to be aspirated. Cope and Mzolo once again domesticate this ideophone by using the phrase ‘**a fine sight in white**’, a phrase which is more familiar to English speakers.

#### 4.2.4.5 *Kwathula kwathi cwaka*

[ST: **Kwathula kwathi cwaka** lapho uSitho ekhuluma nendodakazi yakhe, amaNgcobo onke ayephelele emzini. (p. 58)]

[TT: **There was dead silence** when Sitho spoke to his daughter, and all the Ngcobos were present in the family home. (p. 59)]

[BT: **It was very quiet** when Sitho spoke to his daughter, and all the Ngcobo members were present in the family home.]

In the extract above, Cope and Mzolo translate the ideophonic phrase ‘**kwathula kwathi cwaka**’ as ‘**there was dead silence**’. This, again, is an example of domestication, since the translators make use of the English phrase ‘dead silence’, which is a phrase with which English readers are acquainted. The ideophone in the phrase, ‘**kwathula kwathi cwaka**’ is used to accentuate situations or states in which it is very quiet or in which there is great silence. The English readership was once again brought home in the translation of this ideophone.

The following analysis seeks to determine the translation procedures that Cope and Mzolo employ in their translation of ideophones.

#### 4.2.4.6 *Lathula ikhehla lathi nya*

[ST: Abonga amadoda ebongela ikhehla nabakwaNtuli. **Lathula ikhehla lathi nya**, lithuli nje kanti lithintekile amazwi omfana. (p. 68)]

[TT: The men expressed thanks, giving thanks on behalf of the old man and the Ntuli people. **The old man was absolutely silent**, but in fact he was silent because he was touched by the boy's words. (p. 69)]

[BT: The men expressed thanks, giving thanks on behalf of the old man of the Ntuli family. **The old man was very quiet** at that time, but in fact he was quiet because he was touched by the boy's words.]

The above excerpt contains the isiZulu ideophone ‘**nya**’. This ideophone expresses a state in which someone is very quiet. The ideophonic expression ‘**Lathula ikhehla lathi nya**’ in which the ideophone is encapsulated has been rendered as ‘**The old man was absolutely silent**’ in the TT. It therefore appears that the ideophone ‘**nya**’ has been translated as ‘**absolutely silent**’. The procedure that Cope and Mzolo use in translating this particular ideophone is therefore “translation by paraphrase using a related word”, as ‘**absolutely silent**’ is related to the state that is being emphasised by the ideophone. This procedure has, therefore, been very effective.

#### 4.2.4.7 *Useze wajuluka wamanzi teke*

[ST: Ukwenza konke lokhu nje ukhuluma yedwa uthi, 'Yivume Mkhishwa, wadela', **useze wajuluka wamanzi teke**. (p. 74)]

[TT: As he does all this he talks to himself and says, 'Accept defeat, Mkhishwa, you have had enough', until **he was pouring with perspiration**. (p. 75)]

[BT: As he does all this he talks to himself and says, 'Accept defeat, Mkhishwa, you have had enough'. **He is now even very wet with sweat**.]

In the extract above, Cope and Mzolo render the isiZulu ideophonic phrase ‘**useze wajuluka wamanzi teke**’ as ‘**he was pouring with perspiration**’. Some isiZulu speakers use the form of the ideophone, ‘*-manzi te*’. In the first form the ideophonic part is written as ‘*teke*’, whereas in the second one it is written as simply ‘*te*’. However, these two forms have no distinction in meaning. They are merely different variants of the same ideophone. They once again use “translation by paraphrase using a related word”. The ideophone accentuates the state of being very wet with sweat. By using the English expression ‘**pouring with perspiration**’, the translators manage to precisely capture the meaning conveyed by the ideophone. The words contained in this particular English expression are related to the state of being very wet with sweat, which is the state that is being foregrounded by the ideophone.

#### 4.2.4.8 *Kwathi zwi*

[**ST**: **Kwathi zwi** umsindo abafana bembiza uSigameko, abanye bembonga bethi, 'Woza Sigameko mfokaSikhwili somsimbithi.' (p. 76)]

[**TT**: **The noise was overpowering** as the boys called Sigameko, and some praised him saying, 'Come, Sigameko, son of Sikhwili of the iron-wood tree.' (p. 77)]

[**BT**: **It was very noisy** as the boys called Sigameko, and some praised him saying, 'Come, Sigameko, son of Sikhwili (knobkerrie) of the iron-wood tree.']

In the example above, the ideophonic phrase '**Kwathi zwi**' appears. It is used to foreground a state in which there is overwhelming noise. In the TT, it has been rendered as '**The noise was overpowering**'. It is, therefore, apparent that Cope and Mzolo again use the procedure of "translation by paraphrase using a related word" in their translation of this ideophone. 'Overpowering' also emphasises this state of being extremely noisy. By using it in their translation, the translators, therefore, have paraphrased using a related word. This procedure has also been very effective in the translation of this ideophone.

#### 4.2.4.9 *Wathi qubavu phansi*

[**ST**: Kwathi lapho behlangana futhi lakhala ikhanda kuMkhishwa, **wathi qubavu phansi**, wavuka lapho wathathela ngelikhulu ijubane. (p. 78)]

[**TT**: When they met again, Mkhishwa's head resounded [with a blow] and **he fell down briefly**, and got up from there and ran off with great speed. (p. 79)]

[**BT**: When they met again, Sigamelo hit Mkhishwa in the head again (with a stick) and **he fell down painfully**, and got up from there and ran off with great speed.]

The above extract contains the isiZulu ideophonic expression '**wathi qubavu phansi**'. It is used to accentuate the action of falling down roughly and painfully. Cope and Mzolo render it as '**he fell down briefly**'. It appears that the translators might have misunderstood and thus mistranslated the ideophonic expression, as it has nothing to do with falling down briefly. Since this ideophone has no equivalent in English, the translators resort to using the procedure of "translation by paraphrase using unrelated words" in order to make the ideophone accessible and comprehensible to the English reader. The procedure the translators employ is effective, but their misunderstanding of the ideophone gives the target reader the wrong impression of what the ideophone means.

#### 4.2.4.10 *Wangena wathi futhalala*

[**ST**: Inkosi yavuswa nguye uSigameko. **Wangena wathi futhalala** ngasemnyango wakhuleka. (p. 116)]

[TT: The chief was woken up by Sigameko himself. **He entered and sat down lightly** by the doorway and saluted. (p. 117)]

[BT: The chief was woken up by Sigameko himself. **He entered and sat down on the floor** by the doorway and saluted.]

The isiZulu ideophonic phrase ‘**Wangena wathi futhatha**’ appears in the above excerpt. It carries a meaning similar to that of the ideophone in the preceding extract. The only distinction between the two is that this particular ideophone has to do with sitting down, whereas the former conveys the meaning of falling down. The latter, therefore, refers to the action of sitting down roughly and painfully. Cope and Mzolo also mistranslate this ideophonic phrase as ‘**he entered and sat down lightly**’, similar to the preceding extract. Its meaning has nothing to do with sitting down lightly. In translating this ideophonic phrase, they once again employ “translation by paraphrase using unrelated words” as a translation procedure. This procedure is, once again, effective in the translation of this ideophone, and it is let down by the misunderstanding of the ideophone by the translators.

The following sub-section is dedicated to the analysis of translation strategies and procedures used by Cope and Mzolo to deal with the hurdle of translating idioms.

#### 4.2.5 Idioms

According to Canonici, the term idiom:

Refers specifically to a phrase or grammatical construction that cannot be literally translated into another language (= it is language specific) because its meaning is not equivalent to that of its component words. An idiomatic expression is therefore an expression peculiar to a particular language, or to a group of people (idiolect), characterized by unusual syntactic constructions that bring together words in an uncommon way, whereby the sum-total of the meanings of each component word does not convey the general meaning represented by their use together as a conjoint unit.

(Canonici, 1996:261)

Canonici mentions in his definition that an idiom cannot be translated literally from one language into another, since it is language-specific and its meaning is not explicit. It is hardly the case that an idiom in one language has a corresponding idiom in another language that is similar in both meaning and form, especially if the languages in question are completely different languages. It is, therefore, always a hurdle when an idiom has to be translated from one language into another.

In isiZulu, idioms are termed ‘izisho’, and Canonici (1996) argues that the term ‘izisho’ literally means ‘sayings’.

Below is an analysis of how the translators of *UMamazane* have dealt with the problem of translating idioms in their translation of the novel into English, especially given the fact that isiZulu and English are completely different languages.

#### 4.2.5.1 *Kugcwale amanzi esiswini*

[ST: Yaba yinhle intombi kaSitho. Isho ngamehlo abanzi, ithi uma ikubheka **kugcwale amanzi esiswini**. (p. 4)]

[TT: She grew to be beautiful, the daughter of Siphoh. She expressed herself with wide eyes, and when she looked at you, **[you felt] your stomach turn over (fill with water)**. (p. 5)]

[BT: She grew to be beautiful, the daughter of Siphoh. She had bold eyes, and when she looked at you, **fear struck you**.]

In the above extract the isiZulu idiom ‘**ukugcwala amanzi esiswini**’ is used. Literally, it means the filling up of water in the stomach, whereas figuratively, it means being struck by fear. Mthembu uses this idiom in order to foreground the amount of fear one suffers when looking at the beauty of Mamazane. Cope and Mzolo give two translations to the expression ‘**kugcwale amanzi esiswini**’, in which the idiom is contained. The first translation is ‘**[you felt] your stomach turn over**’, and the second is ‘**[you felt] your stomach fill with water**’. The former is a figurative translation, whereas the latter is literal. One can, therefore, surmise that the translators use both domestication and foreignisation in translating this particular idiom. The former translation represents domestication, because even though it does not capture the intended meaning of the idiom, it is an expression that is not foreign to English readers. The latter translation represents foreignisation, as it is a transfer of the idiom to the TT without any alterations. The idiom has no equivalent in English and transferring it as it is to the TT results in a stilted form, which often makes no sense to the target readership. The reason for employing both strategies could be that the translators wanted to give English readers a glimpse of the wisdom imbedded in isiZulu idioms, while at the same time ensuring comprehension of the TT on the part of the target readership.

#### 4.2.5.2 *Usejyelwe icebo*

[ST: Kanti uthule nje uNgqeshe usehlulekile ijongosi likaSitho **usejyelwe icebo** ukuthi enzenjani. (p. 6)]

[TT: But in fact Ngqeshe was quiet because he had already been overcome by the young daughter of Sitho and **he was now in a quandary** as to what to do (**stuck for a plan** as to how to act). (p. 7)]

[BT: But in fact Ngqeshe was quiet because he had already been overcome by the young daughter of Sitho and **he had no idea whatsoever** as to what to do.]

The example above contains the isiZulu idiom ‘**usejyelwe icebo**’, which figuratively means he had no idea what to do, and literally means his plan or strategy had gotten stiffer. This idiom is normally used in situations where someone encounters a hurdle to which he/she has no solution. Although Cope and Mzolo again offer two translations (‘**he was in a quandary**’ and ‘**he was stuck for a plan**’) to this idiom, the strategy they use is domestication only. Both translations are an example of domestication, since they are both expressions that are known to English readers. The expression ‘he was in a quandary’ is vital in that it retains the artistic nature of the novel in the TT, as it is also a figurative expression. The expression ‘he was stuck for a plan’ also plays the pivotal role of ensuring that the TT does not depart too far from the ST, though it is not a literal translation.

#### 4.2.5.3 *Selibantu bahle*

[ST: Wahamba kahle kakhulu uMamazane wafika **selibantu bahle**. (p. 14)]

[TT: Mamazane travelled very well and arrived [**in the late afternoon**] when [**the setting sun makes**] **people look beautiful**. (p. 15)]

[BT: Mamazane travelled very well and arrived **in the late afternoon, when the sun was about to set**.]

Above is an excerpt containing the isiZulu idiom ‘**selibantu bahle**’. It means in the late afternoon when the sun is about to set in the figurative sense, and in the literal sense it can be translated loosely as when the sun makes people look beautiful. Zulu people were very observant of the fact that when the sun is about to set, its yellowish, orangish colour reflects on people and it makes them look sparkingly beautiful. They, therefore, coined this idiom out of this ingenious observation. Cope and Mzolo use a combination of domestication and foreignisation in translating this idiom. Domestication is exemplified by the translation ‘[**in the late afternoon**]’, as it is, in essence, the intended meaning of the idiom. The translation ‘**when [the setting sun makes] people look beautiful**’ is an example of foreignisation, as it is clear that it is a direct transfer of the idiom from the ST to the TT. It is extremely foreign to the English readers and it makes very little sense,

if it makes sense to them at all. Therefore, the use of both strategies in the translation of this idiom has been very effective.

#### 4.2.5.4 *UMamazane walala sibomvu*

[ST: **UMamazane walala sibomvu**, kwabonakala ukuthi kufike umntanentombazane. (p. 16)]

[TT: **Mamazane went to sleep with her hunger satisfied**, and it was clear that the child of the daughter [of the family] had arrived. (p. 17)]

[BT: **Mamazane slept with her stomach full**, and it was clear that the child of the daughter [of the family] had arrived.]

In the above extract, the idiomatic expression ‘**UMamazane walala sibomvu**’ appears. Its literal meaning is Mamazane slept with her stomach red, and its figurative meaning is ‘**Mamazane slept with her stomach full or her hunger satisfied**’. In translating this idiom, Cope and Mzolo use the figurative or intended meaning, and they therefore employ the domestication approach to translation. By using the intended meaning, they bring the ST closer to the target readers (English speakers), as the idiom is translated in words with which they are familiar.

#### 4.2.5.5 *Amadoda selode efakana imilomo*

[ST: Lapho eseqibele uzulu komkhulu, **amadoda selode efakana imilomo**, kungaqondakali inkosi ezakukukhuluma, yaqhamuka inkosi ihamba nezinduna. (p. 18)]

[TT: When the Zulu people had filled to capacity the capital, **and the men were continually talking privately to one another**, not knowing what the king was going to talk about, the king appeared walking with the headmen. (p. 19)]

[BT: When the Zulu people were packed at the chief’s place, **and the men were continually talking privately to one another**, not knowing what the king was going to talk about, the king appeared walking with the headmen.]

Cope and Mzolo translate the idiom contained in the above excerpt in the same manner they translate the one in the previous excerpt. They domesticate it by making use of its intended meaning. The idiom contained in the above extract is ‘**ukufakana imilomo**’, and literally it roughly means putting your mouth in each other’s mouths, and figuratively it means talking between or amongst yourselves. This idiom is normally used in instances where a more serious matter is discussed, and not just general talk. It would, perhaps, be more apt to translate it figuratively as ‘discussing between or amongst yourselves’. In the above excerpt, Mthembu uses the idiomatic expression **amadoda selode efakana imilomo** in order to accentuate the fact that

the men were discussing anxiously amongst themselves and speculating as to what the king/chief was going to say to them.

The following is an investigation of the actual translation procedures that were utilised in the translation of idioms in *UMamazane*.

#### 4.2.5.6 *Wayephakathi kwezimpondo zenyathi*

[ST: Impela uMamazane **wayephakathi kwezimpondo zenyathi**. (p. 20)]

[TT: Indeed Mamazane **was in a dilemma**. (p. 21)]

[BT: Indeed Mamazane was in a state of indecisiveness.]

In the above excerpt, the expression ‘**wayephakathi kwezimpondo zenyathi**’ contains an isiZulu idiom: ‘**ukuba phakathi kwezimpondo zenyathi**’. In its figurative sense, this idiom refers to the state in which someone is caught in the middle of two equal choices where a move to either choice could have bad results. In the literal sense, it means to be between the horns of a buffalo. Cope and Mzolo render this idiom as ‘**to be in a dilemma**’ in the TT. It seems that they use a shorter form of the English idiom ‘to be on the horns of a dilemma’. It would be more appropriate to use the idiom in its entirety, as it would be closer to its ST counter-part in that case. It can, therefore, be inferred that the procedure they employ is “using an idiom of similar meaning and form”, as the English idiom they uses is similar to the isiZulu idiom in both meaning and form. This is the best procedure to use when comprehensibility of the target text is paramount, as it facilitates accessibility of the source text to the target reader.

#### 4.2.5.7 *Abike ibuzi abike imbiba*

[ST: Lapho bembuza ukuthi yini abukeke kusengathi kaphilile, angabatsheni iqiniso, abike inyongo, **abike ibuzi abike imbiba**. (p. 46)]

[TT: When they asked her why she looked as if she were not well, she would not tell them the truth; she would report biliousness, and **then a rat and then a mouse, [anything but the truth]**. (p. 47)]

[BT: When they asked her why she looked as if she were not well, she would not tell them the truth; she would report biliousness, and **this and that**.]

The isiZulu idiom ‘**ukubika imbiba ubike ibuzi**’ appears in the above extract. However, in the excerpt it is written as ‘**ukubika ibuzi ubike imbiba**’, which is not the correct order of words in which the idiom is normally written. The word *imbiba* usually comes first while *ibuzi* comes last in the idiom. It literally means to report a mouse and then a rat. It is used when someone is avoiding

the truth by giving various deceptive reasons for their actions. In the TT, it is translated literally as **‘to report a rat and then a mouse’**. However, the additional translation **‘anything but the truth’** is also given in parenthesis, which is a paraphrase of the intended meaning of the idiom. Therefore, it becomes clear that Cope and Mzolo employ the procedure of “borrowing the source language idiom” in translating this isiZulu idiom. However, they supplement it with Delabastita’s (1993) “compensation” procedure in order to make up for the meaning lost as a result of translating the idiom literally. Contrarily, one may argue that the additional translation given in parenthesis is in fact an example of the use of the procedure of “translation by paraphrase”, as it is the paraphrase of the intended meaning of the idiom. As a result, it is perhaps safe to surmise that the additional procedure used to translate this idiom is “compensation” or “translation by paraphrase”. These additional procedures are very effective in the translation of this idiom. However, the primary procedure used is not very effective, as it sends the target reader abroad unnecessarily.

#### ***4.2.5.8 Utshwala bungangamanzi okuphala izikhumba***

[ST: Ngakusasa umkhongi washiya omame belungisa, **utshwala bungangamanzi okuphala izikhumba** kwaButhelezi wansondo. (p. 54)]

[TT: On the following day the marriage negotiator left with the women busy with preparations and **the beer as plentiful as the water for softening skins** at the place of the wonderful Buthelezis. (p. 55)]

[BT: On the following day the marriage negotiator left with the women busy with preparations and **the beer was in abundance** at Buthelezi’s place.]

In the above extract, the isiZulu idiom **‘utshwala bungangamanzi okuphala izikhumba’** is used. Literally, it means the beer is as plentiful as the water for softening skins. In the figurative sense, it means the beer was in abundance. This idiom was coined out of the observation that the process of softening skins is labour-intensive and requires a lot of water. In the TT, it has been rendered as **‘the beer [is] as plentiful as the water for softening skins’**. It is, therefore, apparent that Cope and Mzolo use “borrowing the source language idiom” as a procedure for translating this idiom, as the idiom is merely transferred as it is to the TT. As mentioned in the above excerpt, this is not a very effective procedure to use in cases where comprehensibility of the target text is essential.

#### ***4.2.5.9 Nizobona amanyala enyoka***

[ST: Kwathi lapho bephakamiselana izinduku zasho izinsizwa zathi, 'Khangelani madoda **nizobona amanyala enyoka**, induku yomfo kaMsomi.' (p. 76)]

[TT: When they raised their sticks against each other, the young men commented and said, 'Watch, men, **you are going to see a rare wonder**, the stick-fighting prowess of the son of Msomi.' (p. 77)]

[BT: When they raised their sticks against each other, the young men commented and said, 'Watch, men, **you are going to see something unbelievable**, the stick-fighting prowess of the son of Msomi.']

The above extract contains the isiZulu idiom '**ukubona amanyala enyoka**'. In its literal sense, it means to see the faeces of a snake, and figuratively it means to see something incredible and very interesting. The wisdom of Zulu people is manifested in this idiom, as it was most probably created through the observation that the faeces of a snake are hardly, if ever, seen. Cope and Mzolo render this idiom as '**to see a rare wonder**'. This is a phrase with which the English readership is familiar, and it also carries the same meaning of seeing something unbelievable and intriguing. The only procedure befitting their translation of this idiom is "translation by paraphrase". It cannot be any of the two procedures that make use of a similar idiom in the target language, as 'to see a rare wonder' is not regarded as an idiom in English.

#### 4.2.5.10 *Liyobulala liqothe imbokodwe nesisekelo*

[ST: Mbongeni uNdlondlo nina madoda, mina bengizojuba ibutho lapha **liyobulala liqothe imbokodwe nesisekelo** imizi yenu, ngokuba le mizi yenu inembewu embi, okuthi uma iyekwa ichume ibulale izwe likababa. (p. 102)]

[TT: Express thanks to Ndlondlo, you men, for I myself was going to despatch a force here **to go and destroy and annihilate completely** your homesteads, because these homesteads of yours have bad seed which, if left, would grow and increase and destroy the land of my father. (p. 103)]

[BT: Express thanks to Ndlondlo, you men, for I myself was going to despatch a force here **to go and destroy everything** your homesteads, because these homesteads of yours have bad seed which, if left, would grow and increase and destroy the land of my father.]

The expression in bold letters in the above excerpt contains the isiZulu idiom '**ukubulala uqothe imbokodwe nesisekelo**'. This idiom means to destroy the grinding stone and its base in the literal sense, and to destroy everything in the figurative sense. The decontextualised translation that Cope and Mzolo give to this idiom is '**to destroy and annihilate completely**'. It therefore becomes clear that the procedure they employ is "translation by paraphrase". Their paraphrase is based on the figurative meaning of the idiom. The use of this procedure brings the source text closer to the target reader, and therefore it is very effective.

The following sub-section seeks to determine the translation strategies and procedures that Cope and Mzolo employ in translating proverbs.

#### 4.2.6 Proverbs

Similar to idioms, proverbs also pose a challenge when they have to be translated into a different language, as they are also language-specific. Mieder and Dundes define the proverb aptly as:

- A saying
- (a) in a more or less fixed form,
  - (b) marked by shortness, sense and salt (=wit), and
  - (c) distinguished by popular acceptance of the truth tersely expressed in it.

(Mieder and Dundes, 1981:14)

Nyembezi (1974) contends that proverbs are, in fact, ordinary statements. However, they cease to be ordinary when people begin to treat them as witty expressions stating some truth. Nevertheless, proverbs should not be confused with idioms. Although proverbs have an unchanging form, the form of idioms can be altered (they can change from past to present tense and vice versa, as well as from singular to plural form and vice versa). Furthermore, while proverbs are complete sentences and have complete meanings, idioms are usually phrases that do not have complete meanings on their own, but are usually combined with other words in order to make complete sense (Canonici, 1996). The following is an analysis of translation strategies and procedures used by the translators of *UMamazane* to translate proverbs.

##### 4.2.6.1 *Noseyishayile kakayosi, noseyosile kakayidli, noyidlayo udla icala*

[**ST**: Washo ewa kwezakhe uSikhwili ethi, '**Noseyishayile kakayosi, noseyosile kakayidli, noyidlayo udla icala.**' (p. 34)]

[**TT**: As he snatched up his sticks, Sikhwili said, '**He who has hit it has not yet roasted it, he who has roasted it has not yet eaten it, he who eats it wins the day.**' (p. 35)]

[**BT**: Skhwili said this while picking up his fighting sticks, '**He who has won her heart has not yet secured his place in her heart, he who has secured his place in her heart has not yet slept with her, and he who has already slept with her has to pay for the damage he has done (breaking her virginity and impregnating her, if she falls pregnant).**']

The above excerpt contains the isiZulu proverb '**Noseyishayile kakayosi, noseyosile kakayidli, noyidlayo udla icala**' that Mthembu makes use of in the ST. This proverb roughly means that the man who has won the girl's heart has not yet secured his place in her heart, the man who has

secured his place in the girl's heart has not yet slept with her, and the man who has already slept with the girl has to pay for the damage he has done (breaking her virginity and impregnating her, if she happens to fall pregnant). In the TT it has been rendered as '**He who has hit it has not yet roasted it, he who has roasted it has not yet eaten it, he who eats it wins the day**'. This is a mere transfer of the proverb from the ST to the TT, and it results in a stilted expression which hinders comprehension to English readers. In this sense Cope and Mzolo have been more concerned with being faithful to the author of the ST and therefore they have employed the foreignisation strategy in their translation of this proverb.

#### 4.2.6.2 *Ucu kalulingani*

[ST: Ngibe ngisacabange, **ucu kalulingani** entanyeni. (p. 50)]

[TT: No matter how much I think of it, **it is totally unsuitable**. (p. 51)]

[BT: No matter how much I think of it, **I do not have same feelings towards each of them.**]

The proverb '**ucu kalulingani**' conveys the meaning that the woman does not have same feelings for two different men who propose love to her. In essence, it means that she has more feelings towards one man and less or none towards the other. This proverb also equally applies to a man who does not have same or equal feelings for two or more different women. Other speakers of isiZulu use the form '**ucu kaluhlangani**', of the same ideophone. The term '**ucu**' refers to a gift that, in the olden days, Zulu women would give to a man as a sign of accepting his love proposal to her. This gift was normally in the form of a beaded necklace. The two terms, '**kalulingani**' and '**kaluhlangani**', which make these two forms different, both entails that the gift (beaded necklace) does not fit on the neck. The term '**kaluhlangani**', however, states explicitly that the two parts of the necklace do not meet around the neck, meaning the necklace is too short. Both these forms, however, convey the same meaning. Cope and Mzolo render this proverb as '**it is totally unsuitable**' in the TT. This proverb is uttered by Mamazane (the main character), and by it she means that she has more feelings for Skhwili than she has for Ngqeshe and to continue staying with Ngqeshe is totally unsuitable or not according to her will, as she is already married to him. She wants to divorce Ngqeshe and marry Skhwili instead, as she has more feelings for Skhwili. It then becomes clear that the translators translate this proverb based on its intended meaning. They, therefore, follow the domestication approach, as they have been more concerned with accessibility of TT to English readers.

#### 4.2.6.3 *Ilizwe libanzi*

[ST: Mina sengihlupheke kakhulu mntakaNtuli, kodwa kangithandi nempela ukuba ungene enkathazweni ngenxa yami, **ilizwe libanzi.**' (p. 50)]

[TT: As for me, I am now in a state of great distress, son of Ntuli, but I certainly do not want you to get into trouble because of me, for **the world is wide [and there are many other girls].**' (p. 51)]

[BT: As for me, I am now in a state of great distress, son of Ntuli, but I certainly do not want you to get into trouble because of me, for **there are many other girls out there'**]

In the above example, the isiZulu proverb '**ilizwe libanzi**' appears. In the literal sense, it means the world/country is wide, and in the figurative sense it means there are many other girls. This proverb was used by Sikhwili when talking to Mamazane, after he had tried everything in his power to win her heart and could not succeed. In saying this, Sikhwili means that he is finally giving up on Mamazane and is now going to search for another girl, as there are many other girls out there. In the TT, this proverb has been rendered as '**the world is wide [and there are many other girls]**'. The translation '**the world is wide**' is literal and the one inside parentheses, '**and there are many other girls**', is figurative. The one enclosed in parentheses is, in fact, a paraphrase of the intended meaning of the proverb. In this sense, the translators employ both domestication and foreignisation in translating this proverb. The translation outside parentheses is foreignisation and the one inside parentheses is domestication. The translators likely use both strategies in order to make the TT accessible to English readers (domestication) while at the same time ensuring faithfulness to the author of the ST (foreignisation).

#### 4.2.6.4 *Kayigwazwa mvusi*

[ST: **Kayigwazwa mvusi** mfana wami. (p. 60)]

[TT: **A buck is not stabbed by the rouser**, my boy. (p. 61)]

[BT: **It is not the case that the girl is finally won by the man who saw her first or who was the first one to win her heart**, my boy.]

The proverb '**kayigwazwa mvusi**' in the excerpt above has been rendered as '**a buck is not stabbed by the rouser**' by Cope and Mzolo. This is, in essence, the literal translation of the proverb, which marks Cope's and Mzolo's translation as foreign to English readers. The strategy they use is, therefore, foreignisation, as it hinders accessibility and comprehension to the target reader. The message encapsulated in the proverb is that, generally a girl is not finally won by the man who proposes love to her first, or that the girl does not usually end up with the man with

whom she was in her first love relationship. This proverb is used by Ngqeshe's grandfather, consoling him after losing Mamazane (his wife) to Skhwili (his competitor). He is, in fact, telling Ngqeshe to forget about Mamazane and instead search for another girl to marry.

#### 4.2.6.5 *Kazi iyozala nkomoni*

[ST: Wambona noMkhishwa ehlezi phansi edla imihlathi, kanti naye uMkhishwa uphethwe luzalo uthi, '**Kazi iyozala nkomoni**', ngokuba naye ubesecinga ukuthi uSigameko uzokwesaba angezi ekwaluseni. (p. 76)]

[TT: He saw Mkhishwa too, sitting on the ground chewing his cheeks [in anxiety], for Mkhishwa was also suffering from fear and thinking, '**I wonder what the outcome will be**', because he had been expecting that Sigameko would be afraid and not come to the herding. (p. 77)]

[BT: He saw Mkhishwa too, sitting on the ground and very anxious, for Mkhishwa was also suffering from fear and thinking, '**I wonder what the outcome will be**', because he had been expecting that Sigameko would be afraid and not come to the herding.]

The proverb '**kazi iyozala nkomoni**' in the above extract means '**I wonder what the outcome will be**' in the figurative sense, as the translators have exactly put it in the TT. Literally, it means I wonder what type of a cow (male or female calf) it will give birth to [?]. In translating this proverb, the translators have been more concerned with making the TT accessible and comprehensible to English readers. Their intent is to bring the ST closer to the target reader. Therefore, they opt for the domestication approach.

The following analysis is aimed at determining the translation procedures that have been employed in order to overcome the difficulty of translating proverbs.

#### 4.2.6.6 *Zala abantu ziye ebantwini*

[ST: UMamazane wenze akubone kumfanele, kwasa nje **zala abantu ziye ebantwini**. (p. 60)]

[TT: Mamazane did what she saw suited her, and it was always the case that **girls refuse some people and go to others**. (p. 61)]

[BT: Mamazane did what she thought was right for her, it has always been the case that **girls break up with some men and go to others**.]

The isiZulu proverb '**zala abantu ziye ebantwini**' is used in the above excerpt. This proverb can loosely be translated as they (girls) break up with some people and go to others, in the literal sense. Figuratively, it means girls break up with some men and start another love relationship with other

men. It is used in cases where a girl has broken up with a man and fallen in love with another man. In the TT, Cope and Mzolo render this proverb as **‘girls refuse some people and go to others’**. This is, undoubtedly, a direct transfer of the proverb from the ST to the TT. Therefore, this is a clear example of the use of Baker’s “borrowing the source language idiom” procedure of translating idioms. Cope and Mzolo translated this proverb based on its literal meaning. This is not a very effective procedure to use, as it hinders comprehensibility of the target text.

#### **4.2.6.7 Ukuwa kwendlu ukuvuka kwenye**

[**ST**: Ukuwa kwendlu ukuvuka kwenye, uMamazane uhambe nje udedele enye intombi. (p. 60)]

[**TT**: **The fall of one house is the rise of another**, and Mamazane has simply gone to make way for another girl. (p. 61)]

[**BT**: **Being rejected by one girl entails getting another one**, and Mamazane has simply gone to make way for another girl.]

The above excerpt contains the proverb **‘Ukuwa kwendlu ukuvuka kwenye’**. In its literal sense, it means **‘the fall of one house is the rise of another’**, which is exactly how Cope and Mzolo have rendered it in the TT. In the figurative sense, it means breaking up with or being divorced from someone implies getting another partner. It is used in situations where someone has broken up with another person, or has been divorced from someone and has found a new partner as a replacement. Cope and Mzolo again employ the procedure of “borrowing the source language idiom” in translating this proverb, similar to their translation of the preceding proverb. It would have been preferable if the translators had translated this proverb based on its intended meaning, as it would have made more sense to the target readership.

#### **4.2.6.8 Ukubona kanye ukubona kabili**

[**ST**: UNtombana wacelwa waphela ngelanga. AbakwaNtombela bamncenga uNgqeshe ukuba abanike ithuba lokulungisela intombi yabo. Wenqaba uNgqeshe ethi, **‘Ukubona kanye ukubona kabili.’** (p. 60)]

[**TT**: Ntombana was engaged and settled in a day. The Ntombela people pleaded with Ngqeshe to give them a chance to get things ready for their girl. Ngqeshe refused saying, **‘To see once is to see twice.’** (p. 61)]

[**BT**: Marriage negotiators were sent by Ngqeshe to the Ntombela family and they paid lobola in full in exchange for Ntombana. The Ntombela family pleaded with Ngqeshe to give them a chance to get things ready for their girl. Ngqeshe refused saying, **‘You should not allow something bad that once happened to you to happen again.’**]

The isiZulu proverb ‘**Ukubona kanye ukubona kabili**’ appears in the above extract. Its literal meaning is ‘**to see once is to see twice**’. In the TT, this proverb has also been translated based on this surface meaning, similar to the one in the foregoing excerpt. In the figurative sense, it can loosely be translated as follows: an unpleasant thing that befalls you should serve as an alert to you to avoid the same thing happening to you again in future. It is normally used by someone who foresees something unpleasant that once happened to him/her coming his/her way again and strives to avoid it. This proverb has also been translated through the use of the procedure of “borrowing the source language idiom”. This procedure, once again, has not been very effective in the translation of this proverb, as it results in a translation that is largely unintelligible.

#### ***4.2.6.9 Icala lembula ingubo lingene***

[**ST**: Ekufikeni kwabakwaNtuli ekhaya balibikela ikhehla yonke indaba, nokuthi icala selingene, bayafuneka komkhulu bephelele ngomGqibelo ekuseni umhla wecala. '**Icala lembula ingubo lingene**', sekusho uMzwempi, ikhehla lwakwaNtuli. (p. 86)]

[**TT**: On the arrival of the Ntulis at home they reported the whole matter to the old man, and that the case had now been opened and that they were wanted at the great place in full attendance on Saturday morning on the day of the case. '**The case opens the blanket and comes in**', then said Mzwempi, the patriarch of the Ntuli clan. (p. 87)]

[**BT**: On the arrival of the Ntulis at home they reported the whole matter to the old man, and that the case had now been opened and that they were wanted at the great place in full attendance on Saturday morning on the day of the case. '**Trouble comes even when least expected**', then said Mzwempi, the old man of the Ntuli family.]

The above excerpt contains the isiZulu proverb ‘**Icala lembula ingubo lingene**’. Literally, it means ‘**the case opens the blanket and comes in**’, which is exactly how Cope and Mzolo have rendered it in the TT. Figuratively, it roughly means trouble comes your way even when you least expect it. Zulu people used the term *icala* (legal case) when coining this proverb, possibly because in the past a legal case was the worst thing that could ever happen to someone. Cope and Mzolo employ “borrowing the source language idiom” once again in their translation of this proverb. They also make use of the surface/literal meaning, similar to their translation of the proverbs in the preceding excerpts. The use of this procedure in the translation of this proverb also results in a stilted and incomprehensible translation.

#### ***4.2.6.10 Isikhuni sibuya ngomkhwezeli***

[**ST**: Lagwija icala, lifuna ukudla umninilo, **isikhuni sibuya ngomkhwezeli.**' (p. 96)]

[TT: So the case takes a different turn, seeking to return to its initiator as **flaming firewood returns to the stoker**. (p. 97)]

[BT: So the case takes a different turn, seeking to return to its initiator, as **what goes around comes around**.]

The isiZulu proverb ‘**isikhuni sibuya ngomkhwezeli**’ appears in the above excerpt. Cope and Mzolo render it as ‘**flaming firewood returns to the stoker**’ in the TT, which is a direct transfer of the proverb based on its literal meaning. Figuratively, the proverb means trouble eventually comes back to the person who caused it. The equivalent proverb that the translators might have used in the TT is ‘what goes around comes around’. Though different in form, this English proverb is similar in meaning to the isiZulu proverb. The procedure that has been used in the translation of this proverb is, therefore, “borrowing the source language idiom”, as the translation is a mere paraphrase of the literal meaning of the proverb. The use of the procedure of “using an idiom of similar meaning but dissimilar form” would be much more effective in the translation of this proverb.

#### **4.2.7 Concluding comparative data analysis**

In conclusion, the foregoing analysis has revealed that Cope and Mzolo favour the domestication strategy in their translation of cultural aspects such as personal names, cultural artefacts/terms, cultural practices, ideophones, idioms, and proverbs. Although there are instances in which they employ the foreignisation approach, their translation of these cultural aspects is predominantly domestication. In the translation of personal names, they make use of foreignisation in all cases, with the exception of the translation of the personal name *uSigameko* in which case they use a combination of both domestication and foreignisation. In the case of cultural artefacts/terms, Cope and Mzolo employ domestication in all the excerpts analysed, except in the case of the cultural terms *utshwala* and *amahewu*. The term *utshwala* is domesticated first when it appears on pages 9-11 in the TT. When it appears again on page 33 together with the term *amahewu*, the two terms are foreignised. In the case of cultural practices and ideophones, all examples given in the preceding analysis are domesticated. In three out of the five extracts given above for the translation of idioms, the translators make use of domestication. In the other two extracts, they use a hybridisation of both domestication and foreignisation. The translation of proverbs has proven to be a different case altogether, as there is a balance in the use of both strategies. The translators

employ domestication in two excerpts and foreignisation in another two excerpts. In one excerpt, they use a combination of both strategies.

In the case of translation procedures, it can be surmised based on the above analysis that the translation procedures that Cope and Mzolo employ to deal with the problem of non-equivalence at word-level (i.e. in the translation of proper names, cultural artefacts/terms, cultural practices, and ideophones) are translation by a more general word, translation by cultural substitution, translation using a loan word or loan word plus explanation, translation by paraphrase using a related word, and translation by paraphrase using unrelated words. Of Baker's eight procedures for non-equivalence at word level, only five were used. However, Baker's procedures fall short in the translation of the cultural term *isijingi* and the cultural practice *ofukucela* and Delabastita's procedure of compensation had to be employed as an additional procedure. In the case of non-equivalence above word level (i.e. in the translation of idioms and proverbs), the analysis revealed that the procedures that Cope and Mzolo employ are translation using an idiom of similar meaning and form, borrowing the source language idiom, and translation by paraphrase. Of Baker's six procedures for translating idioms, only three were utilised. The procedure of compensation was again added in the translation of the idiom *ukubika imbiba ubike ibuzi* to supplement Baker's procedure of borrowing the source language idiom.

Now that analysis of data has been performed, it is worthwhile turning this discussion to the findings of the present study. It will also be necessary to conclude after the findings have been discussed in order to show whether the present study has succeeded in answering the questions it sought to answer.

# Chapter 5

## Findings and conclusion

### 5.1 Introduction

The aim of the present study has been to investigate the translation strategy as well as translation procedures that were employed by translators of the isiZulu novel *UMamazane* into English. Since it would be a practical impossibility to analyse the novel in its entirety within the scope of the present research, only the translation of cultural aspects was investigated. The cultural aspects which formed the focus of the present study were proper names, cultural artefacts/terms, cultural practices, ideophones, idioms and proverbs. This section is dedicated to the findings of this study, as well as a conclusion, limitations and potential future research.

### 5.2 Findings

#### 5.2.1 Proper names

In the case of translation strategy, the analysis in the foregoing discussion has revealed that the translators of *UMamazane* (Cope and Mzolo) make use of the foreignisation strategy to translate all proper names that appear in the novel. The only instance in which they use domestication was in the translation of the proper name **uSigameko**, in which case they foreignise the proper name while simultaneously giving the paraphrase ‘great event’ (domestication) in inverted commas. The paraphrase given in inverted commas is in fact a paraphrase of meaning of the proper name in English.

In the case of translation procedures, the analysis has revealed that the translation of proper names is based exclusively on the procedure of translation using a loan word or loan word plus explanation. All proper names are translated through the utilisation of translation using a loan word, with the exception of the proper name **uSigameko**, which is the only one translated through translation using a loan word plus an explanation.

### 5.2.2 Cultural artefacts/terms

In their translation of cultural artefacts/terms, the analysis has shown that Cope and Mzolo utilise domestication, except in their translation of the cultural terms **utshwala** and **amawehu**. The term **utshwala** has simply been translated as ‘beer’. However, in the case where it appears together with the term **amahewu**, the translators opt for the foreignisation strategy and directly transfer the two terms to the TT as **tshwala** and **mahewu**.

Furthermore, the analysis has shown that Cope and Mzolo employ the procedures translation by paraphrase using a related word, translation by cultural substitution, and translation by a more general word in their translation of cultural artefacts/terms. However, Baker’s (2012) procedures fall short in the translation of the term **isijingi**, due to the translation that was inserted in parentheses. Additional text given in parentheses is what Delabastita (1993) calls compensation. Therefore, the procedure of compensation had to be brought in to cater for this additional translation in parentheses.

### 5.2.3 Cultural practices

In translating cultural practices, the translators rely exclusively on the domestication strategy. In the case of translation procedures, the analysis has revealed that Cope and Mzolo make use of translation by paraphrase using unrelated words, translation by paraphrase using a related word, and translation using a loan word or loan word plus an explanation as translation procedures. However, in the translation of the practice **ukucela**, the translators feel that the practice is too complex to be translated through the use of only one procedure and also employ compensation as an additional procedure, in the form of parentheses.

### 5.2.4 Ideophones

In the translation of ideophones, the analysis has shown that all ideophones analysed have been rendered using the domestication approach only. In the case of translation procedures, the study has revealed that all ideophones have been rendered using only two procedures, namely translation by paraphrase using a related word and translation by paraphrase using unrelated words.

## 5.2.5 Idioms

Of the five idioms analysed for the translation strategy used, three of them had been domesticated. In the translation of the expression **kugcwale amanzi esiswini**, containing the isiZulu idiom **ukugcwala amanzi esiswini**, Cope and Mzolo employ a combination of both foreignisation and domestication. Furthermore, in the translation of the idiom **selibantu bahle**, a combination of domestication and foreignisation has also been used.

Baker (2012) devises procedures specifically for the translation of idioms, and in the present study, these procedures have been used in the analysis of proverbs as well. In translating idioms, the analysis has revealed that Cope and Mzolo employ the procedures of using an idiom of similar meaning and form, borrowing the source language idiom, as well as translation by paraphrase. Compensation has also been employed in the translation of the idiom **ukubika imbiba ubike ibuzi** to supplement the procedure of borrowing the source language idiom.

## 5.2.6 Proverbs

In the case of proverbs, the two strategies are used equally. Domestication is employed in the translation of two proverbs, and foreignisation is also used in the translation of two proverbs. In the translation of the fifth proverb, a hybrid of both strategies is employed. Moreover, the analysis has shown that the only procedure that is employed by Cope and Mzolo is the translation of proverbs is borrowing the source language idiom.

Since the above findings have been made, it is worthwhile to draw some conclusions based on them.

## 5.3 Conclusion

### 5.3.1 The translation strategy

Regarding the question of the translation strategy that was employed by the translators of *UMamazane*, it can be surmised, based on findings, that the translation is predominantly domesticated. Although there are instances in which foreignisation is employed, the translators lean more towards the domestication strategy. In some cases where foreignisation is used, it is not utilised in isolation but in combination with domestication. The utilisation of both strategies

incorporates the concept of ‘royalty’ introduced by Nord (1997) in his Skopos theory. The concept of royalty commits the translator to both the source and target culture. Therefore, the use of both strategies indicates that the translators are committed to both the source culture (foreignisation) and the target culture (domestication). Cope also states blatantly in the commentary section of the novel that his primary concern had been to ensure that the translation is as close as possible to the ST. In contrast, Mzolo’s concern had been to ensure that the translation is as accurate as possible (Mthembu 1999). However, the dominance of domestication in the translation signifies that Mzolo’s concern overpowers that of Cope. Furthermore, it entails that the norms and cultural values of the target language (English) had been given preference. In Venuti’s (1995) terms, the translators had been more concerned with bringing the author home (domestication) as opposed to sending the target reader abroad (foreignisation). In terms of the concepts of adequacy and acceptability proposed by Toury (1995), it can be argued that the translation of *UMamazane* is accurate, as the translators adhere to the norms of the target culture. However, if the translators had subjected themselves to the norms of the source culture, the resulting translation would have been said to be adequate (Toury, 1995).

Furthermore, the findings of the present study are in support of Even-Zohar’s (1990) hypothesis that “when literatures of minor languages are translated into literatures of hegemonic and influential languages they tend to adopt norms and cultural values of those hegemonic languages”. isiZulu is a minor language and English is a hegemonic language, therefore the dominance of domestication in the translation of *UMamazane* into English entails that the translation adopts the norms and cultural values of the English language.

In terms of the translation as rewriting and Postcolonial translation approaches, the dominance of the domestication strategy has shown that the promotion of the language of the colonial rule, English, is also seen in the translation of literary texts. The dominance of domestication has proven that Cope and Mzolo favour norms and conventions of the English language in their translation of *UMamazane*, which then entails that they are conforming to the ideological and poetological pressures of the target language’s culture. Furthermore, it entails that they are promoting the language of colonial rule, English. These theoretical approaches discussed in this section are the ones relevant for the present study. Therefore, this tackles the question of the theoretical

approaches that are relevant for the present study. However, this question was answered adequately in Chapter 2 when different theoretical approaches were being discussed.

### *5.3.1.1 The effectiveness of the translation strategy*

Another objective of the present study has been to evaluate the translation strategy employed in the translation of *UMamazane*. Domestication is a very effective strategy in producing translations that are comprehensible to the target reader. In the translation of *UMamazane*, domestication has been used very effectively. The translation of a literary text such as a novel requires that the resulting translation is as comprehensible as possible so as not to deprive the target reader of the opportunity to enjoy reading the novel in the same way the reader of the original text would enjoy it. A novel is normally read for pleasure and therefore it is of paramount importance that it is as comprehensible as possible to the reader. This will ensure that the reader is kept immersed in the novel until the last page. The use of domestication in the translation of *UMamazane* has ensured that this requirement is met. For instance, the rendering of the isiZulu proverb **Kazi iyoza nkomoni** as *'I wonder what the outcome will be'* in the TT results in a translation that is intelligible to the target reader. Had the translators decided to foreignise it and render it literally as 'I wonder what type of a cow it will give birth to', it would have resulted in a translation that is distorted and unintelligible to the English reader. The use of domestication in the translation of this particular proverb is, therefore, very effective. The foreignisation strategy is only useful in the translation of sacred texts such as the Bible, as the translator is obliged to remain as close as possible to the ST in the translation of such text types. This then answers the question of the effectiveness of the translation strategy used by the translators. Furthermore, the effectiveness of the domestication approach indicates that the translators were indeed cultural mediators in the translation of *UMamazane*. They were able to transfer isiZulu culture to the English text, and therefore playing a mediating role between isiZulu and English cultures. However, should the translators have used more of foreignisation in their translation, they would not have been successful in playing a mediating role between these two cultures. This is due to the fact that the resulting translation would not be comprehensible to the English readership, which then hinders the meaningful and successful transfer of culture between isiZulu and English culture.

### 5.3.2 The translation procedures

In answering the question of the translation procedures that were used by the translators of *UMamazane*, the above findings have revealed that Cope and Mzolo use the procedures: translation by a more general word, translation by cultural substitution, translation using a loan word or loan word plus explanation, compensation, translation by paraphrase using a related word, and translation by paraphrase using unrelated words in their translation of proper names, cultural artefacts/terms, cultural practices, and ideophones. In the case of idioms and proverbs, the findings have shown that the translators employ translation using an idiom of similar meaning and form, borrowing the source language idiom, compensation, and translation by paraphrase as translation procedures.

#### 5.3.2.1 The effectiveness of the translation procedures

Regarding the question of the effectiveness of the translation procedures employed by the translators, the findings have shown that the procedures, translation by a more general word, translation by cultural substitution, translation by paraphrase using a related word, and translation by paraphrase using unrelated words, are very effective procedures if the translator seeks to produce a translation that is intelligible to the target reader. The effectiveness of a translation procedure is obviously measured in terms of its ability to render a translation that is comprehensible to the target reader. Where these procedures have been used in the translation of *UMamazane*, they result in a translation that can be easily understood by English readers. For example, the use of “translation by cultural substitution” in the translation of the term **abathakathi** is highly effective, as it makes use of the term ‘criminals’, which is a perfect cultural substitute for this isiZulu term. ‘Criminals’ is a term with which English readers are familiar. Similar to the domestication strategy discussed above, the effectiveness of these procedures indicates that the translators of *UMamazane* have been successful in their translation of this novel. Comprehensibility of the target text entails successful transfer of isiZulu culture to the English text. Therefore, the translators do qualify to be considered cultural mediators in this regard.

However, the procedure of translation using a loan word or a loan word plus an explanation is only effective if the loan word is used together with its explanation. For example, the use of loan words in the translation of proper names in *UMamazane* deprives the English readership of the opportunity to know the significance of the names given to characters in the novel. For instance,

they would not have known that the proper name **uSigameko** means ‘great event’ if the explanation had not been added in inverted commas. Moreover, Delabastita’s (1993) compensation procedure is effective in the sense that it makes up for the meaning that might potentially be lost in the TT, as the term itself suggests. In the case of the translation of *UMamazane*, it was brought in to make up for the inadequacies of some of Baker’s (2012) procedures. It is only this procedure of translation using a loan word or loan word plus explanation that makes the translators of *UMamazane* not successful in their translation cultural aspects in this novel. However, if they use the part of the procedure with an explanation, then they are successful in being cultural mediators. The explanation ensures that the target reader understands what the loan word refers to. Cope and Mzolo have, in some instances, added an explanation to the loan word, such as in the example of ‘**uSigameko**’ provided above. In such cases, therefore, they have been able to mediate between isiZulu and English cultures.

Furthermore, the procedures that have been used for the translation of idioms and proverbs, namely translation using an idiom of similar meaning and form, compensation, and translation by paraphrase, have been very effective. They make the translation of *UMamazane* as natural as possible and comprehensible to the English reader. The procedure of translation using an idiom of similar meaning and form is the most effective as it makes use of an idiom with which the target reader is well-acquainted. Its use, for instance, in the translation of the isiZulu idiom **ukuba phakathi kwezimpondo zenyathi**, as meaning ‘to be in a dilemma’ (the translators use a shortened form of the idiom ‘to be on the horns of a dilemma’), has been very effective. The English reader is familiar with this idiom used in the TT. However, the procedure of borrowing the source language idiom is not very effective, as it hinders comprehensibility of the TT. This procedure has been employed in the translation of all proverbs that were used for the purposes of the present study, and it has resulted in translations that are distorted and make no sense to the English readership. Transferring isiZulu proverbs as they are to the English text is bound to hinder intelligibility of the TT on the part of the target readership. Once again, it is only this procedure that renders the translators of *UMamazane* unsuccessful in their translation of idioms and proverbs. In their application of the other four procedures, they have been very successful in transferring isiZulu culture to the English text. In overall, the findings of the present study suggest that Cope and Mzolo have been successful in their translation of aspects of culture in *UMamazane*, as the

strategy and most of the procedures they have employed have been very effective. Therefore, it can be surmised that the translators are indeed cultural mediators in the translation of *UMamazane*.

Its study has its own limitations. Therefore, the following subsection is devoted to the limitations of the present study.

## **5.4 Limitations**

One prominent limitation of the present study is that its scope is very limited as a mini-dissertation. Therefore, attention could not be given to all aspects of culture that appear in *UMamazane* due to this limitation in scope. It is a possibility that the results of the present study might have been different, should the attention have been given to all aspects of culture. However, even though its scope is limited, it could be used as a springboard for further research into the translation of culture-specific elements between isiZulu and English.

The following subsection looks at future research that still needs to be conducted in the field of translation within the South African context.

## **5.5 Future research**

Future research is still required on literary works translated between African and European languages. Works translated from isiZulu into English in particular have received very little attention from researchers. It was highlighted in Chapter 1, as well in Chapter 2, that it is only the translation of the novel *Inkinsela YaseMgungundlovu* (translated into English as *The Rich Man of Pietermaritzburg*) that has been studied thus far. The present study is the second to investigate a novel translated from isiZulu into English, and it has therefore made a valuable contribution in this regard. These two studies have also sought to test the hypothesis of the polysystem theory, which states that when literatures of minor languages are translated into literatures of major and hegemonic languages they tend to adopt the norms and cultural values of those hegemonic languages. The findings of both studies support this hypothesis. Therefore, further research is still required to prove or refute the hypothesis of the polysystem theory.

Furthermore, translated novels, or literary works in general, between isiZulu and English have not yet received enough attention from researchers, as it was mentioned in Chapter 1. Given the

difficulty faced by translators when translating culture-specific items that appear in literary works, it is perhaps necessary that further research be conducted in order to determine how translators are dealing with this challenge.

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