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A Systemic Functional Linguistics Perspective on the Translation of Children`s Literature: A Comparative Analysis of the the Setswana Translation of *The Girl without a Sound*

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Research report completed in partial fulfilment of the requirements for the Master of Arts in Translation.

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ABSTRACT

This study is a comparative analysis of the children`s story by Buhle Ngaba, *The Girl without a Sound,* which was translated from English into the Setswana language as *Mosetsanyana yo o didimetseng* and published in 2016. The aim of the study is to identify shifts and variations in the Setswana translation, entitled *Mosetsanyana yo o didimetseng*, by Segomoco Bosh, of *The Girl without a Sound*. The focus of the analysis is on transitivity relations identified in the two texts within the framework of systemic functional linguistics and on any shifts or other variations between the texts. Nine specific segments of the texts were selected for detailed analysis involves the last nine segments of the texts.

The study uses a Qualitative Research as a methodology and Systemic Functional Linguistics as a theoretical framework for the comparison of the two texts. SFL has not been applied previously to the comparison of English and Setswana texts; the study therefore makes an original contribution to research involving translation between these two languages. The findings show no significant variation in the reproduction of the features of the ST in the TT. In all nine segments of the source and target texts which are analysed, the material processes are dominant, highlighting the physical activities performed by the little girl and the red-winged woman – the two chief players in the narrative. This is reflected in the foregrounding pattern of an Actor + Process + Goal and Circumstance. The second most frequent type of processes are the mental processes, most often with the little girl as a senser.

The study also reveals other factors involving the use of Batlharo/Batlhaping dialect in the translation; there are also instances of literal translation, inconsistency, the choice of relatively sophisticated lexicon given the target audience, omission of words and change of structure. This study focuses on the analysis of transitivity, while future research might investigate modality in the interpersonal metafunction and an analysis of the textual metafunction in relation to the thematic structure. This study finds that while translators may make various adjustments in children`s texts if and when is necessary, it is generally advisable not to take additional liberties which may interfer with the original author's intentions.

Key words: *Systemic functional linguistics, Translation, Children`s literature, Transitivity processes, Critical discourse analysis, Shifts.*

DECLARATION

I declare that this study is my own unaided work. It is submitted in partial fulfilment of the Masters Degree in Translation in the School of Language, Literature and Media at the University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination in any other University.

Signature: ……

Date: …….

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ABBREVIATIONS

CDA – Critical discourse analysis

ST - Source text

TT – Target text

SL – Source language

TL – Target language

SS - Source segment

TS – Target segment

SFL – Systemic functionl linguistics

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1. INTRODUCTION AND BACKGROUND

1.1 Introduction

J.C. Catford (1974: 20) defines translation as the replacement of textual material in one language (source language) by equivalent textual material in another language (target language). Although equivalence is a controversial and complex phenomenon, translation certainly refers to the transfer of the source text message into the target language in such a way that the content and intention of the message is maintained. Therefore translating a text from one language to another inevitably raises a number of problems related to language systems and culture. These problems include shifts that occur in the translation process. These refer to the changes that occur at various levels of the text. In order to identify these shifts and the reasons for which they may have occurred, theories and approaches taken from discourse analysis and translation provide a practical model that analyses the cultural dimensions of language, as well as the pragmatic and semiotic dimensions of translation. Munday (2001:16) states that "critical discourse analysis has helped translators to approach translation as a phenomenon that is organised multi-dimensionally". When this is interpreted through systemic functional linguistics, these dimensions include the various metafunctions: the ideational, interpersonal and textual metafunctions (Fries, 2001:96). In translation, all these metafunctions play a role: "Each metafunction involves a particular meaning making resource or sets of systems in any language" according to Kim & Matthiessen (2008:349). They further explain that "part of the difficulty many translators face is that different languages may have different sets for each metafunction". For example, translators of English and Setswana may face challenges related to the system of grammatical analysis and terminology in English that may not be suitable for analysing Setswana. I argue that drawing on tools of systemic functional linguistics to analyse the translation of children`s literature into Setswana is useful because an analysis of transitivity, in particular, reveals the ideology behind the text since clauses set up a model of human experience in terms of processes and participants.

1.2 Background of the text

The text analysed in this study is the children`s book *The Girl without a Sound*. It was written in English by the female South African author Buhle Ngaba in 2016 who is a multi-talented

actress and storyteller, now author and activist. As the founder of KaMatla NPO and author of *The Girl without a Sound*, she brings much-needed diversity to local children's literature. Prompted by the singular and white narrative often relayed in popular children's literature, Ngaba set out to empower young South Africans of colour to write both themselves and their stories into existence. The book was translated by a female South African translator, Segomoco Bosh, as *Mosetsanyana yo o Didimetseng* in the same year.

This book is structured in 21 segments. The story explores the experience of a young girl who finds her inner voice in a chaotic world. According to the author, "as women of colour, who have historically been marginalised and (physically) silenced in many ways, how do we write, so that we don't perpetuate the same oppressive culture" (Ngaba, 2016:3). For Ngaba, her eagerness to speak back and find her voice came in the form of writing this children's book. As she says in the preface, the book was written as a "healing balm" for her, and "for the part of me that winces every time black female bodies are dismissed or violated in a white, patriarchal and racist reality". The girl in the story is voiceless, except for the humble hum of a golden cocoon in her throat – a hum only she can understand. As the story progresses, the girl becomes and feels alienated because of her voicelessness. She grows empty and disheartened, compromising herself in order to feel part of society. At the end of the story, someone, in the form of a red-winged woman, brings the girl back to herself. She realises that her voice, which she had been looking for, had been inside her all along. The reason Ngaba wrote this book was to empower young black girls, in response to a lack of books for black girls in South Africa. For that reason "[w]e felt it would only make sense that if we were going to make a book about black girls that it would be available in languages that are spoken in South Africa". Therefore she decided the book should be translated into other South African languages such as isiXhosa, isiZulu and Setswana since the latter is the language spoken by her family.

1.3 Aim

The aim of this study is to identify shifts and variations in the translation into Setswana, entitled *Mosetsanyana yo o didimetseng*, by Segomoco Bosh, of a children's book, *The Girl without a Sound*, by Buhle Ngaba. The focus of the analysis is on transitivity relations identified in the two texts within the framework of systemic functional linguistics. The analysis involves the last nine segments of the texts. The analysis is in the last nine segments of the children`s book by author Buhle Ngaba, *The Girl without a Sound* and its translation

into Setswana,. Systemic functional linguistics was developed based on the English language; so that its application to African languages such as Setswana may be problematic as the system of grammatical analysis and terminology which is applied to English may not always be suitable or adequate in analysing Setswana. This study therefore also aims to explore the applicability of critical discourse analysis within the framework of systemic functional linguistics to a text written in Setswana. Thus, this study identifies variations and shifts in the six transitivity processes analysed in the source and target texts by answering the following question: How have the transitivity processes of the source text been reproduced in the target text? This question can be broken down into the following sub-questions:

- Do the transitivity processes function the same way in the target text?
- What are the differences and similarities?
- Are features of the source text (linguistic and cultural elements) transferred to the target text without any significant shifts?

On a more general level, given that the texts are aimed at child readers, how accessible is the text to Setswana-speaking children? Has the translator made lexico-grammatical choices that are suitable for the target text readers?

1.4 Rationale

This study aims to make a contribution not only in the area of literary translation, but specifically to the translation of children's literature, which often calls for a different approach to translation. The text studied was chosen specifically because *The Girl without a Sound* is a children`s story about a voiceless girl of colour who is looking for a voice of her own. The author wrote this text to empower black youth, particularly females, to find their own voices in a world where they are often disempowered and dismissed. It is therefore a valuable and educational story for young black female South Africans and for all children who feel dismissed and ignored and it is therefore worthy of translation into an indigenous South African language, especially as Ngaba believes the book acts as a healing because it acts to restore power and agency to young black females in South Africa. It also reminds them of the power of the sound trapped inside them. This story is a valuable reminder that there is much that one may want to say but which is not said for fear of offending others. It is an example of a step towards understanding and accepting one another regardless of colour or other differences. It is for these reasons that I chose to analyse this text and its Setswana translation.

Furthermore, essential to this study is the fact that Setswana is one of the languages that has not been studied from the perspective of systemic functional linguistics, and it therefore makes a contribution to translation research involving Setswana. This research also furthers the practice of the translation of children`s literature into African languages in terms of an SFL approach. Setswana and English differ considerably in terms of syntax, lexicon and culture, and SFL may be useful for the practice of translation between these two languages and for exploring the theoretical problems involved. Although there are people who still believe that proficiency in a foreign or second language along with a dictionary is all that one needs to produce a translation, this is not the case. Apart from proficiency in two languages, translation requires a great deal of knowledge and know-how and draws on a wide range of other disciplines depending on the text being translated. Clearly, before undertaking the translation of a text, the translator must ensure that he or she understands it fully. Critical discourse analysis can contribute to this process of understanding. This cannot be ignored in translation because cannot happen without referring to the context of the text production and the ideology behind the text. CDA is a key tool in uncovering that ideology. In relation to CDA itself, Fairclough (1995: 71) states that "to have and follow a method of analysis is important in CDA as it is not possible to identify ideologies from the text", which is equally important in the process of translation. This study follows Halliday's systemic functional linguistics model as he emphasises the analysis of language in terms of its structure and the systemof transitivity.Although models may differ, they have a similar aim, which is to provide the translator with a method that may help him to understand the text thoroughly before translating it. This method shows how text analysis must consider the diverse ways in which texts may be interpreted and responded to. If translation does not study the conditions of text production and those related to its future readers, then it does not help. That is why when translating for children we need to look at issues of power which embody ideologies. CDA also plays a significant role in the translation of children`s literature. As we know, children are innocent, and society tends to protect them. Children are also given even less credit for intelligence as readers than adults are. In today's society many parents question what is suitable for their children's entertainment. Children themselves have very little say in the matter. They have no choice when it comes to how their books are written. They rely entirely on the publisher's translations to make these choices for them. However, publishers cannot publish those books without considering social factors pertaining to their target readers, professional and market conditions. Precisely for this reason, it is important to keep children in mind when translating for them. Their texts cannot be translated the same way as

those for adults. That is why translators of children's books are bound to translate them in such a way that they are accepted both by the target readers and the publishers. The polysystem and ideologies around children's literature, to a great extent, shape not only the choice of books to be translated but also how they are translated. Therefore, CDA is important because it helps translators to understand how the translation of children's books differs as well as the children for whom the books are translated.

Hence I believe that SFL serves as an important text analysis model in translation because it is relevant to translators' problems, not only for academic purposes, but also for the practice of a professional translator, and it offers a set of conceptual tools that can assist in solving language and context-related issues. In any context, there are different meanings that speakers might convey, and many ways that they might use to express them. Language is seen as a system and a resource for making meaning and context always plays an important part. The complexity of translation means that the issue of meaning in a text represents a constant challenge. SFL serves to uncover meaning, and this is another reason for its strong relevance to translation studies as it provides a valuable critical discourse analysis model for the study of translation described by Munday (2008: 330) as "a complex linguistic, socio-cultural and ideological practice".

1.5 Conclusion

This chapter set out the introduction to the study and background to the text. It also provided the aim and rationale of the study. It shows the relationship that ties translation to discourse analysis and the significance of critical discourse analysis in translation. Systemic functional linguistics as a crtitical discourse analysis model in this study shows the interrelation it has with translation since they are both meaning making activities. This relationship is demonstrated by performing a transitivity analysis of the last nine segments of the source and target texts of the children`s story by Ngaba. The next chapter is a review of the literature that discusses major concepts relating to systemic functional linguistics as a critical discourse analysis model, SFL and translation, a brief background of English and Setswana, their typological linguistic analysis as well as a general background on children`s literature, followed by a section on the nature of children`s literature and children`s literature in translation.

2. LITERATURE REVIEW

2.1 Systemic Functional Linguistics as a model for critical discourse analysis

There are several models of critical discourse analysis developed by different scholars. These include Roger Fowler, whose work on critical discourse analysis is based on language and ideology, and Norman Fairclough, who drew on Fowler's writing. Fairclough (1995:7) defines discourse as "the use of language seen as a form of social practice, and discourse analysis as an analysis of how texts work within sociocultural practice". My main point of reference on critical discourse analysis is Systemic Functional Linguistics (SFL), a linguistic theory and analytical method particularly associated with Michael Halliday (2001:45). Fairclough states that "[s]ystemic functional linguistics is profoundly concerned with the relationship between language and other elements such as aspects of social life" (Fairclough, 2003: 14) and "[i]ts approach to the linguistic analysis of texts is always oriented to the social character of texts" . It studies a text as a whole, as "a meaningful stretch of language" which is "the object of language inquiry" (Gleason, 2014:756).

SFL offers a way of viewing the grammatical constituents of a language in terms of how language is used. It regards language as a meaning-making resource through which people interact with each other in given situational and cultural contexts. Therefore, language is understood in relation to its global as well as local context. The grammar of language is interpreted as a system which helps people interact with one other and to make sense of their world experiences. SFL identifies three functions of language which are referred to as metafunctions. These metafunctions are interpersonal, ideational and textual. Each of these metafunctions has its own system of grammar or choices from which users of language select the most appropriate grammatical elements that enable them to create the kind of meaning they wish to create. However, realisations of these 3 metafunctions occur simultaneously, allowing language to create different meanings at the same time (Eggins, 2004). The textual metafunction refers to the use of language to organise the interpersonal and experiential meanings in a message in ways that are appropriate for the context, whereas the interpersonal uses language to interact with people, to maintain social relationships and express views, judgements and attitudes about the world. Lastly, the ideational metafunction looks at the way in which language is used and options chosen to describe experience. The description of experience looks at what is happening, who is involved and which elements of circumstance (time, place and manner) are at play. The ideational metafunction deals with what happens in

the text framed by transitivity. In transitivity, clause is the grammatical unit that can show what happens in a text. The system of transitivity which frames this research, as Eggins (2004:158) states, "deals with sets of context constraints on which participants, processes and circumstances should be used in a clause of a discourse and could be a decisive variable". This means that there are different kinds of processes in a clause such as material, mental, verbal, relational, existential and behavioural processes. Each process is associated with a particular kind of participant. Geoff Thompson (2014: 101) gives the following examples:

a) The material processes describe events and actions happening in the world. They are analysed based on physical actions or events where the major participants are the actor or the one carrying out the material process, the goal, which is what is being done, and the circumstance which refers to the location of the material process and sometimes the beneficiaries, the ones to whom or for whom the process is said to take place.

b) The mental processes reflect the consciousness or inner workings of the mind. They are analysed based on the following types: perceptive processes deal with what we see, hear, or smell; emotive processes display our likes, hates, and preferences; and cognitive processes are demonstrated through what we think, remember, or decide.

c) Projecting verbs or verbal processes can be categorized as verbs of "saying" and encode the physical act of speaking.

d) Relational Processes are also concerned with classifying and identifying. They show how one fragment of experience is related to another. They are divided further into the subcategories of attributive and identifying processes. "This is achieved through the use of verbs that show attribution through the use of an adjectival group and identification through the use of a specific and general category description" (Thompson, 2004: 102). The attributive type is represented as having two participants which are, namely, the carrier and the attribute. The carrier is described as the entity being described and the attribute refers to the adjectival group that describes the carrier. On the other hand, the identifying type is described where the underlying participants, the token and the value are represented as showing equivalence.

e) The existential process falls between relational and material processes. They are concerned with existence, often through the use of the verb "to be" or "to exist", such as 'there is' or 'there are'.

Lastly, f) the behavioural processes draw aspects from material and mental processes. They manifest the acting out of the inner consciousness or physiological reactions. Sensing and saying are considered as behavioural processes as in verbs like *gossip, chat, watch, ponder, listen, grin, smile.*

2.1.1 Systemic functional linguistics and translation

Steiner and Yallop as cited in Kim (2007: 238) state that "texts are configurations of multidimensional meanings, rather than containers of content". They also believe that a translator should seek to render these meanings in the target text in their entirety. Translation must contend with meaning and an approach to grammar that views "language essentially as a system of meaning potential" is essential according to Halliday & Matthiessen (2004: 39). They further point out that "translation is meaning making activity, and we would not consider any activity to be translation if it did not result in the creation of meaning". This refers to the three kinds of meanings identified by Halliday (ideational, interpersonal and textual) that any kind of text realises. The translator who is capable of identifying these different dimensions and is able to reproduce them in a different language, is better able to offer a text which is functionally equivalent to the source one, even though the structures may be different. For example, translators need to be aware of these factors in the source language in order to transfer these attributes to the target language as accurately as possible. This task can be a challenge to many translators when translating ideational meaning because the processes in the source language might not function in the same way in the target language. As far as the mood system is concerned, we are mainly interested in its function within the source and target texts, rather than in contrastive issues concerning different languages. When a translator needs to render the mood system in the target text, s/he does not necessarily have to maintain the same structure: in an SFL approach to translation, translators should aim at preserving functions, rather than structures.

Translating a text from one language into another inevitably raises a number of challenges related to linguistic and cultural elements. These challenges might induce translation shifts which can create loss of meaning. Translation shifts refer to the changes that occur during the translation process, at various levels of the text. Toury (1995:84) suggests that any linguistic changes that occur between source and target texts are regarded as translation shifts. Munday (2007:15) states that shifts identified can be analysed at a metafunctional level using Halliday's systemic functional approach. He believes that "an analysis of transitivity is particularly important in analysing a narrative text since the clause sets up a model of human

experience in terms of processes that take place in and around us". It is firstly by recognizing the relations linking processes, participants and circumstances in the text that a translator can make sense of the source text before translating it into the target language.

Some translation shifts occur in relation to ideology. Hatim & Mason (1997: 147) state that "ideology encompasses the tacit assumptions, beliefs and values systems which are shared collectively by social groups". It is precisely the SFL purpose of relating a text's semantics, lexis and grammar to its wider situational, cultural and ideological contexts that renders SFL particularly useful in translation. Munday (2007: 136) argues that "the purpose of a systemic functional analysis is to point out trends in the metafunctional profile of a source and target text by relating it to context". "If the translator neglects this and studies isolated instances of metafunctional realisations, only rigid lexico-grammatical correspondences shall be found and the totality of the text functioning in context shall be overlooked" he adds. "If a translator looks at the lexico-grammatical choices of a source text, they shall see the interconnected strands of meanings, or metafunctions, and the context of situation, or register, realised by those choices" (Munday, 2007: 140). Therefore, according to Halliday, "translation is not only a specialized domain of research, but also a sort of testing ground for his theory". He holds that his theory would be inadequate if it could not give an account of the phenomenon of translation.

2.2 Sociolinguistics background on English and Setswana

The history of English in South Africa dates from the arrival of the British at the Cape in 1806. English was brought to South Africa during the 19th century by settlers, missionaries and administrators. It has become a southern African language as a result of the settlements of 1820 in the Eastern Cape and 1848–1862 in Natal, after which it spread to the diamond mines of Kimberley (1870) and the gold mines of the Witwatersrand (1886). In the South African context, "English has been both a highly influential language, and a language influenced, in different ways and to different degrees, by processes of adaptation within the country's various communities" (Gouh, 1995:1). South African English has always existed in a complex multilingual and multi-cultural environment. Since 1994 English has been one of the eleven official languages.The position of South African English is therefore markedly different from that in multi-lingual but predominantly English-speaking countries such as Australia, New Zealand, Canada, England and the USA. Schuring (1993:6) indicates that "approximately 45 percent of the South African population have a speaking knowledge of

English which is the majority of the population speaking an African language as home language". The number of individuals who cite English as a home language appears to be, however, only about 10 percent of the population, he adds. Of this figure it would seem that at least one in three English-speakers come from ethnic groups other than white.

According to Janson & Tsonope (1991:107), the first important missionary among the Batswana was Robert Moffat of the London Missionary Society, who arrived in Kudumane in 1821. They also emphasise that a very important aspect of his work was his use of Setswana both orally and in written form. Nfila (2002:18) states that Setswana was the first language from the Sotho group to be written down. He further explains that this was done for the first time by Heinrich Lichtenstein in 1806 when he wrote *Upon the Language of the Beetjuana*. The first Setswana speaking person who contributed to written Setswana was Sol D.T. Plaatje, who in collaboration with Professor Daniel Jones recorded many Setswana nouns in 1929. However, different orthographies were developed by the missionaries who first recorded the language and who worked with communities of speakers of different dialects of Setswana. Mogapi (1998: 68) as well as Janson & Tsonope (1991:90) maintain that, after Moffat, other missionaries (such as Archbell and Casilis) also produced some publications in Setswana but in different dialects. As a result the missionaries used different orthographies. Setswana is mainly spoken in Botswana (where it is the national language) and South Africa (where it is one among eleven official languages). It is spoken mainly in the North West province, the Northern Cape and Northern Gauteng. Like other languages, Setswana has varieties called dialects, and because of the contact with English and Afrikaans it has assimilated a number of words from those languages. Bock & Mheta (2014:307) define dialects as "traditionally distinguished from languages in that they are seen as varieties of that language which have their own distinctive grammatical forms, vocabulary choices and pronounciations". As a result of the geographical boundries and political developments in South Africa the Setswana dialects present in this country are different from one another. Janson and Tsonope (1991:46) have observed that when groups of people become geographically and politically separated they may also develop differences in their form of speech. Therefore, there are different Setswana tribes in South Africa such as Barolong, Bakgatla, Bafokeng, Batlhaping, Batlharo, and Bakwena who all speak different dialects. Dialectal differences are identified according to provinces and places, as in the case with Serolong in Mafikeng, Sekgatla in Northern Gauteng, Sehurutshe in Zeerust, Setlharo and Setlhaping in Kuruman/Taung areas and Sekwena in Rusternburg. It can therefore be said

that geographical separation produces linguistic divergence. These dialects may display some lexical and phonological variations. The following tables presentig those variations are adopted from Nfila (2002: 38).

Table 1.1 Dialectal Lexical Variation

Setlhaping/Setlharo	Sekgatla	Serolong	Standard Variety	English
Tsididi	Maruru	Tsididi	Tsididi	*Coldness*
Bereka	Dira	Dira	Dira	*Work*
Reetsa	Utlweletse	Reetsa	Reetsa	*Listen*

In Table 1.1 above, it can be seen that speakers of the abovementioned dialects use different words like *tsididi/maruru* with the same meaning. Words that appear in standard Setswana are those that appear in other dialects. This is how dialects can be combined to form the standard variety.

Table 1.2 Dialectal Phonological Variation

Serolong	Sekwena	Setlharo	Standard Variety	English
Bagarona	Bagarona	Bagatšhona	Bagarona	*Our people*
Bagalona	Bagalona	Baganyena	Bagalona	*Your people*

Table 1.2 above shows that phonological variations in some cases allow one to identify whether the speaker comes from North West or Northern Cape Provinces since Setlharo is mainly spoken in Kuruman in the Northern Cape and Serolong in the North West. These examples show that dialects such as Setlharo employ the voiceless palate-alveolar affricate [tšh] in the word *bagarona* as *bagatšhona* and the palatalization of preceding sound [ny] in the word *bagalona* as *baganyena*, while Barolong and Bakwena employ the voiced alveolar liquid [r] in the word *bagarona* which is also used in the standard variety.

Table 1.3 The use of glottal fricative (h) & labiodental fricative (f)

Sekwena	Setlhaping/Setlharo	Serolong	Standard Variety	English
Feta	Heta	Feta	Feta	*Pass*
Fetsa	Hetsa	Fetsa	Fetsa	*Complete/finish*
Lefatshe	Lehatshe	Lefatshe	Lefatshe	*The world*

Table 1.3 above also shows the most common phonetic variation that can be observed on these dialects. The use of the voiceless glottal fricative [h] by Batlharo/Batlhaping in the word *lefifi* and say *lehihi*, while Barolong and Bakwena use the labiodental fricative [f] in the word *lefifi* which is also used in the standard variety.

Table 1.4 The use of voiceless alveolar fricative (s) & voiceless postalveolar fricative (š)

Sekwena	**Setlhaping/Setlharo**	**Sekgatla**	**Standard Variety**	**English**
Matshidiso	Matshidišo	Matshidiso	Matshidiso	*Condolences*
Thekiso	Thekišo	Thekiso	Thekiso	*Trading*
Setswana	Setšwana	Setswana	Setswana	*Tswana*

Table 1.4 further shows the common phonetic variation that can be explored on the above dialects. Batlharo/Batlhaping uses the voiceless postalveolar fricative [š] in the word *matshidiso* and say *matshidišo,* while Bakwena and Bakgatla use the voiceless alveolar fricative [s] in the word *matshidiso* which is also used in the standard variety.

Morphologically dialectal variations are also found in Setswana. In Setlharo and Sengwaketsi, for example, it is a common phenomenon to omit noun prefixes when they speak. For example: They would say *ga ke bone tlhako tsa me* instead of *ga ke bone **di**tlhako tsa me* (I cannot find my shoes). "Di" is the plural noun prefix of the word *ditlhako,* if it`s singular its ***se**tlhako* if they are many its ***di**tlhako*. The omission of "*di*" is not common in other dialects. Although the standard variety employs the use of the plural noun prefixes as other dialects except Setlharo and Sengwaketsi.

2.2.1 Typological Linguistic analysis between English and Setswana

Linguistic typology is about "the diversity and uniformity of languages, as it investigates the range of variation in human languages and attempts to establish constraints and order in the diversity" (Silva 1995: 30-31). This is a branch of linguistics that attempts to categorize languages based on similarities in structure (phonological inventories, grammatical constructions, word order) etc. Linguistic typology is not only concerned with variation, but also with the limitations on the degree of variation found in the languages of the world. It is due to these limitations that languages may be meaningfully divided into various types. For instance, typologists often divide languages into types according to so called basic word order, often understood as the order of subject (S), object (O) and verb (V) in a typical declarative sentence. The vast majority of the languages of the world fall into one of three

groups: SOV, SVO, VSO etc. Therefore, English and Setswana have one thing in common. They both fall under the category of SVO in an active voice where the subject precedes the verb and the object and also in a passive voice under the category of OVS where the object precedes the verb and the subject.

For example: A shepherd sees the sheep – *Modisa o bona dinku*
A shepherd sees them – *Modisa o bona tsone*
A shepherd sees the black ones – *Modisa o bona tse dintsho*

Table 1.1 SVO Category (Active voice)

English	A shepherd (Subject)	sees (Verb)	the sheep (Object)
Setswana	*Modisa* (Subject)	*o bona* (Verb)	*dinku* (Object)
English	A shepherd (Subject)	sees (Verb)	them (Object)
Setswana	*Modisa* (Subject)	*o bona* (Verb)	*tsone* (Object)
English	A shepherd (Subject)	sees (Verb)	the black ones (Object)
Setswana	*Modisa* (Subject)	*o bona* (Verb)	*tse dintsho* (Object)

Table 1.1 present the pattern of an SVO category between English and Setswana where a subject of a clause a "shepherd" (*modisa*) comes before the verb "sees" (*bona*) and before an object "sheep" (*dinku*). In English, the subject noun phrase *shepherd* is accompanied by an article "*a*" and the object noun phrase *sheep* in accompanied by a determiner "*the*". In the Setswana example, the subject noun phrase *modisa* and the object noun phrase *dinku* are not accompanied by articles. Although the verb phrase *bona* is accompanied by a concordial element "*o*" which represents the subject.

Table 1.2 OVS Category (Passive voice)

English	the sheep (Object)	is seen (Verb)	by a shepherd (Subject)
Setswana	*dinku* (Object)	*di bonwa* (Verb)	*ke modisa* (Subject)
English	they (Object)	*are seen* (Verb)	by a shepherd (Subject)
Setswana	*tsone* (Object)	*di bonwa* (Verb)	*ke modisa* (Subject)
English	the black ones (Object)	*are seen* (Verb)	by a shepherd (Subject)
Setswana	*tse dintsho* (Object)	*di bonwa* (Verb)	*ke modisa* (Subject)

Table 1.2 shows the pattern of an OVS category in a passive voice between English and Setswana. In both languages the subject noun phrase "a shepherd" (*modisa*) comes at the end

of the clause, the verb phrase "seen" (*bonwa*) in the middle and an object noun phrase "sheep" (*dinku*) at the beginning. Another common thing that can be observed in this example is that in English, the object concord "they" (*tsone*) has the same pattern of one word in Setswana, while the verb phrase "seen" (*bonwa*) is accompanied by auxiliary verbs "are" (*di*) in both languages and the subject noun phrase "a shepherd" *(modisa)* is accompanied by prepositions "by" (*ke*) in both languages. In Setswana all nouns are members of a noun class. The classes can be established on the basis of the concordial system in syntactic structures. We find concordial elements in verbs, pronouns, adjectives, demonstratives, numerals etc. As the SVO languages, English and Setswana also have the following properties:

- Preposition+noun – In my room (*mo phaposing ya me*)

The above example shows that as the SVO languages, English and Setswana have the same structure in a prepositional phrase, for instance: in (*mo*), my (*ya me*) and room (*phaposi*). Although in Setswana the possessive pronouns like *"my, your, their"* always follow the noun as in the above example where the possessive pronoun *ya me* (my) followed the noun *phaposi* (room).

- Genitive+noun - Jame's room (*phaposi ya ga Jame*) or noun+genitive - The room of James (*phaposi ya ga James*)

This second example explores the difference between English and Setswana in the genitive+noun or noun+genitive structures, where English employs both structures, while Setswana uses one (the noun+genitive). For instance: *the room of Jame* can be translated as *phaposi ya ga Jame,* and *Jame`s room* is still translated as *phaposi ya ga Jame* in Setswana.

- Auxiliary+verb - Was walking (*o ne a tsamaya)*

The third example presents the use of auxiliaries and verbs in both languages. For instance: *was walking* is literally translated as (*ne a tsamaya*) in Setswana which does not make sense and therefore, the correct translation must be (*o ne a tsamaya*). Thus, an auxiliary "*ne*" must be preceded by a subject concord "*o*" and also be followed by another subject concord "*a*" that precedes the verb *tsamaya* to provide a meaningful phrase.

- Noun+relative clause - The dog that stole the meat (*ntswa e e utswileng nama*)

The fourth example does not show much difference between English and Setswana in the noun+relative clause structure. They both follow the same structure as in the above example: the dog (*ntswa*) that (*e e*) stole (*utswileng*) the meat (*nama*). In English the nouns *dog* and *meat* are preceded by the determiner "*the*", whereas in Setswana determiners and articles are non-existent.

- Adjective+standard of comparison - Better than Jame (*botoka go feta Jame)*

In this example, the abovementioned languages follow the adjective+standard of comparison structure similarly. For instance: better (*botoka*) than (*go feta*). Although, *botoka go feta Jame* is back translated into English as *better more than Jame*.

- Verb+pronoun - (i) Kill him (*mmolaye)*
  (ii) Punish him (*mo otlhaye*)

The above example shows the differences between English and Setswana in the verb+pronoun structure. In English, kill+him follow the same structure of the verb+pronoun while Setswana does not. In Setswana a verb and a pronoun make one word (*mmolaye*). Thus, in Setswana the object concord *mo* is added to the verb *bolaya*. When two constituents, *mo+bolaya+e* are added together, they will make the word *mmolaye* (kill him). If they are separated as *mo bolaya* and without the object concord *e* it will not make sense. The second example shows that English uses the verb+pronoun structure and Setswana employs the pronoun+verb structure. The structures might not be the same but they render the same meaning. The verb *punish* precedes the pronoun *him* in English, while in Setswana the pronoun *mo* precedes the verb *otlhaya*. In Setswana the object concord "*e*" is also added to give it a proper meaning as *mo otlhaye*.

Another important thing is the question of word divisions in both languages and whether certain groups of syllables should be written conjunctively, i.e. together forming a single word or disjunctively, i.e. in separate words. Setswana, like other Sotho languages, has always been written disjunctively. Both English and Setswana are generally not pro-drop languages, but the order of some English words for example may be changed but the meaning will still be the same. For instance, the phrase "they will go" (*Ba tla tsamaya);* can be changed into "will they go" as a question*;* it can also be "they will" as a response and lastly it can be "will they" again in a form of a question. The verb "go" has been omitted many times in these examples but they are still meaningful. In Setswana, the word order of *"ba tla*

tsamaya" (they will go) cannot be changed like in English; none of its elements can be omitted without making the statement meaningless or changing its fundamental significance completely. Clearly the three elements *ba, tla,* and *tsamaya,* in Setswana do not correspond in function to *they, will,* and *go,* in English but they are similar in significance.

2.3 Introduction to children`s literature

Childhood is an important stage in one's life. It is the phase in which one starts to learn about oneself and the different aspects of life. It is also at this stage that children acquire their social and cultural values and begin to shape their identity. Children's literature is, therefore, seen to be one means of educating and instructing. Educators see the need for children to be exposed to literature presented to their peers in other countries to expose them to cultures other than theirs. Children's literature can be thought of as "a genre specifically written for children or read by children. In other words, it can be called "a style of literature whose audience is mainly children or young adults" (Oittinen, 2000:65). This definition considers all kinds of literature that is read by children. O'Sullivan (2005:45) narrows it down yet further to "literature written or adapted specifically for children by adults". Moreover, Hunt (1990: 5) points out that any literary text written for children should suit their ages, needs and interests, and should contribute a great deal to their personal lives and learning.

2.3.1 The nature of children's literature

According to Herawati (2010: 218), "the psychological and cognitive characteristics of children make the language of children's literature different from that of other types of literature". The style of language does not present too many difficulties. It often uses a high percentage of direct speech with less complicated vocabulary. Chunhua (2014: 178) believes that "children's literature demands a normative and pure language style that helps children grow up psychologically, which, in turn, helps children a lot with their expressive ability". The clear language offers a chance for children to connect their own experience to the information provided. The language of children's literary and non-literary texts is a very powerful socialising instrument, as Halliday (1978) emphasizes: through language a child learns about customs, hierarchies and attitudes; therefore the language of literature can promote and reinforce the adoption of these customs, etc. SFL gives a socializing nature to language. In other words, it contends that language helps its speakers become socialized human beings. According to Halliday, child development was one of the concerns of SFL right from its primary stages. Halliday (2001: 9) states that:

> In the development of the child as a social being, language has the central role. Language is the main channel through which the patterns of living are transmitted to him, through which he learns to act as a member of a "society"—in and through the various social groups, the family, the neighbourhood, and so on-and to adopt its "culture", its mode of thought and action, its beliefs and its values.

In order to encourage children to develop their language and reading skills, educators, researchers and book publishers recommend various types of children's literature from different perspectives. However, most of these books are designed according to the children`s vocabulary level, the sentence structure, the story theme and content, the genre, or the lessons in those books. Children's books typically contain illustrations, which contribute to construing meaning. "Children's picture books are not only intended to entertain and delight readers, young and old; they may also represent an important first step, an apprenticeship and socialization, into literature, literacy, and social values" (Kress & Leeuwen, 1996: 76).

Language is an essential aspect in children's literature, along with knowledge about how images work, and most importantly how images and language work together. As typical of children's books, images which are found in these books need to be copied over in the target text; therefore they represent a constraint for the translator in rendering the meaning of this image. Therefore Kress & Leeuwen (1996: 78) believe that a SFL approach can function as "a multimodal discourse analytic approach in children`s texts because it can be used to determine the understanding of how individual picture books make meaning, extend current social-semiotic accounts of the visual modality and explore the relations between visual and verbal meanings". They believe an SFL analytic framework is multi-layered because it comprehends ideational, interpersonal and textual metafunctions in visual and verbal representation in children`s texts, and hence is apt to sweep through a text several times from different perspectives to explicate what Kress & Leeuwen (1996: 80) describe as "the co-patterning of these semiotic resources".

2.3.2 The purpose of children`s literature and the purpose of translation

The purpose of children's literature is important at many different levels. Many scholars seem to agree that literature written for children has two clear purposes in mind: to teach and to entertain. Coillie & Verschueren (2006:78) state that "the history of texts for children, whether 'didactic' or 'literary' or both, is a history of tension between the desire to teach children and the desire to please them". Other scholars, such as Puurtinen, point out

numerous functions that children's literature fulfils, and how this feature is what makes children's literature an unusual genre: "Children's literature belongs simultaneously to the literary system and the social-educational system, i.e. it is not only read for entertainment, recreation and literary experience but also used as a tool for education and socialisation". These purposes affect both the writing and the translation of this genre. The purpose of children's literature is relevant for translation because of the importance of the "functionalist approach" when translating children's literature. As Christiane Nord explains, functionalist means focusing on the function of the text in translation. The *Skopos* theory of translation emphasizes that translators should consider the function or purpose of the text specified by the addressee, who may and can be different, in the source and target texts. Reiss & Vermeer`s ideas on text typology are linked to the different purposes that every text has. According to Reiss & Vermeer (1984:56), "every text possesses a function that the translator needs to take into account. Text typologies help the translator specify the appropriate hierarchy of equivalence levels needed for a particular translation *Skopos* or purpose". They acknowledge three different categories of texts: "informative," whose main function is to inform the reader about objects and phenomena in the real world; "expressive," where the informative aspect is complemented by an aesthetic component, and the stylistic choices made by the author that contribute to the meaning of the text, producing an aesthetic effect on the reader; and "operative," in which both content and form are subordinate to the extralinguistic effect that the text is designed to achieve" (Reiss & Vermeer 1984:38). Most texts are recognised as being a combination of different categories and purposes, although perhaps in different proportions. For instance, all literary texts fulfil an aesthetic function, but children's literature also often possesses clear didactic content.

2.3.3 Children`s literature and translation

The translation of children's literature is different from other types of literary translation because children have their own particular reading level and receptivity. This kind of translation is of great importance because it should be related to the content and the state of children's knowledge. When translating children's literature, the translator should keep in mind that the target readers are children and the translations should be appropriate for their level of their knowledge. According to Hunt (1990: 86), "[t]his purposeful activity and the focus on the readership of the texts are of vital importance when translating for children". However, the author's intentions are not to be dismissed, especially in translated children's literature, as the readers of the target text may be reading a different text than the one the

author created. This means that these translations should not only convey the meaning of the original text, but also appropriate translation methods should be used to reproduce the style and culture of the original text so that better effects will be achieved for children.

Children's literature can be thought of as a genre specifically written for children. In other words, it can be called a style of literature whose audience is mainly children or young adults. As stated above, Oittinen (2000: 61) defines children's literature as "literature produced and intended for children or as literature read by children". Hunt (1990: 1), however, says that the boundaries of children's literature are not clear-cut and that children's literature cannot be defined by textual characteristics either of style or content, while its primary audience is equally elusive. Children's literature is generally seen as a peripheral and uninteresting object of study despite the manifold role it plays as an educational, social and ideological instrument according to Puurtinen (1998: 2). Apart from being a source of entertainment and a tool for developing children's reading skills, it is also an important conveyor of world knowledge, ideas, values, and accepted behaviour, she adds. This literary genre has characteristics that make it part of literature as a whole.

However, it does also have some elements that distinguish it from adult literature, despite the lack of consensus regarding what makes it different. Xeni (2007: 15) says that children's literature has two basic characteristics: it is writing for children (that is people up to early teens) and it is intended to be read as literature and not only for information and guidance. Oittinen (2000: 4) again adds that "children's literature is mainly characterised by the fact that children's books are often illustrated and often meant to be read aloud". One can add to these points that children's literature is characterised by the fact it is adapted to its audience and its audience's needs. For children's literature to be appropriate and to fulfil the functions that it should fulfil in a child's development, "it should be designed according to certain requirements such as plot, characterisation, setting, theme, style and point of view" (Mubenga, 2010: 28).

Given the limited level of children's understanding and psychological development, translators have to be particularly careful when they translate. When children's books are translated, it may be necessary to make various adjustments in order to adhere to the notions of what is good and appropriate for children, as well as what is considered the suitable level of difficulty in a given target culture. Children's literature has a particular purpose that should be continued in its translation. Klingberg (1986: 10) distinguishes two main aims of

translating children's literature. The first is to give the readers a text that is within the level of their understanding and the second is to give the readers a text that contributes to the development of the readers' set of values.

According to Karimnia (2015: 134): "Since the translation of children's literature serves the younger people instead of professional critics and aesthetic experts, a translator should bear in mind the spiritual and physical characteristics of children in the process of translating" (Karimnia, 2015: 135). She adds that "because children`s expectations, capacity of receptivity and knowledge structure is different from that of adults, they need experienced translators to give them the right guidance". The translator should express what he or she has understood in a way that is accessible to child readers. When translating children's literature, one should, therefore, bear in mind the fact that one is translating for a particular audience and for a particular purpose. He/she must deal with a range of textual challenges, to understand the writing style of the author, how to reproduce it, how to deal with the cultural specificity of contexts and references, and how to maintain the interdependence between visual and verbal aspects in children`s texts. In addition, children are special readers. "Everyone's reading ability depends on the level of development he has achieved because, to be able to read, "we need to go through several stages of development: physical, intellectual, emotional, social, moral, and those concerning personality and language" (Herawati, 2010: 216).

Translators should therefore adapt the source text and produce a translation that deserves to be part of children's literature, satisfies the child reader's needs and fulfils the given purpose. Klingberg (1986: 13) argues that adaptation can be used as a particular method of translating for children. For Klingberg (1986: 14), adaptation means "the rendering of an expression in the source language by way of an expression in the target language which has a similar function in that language". He adds that, "adapting for children consists in considering their supposed interests, needs, reactions, knowledge, reading ability and tailoring the literature intended for them accordingly". Shavit (1986: 60) identifies two main reasons for adapting for children: "adjusting the text in order to make it appropriate and useful to the child, in accordance with what society thinks is good for the child and adjusting plot, characterisation and language to the child's level of comprehension and his reading abilities".

2.4 Conclusion

This chapter has discussed SFL as a critical discourse analysis method which analyses a text simultaneously serving three functions: interpersonal - interacting with people, ideational -

talking about the world and our experiences of it, and textual - creating coherent discourse. The ideational metafunction that this study focuses on is interested in observing the Processes, the Participants, and the Circumstances where texts are framed and this process of "framing" is termed transitivity which is the key grammatical system for analysing the ideational metafunction. This chapter further discussed the background of English and Setswana, their varieties and their grammatical differences. Children`s literature is the literature that is written for and read by children. Translators of this genre are therefore expected to deliver highly acceptable translations, because children will not tolerate as many strange and unknown facts as adults and adaptation should be done only when necessary. Hence the purpose of this genre is often connected with a didactic concept of teaching children foreign cultures and enriching their vocabulary.

The following chapter covers the theoretical framework which includes major concepts of the six transitivity processes and the methodology of this study.

3. THEORETICAL FRAMEWORK AND METHODOLOGY

3.1 Theoretical framework

The theoretical framework that this study draws on is systemic functional linguistics, which is the underlying theory in critical discourse analysis. Wodak & Meyer (2006: 8) state that Systemic Functional Linguistics proves to be important for the text analysis undertaken by CDA. SFL is regarded as the root of CDA that relies on the linguistic study. Wodak & Meyer (2008: 10) propose some commonalities between SFL and CDA. First, they share a view of language as "a social construct, looking at the role of language in society and at the ways in which society has fashioned language. Secondly, they share dialectical view of language in which particular discursive events influence the contexts in which they occur and the contexts are influenced by these discursive events". Language as a resource concerns three meanings such as the ideational, interpersonal, and textual function in a text according to SFL. The SFL model is chosen as a framework for this study for two particular reasons; because of its major concern for meaning, which is also the most important thing in translation studies, and because of the importance of the social aspects of language, which is also central to translation, because translation deals with the source and target texts and their socio-cultural contexts. Therefore the meaning and the cultural context of the translated text of the study is analysed in relation to a fundamental metafunction, which is the ideational metafunction. The analysis of texts focuses on observing the processes, the participants, and the circumstances where texts are framed. This process of framing is termed transitivity, which is the key grammatical system for analysing ideational metafunction. Ideational metafunction refers to the ways in which people use language to represent the world. It talks about the content of what is said or written. From the clause level, it asks who does what to whom, when, where, why, and how in the texts.

3.1.1 Halliday's Transitivity System

Transitivity analysis has become one of the tools used to conduct critical discourse analysis. Halliday (1994:106) defines transitivity as a system or network expressing people's experience of the external world as well as the internal world through clauses. It belongs to the ideational metafunction, concerning the strand of "clause as representation." It specifies the different types of processes that are recognized in language and the structures by which they are expressed (Halliday, 1994:112). In the view of systemic functional grammar, the clause is the basic linguistic unit which can be divided into three constituent parts: (i) the

process itself; (ii) participants in the process; (iii) circumstances associated with the process. These parts construct the frame of reference for interpreting our experience of happening, doing, sensing, meaning, being and becoming. In addition, Paul Simpson (1993: 38) views transitivity as the way meaning is expressed in a clause to encode one's mental picture of reality. The central question asked in a transitivity analysis is "who or what does what to whom or what, when, why and how". This system categorises various domains of experience into six process types. These are the material, mental, relational, verbal, existential and behavioural processes. Each process type has its own distinctive participants.

According to Simpson (1993: 38), process is "the core element of transitivity, which can be related with one or more participants and circumstances". The process is the action, state or whatever that is being referred to and typically realized by means of a verb. Thus it is inferred that the main verb in a process determines the process type. Depending on different types of verbs, there are altogether six processes according to SFL that have already been mentioned above. "Participants mean the entities involved in the process which is either human or even animate or inanimate and realized by nominal groups" Simpson (1993: 40). Normally, there are two main participants involved in certain processes, namely Actors and Goal in material processes, Senser and Phenomenon in mental processes, Carrier/ Identified and Attribute/Identifier in relational processes, Sayer and Receiver in verbal processes, except Existent in existential and Behaver in behavioral processes. Lastly,"circumstances are concerned with temporal and spatial settings which are linguistically expressed with adverbial groups or prepositional phrases" (Eggings 1994: 224).

The table below presents processes of the transitivity system adopted from Halliday (1992:145).

3.1.2 Examples of the Transitivity processes

Six Processes in the Transitivity System	Categories	Clause Examples
Material	• event (i.e. happening) • action (i.e. doing)	• The salt **dissolved** in a pot. • She **jumped** out of window.
Mental	• perception • cognition • affection	• I **saw** their faces. • He **remembers** everything. • She **appreciated** his comments.
Relational	• attributive • identifying	Gail **was** weak. They **were** our leaders.
Behavioural	---	She **smiled.**
Verbal	---	She **responded.**
Existential	---	There **was** a graduation ceremony last night.

3.1.3 Process, Participants and Circumstances

A semantic process represented by a clause consists of three components:

(1) The process itself, typically expressed by a verb phrase,

(2) The participants in the process, are realised by nominal groups,

(3) The circumstances associated with the process, normally expressed by adverbial and prepositional phrases.

3.1.4 Material Processes

Material processes are processes of doing and happening. They are a major type of process in the transitivity system. A material process is comprised of two inherent participant roles. One is an actor, who is the doer of the process. Another is a goal, which is the entity affected by the process. There is a distinction between material processes involving only one participant and those involving two or even three participants. Processes containing only one participant are called intransitive clauses, while those having two or more participants are called transitive clauses. Intransitive clauses are probed by "what did x do?" in which "someone does something." On the contrary, transitive clauses are probed by "what did x do to y" in which "someone does something and the doing involves another entity" (Eggins, 1994: 230). In other words, in an intransitive clause, the doing is limited to the actor, whereas in a transitive clause, the doing is "directed at" the goal which undergoes the process (Halliday, 1992: 110).

3.1.5 Mental Processes

Mental processes encode meanings of feeling, thinking and perceiving. The central question asked in a mental process is "what did you see/ what do you think/ feel/ know about x?" Regarding the participant roles associated with a mental process, the inherent participant is always a conscious human being who is capable of seeing, thinking or feeling, called the "Senser." Furthermore, there is a non-active participant that is being seen, thought or felt by the senser, called the "Phenomenon" (Eggins, 1994: 242). Unlike material processes, there is no further distinction between the "transitive" and the "intransitive" in mental processes, since all mental processes potentially have both a senser and a phenomenon.

3.1.6 Verbal processes

These lie between mental and relational processes. Halliday (1992: 139) believes they refer to the processes of saying where the participants may either be sayer or receiver. The verbiage is the message sayer and receiver exchange.

3.1.7 Relational Processes

Halliday (1992:140) also sees Relational processes as processes of being, having and being at. They serve to characterise and to identify. He adds that they represent a relationship that exists between two elements in a clause. The relationship may be intensive, representing an 'X is a' (Jane is clever), another relationship may be possessive, representing an 'X has a' (John has a car) the next relationship may be circumstantial representing an 'X is at / on a (Billy is at a restaurant/ he is on a holiday trip). In other words, in a relational clause, something is said to 'be' something else.

3.1.8 Existential Processes

Existential processes represent the fact that something exists or happens in the form of "there is / was something." For instance: a) There were other students and b) There was plenty of food. The word "there" in the above clauses has no representational meaning, but is required as all English clauses need a Subject. Existential processes typically use the verb "be" or related verbs such as "exist, remain, arise, occur, come about, happen, take place" (Halliday, 1992: 142). The only obligatory participant in an existential process is the existent, which refers to the object or event said to exist. The existent can be any kind of phenomenon, ranging from "a thing: person, object, institution, abstraction" to any "action or event" (Thompson, 2014) 67).

3.1.9 Behavioural Processes

Behavioural processes are a subsidiary process type, located at the boundary between material and mental processes. They are typically processes of physiological and psychological behaviour like watching, looking over, breathing, testing, staring and dreaming. They are similar to mental processes in that one conscious participant is endowed with human consciousness (like the senser in mental processes), called the behaver. Behavioural processes are similar to mental processes, except that the latter occur non-behaviourally; for example, "look at" is behavioural, but "see" is mental; "listen to" is behavioural but "hear" is mental (Eggins, 1994: 250). The majority of behavioural processes are middle, consisting of behaver and process only, such as "Don't look! (Halliday,1992:

139). Some behavioural processes can contain another participant, which is called a phenomenon; for example, behaviour processes often appear with circumstantial elements such as those of matter and manner: She is looking at you and she smiled beautifully.

3.1.10 Circumstances

The circumstantial elements provide extra information on the "how, when, where and why" of the process, and they are often deletable (Simpson, 1993: 90). Circumstances can appear not only in material processes, but also in all other process types (Eggins, 1994: 237).

The table below is adopted from Eggings (1994: 240).

Different types of circumstances

Type	Sub-category	Questions	Examples
Extent	Temporal	For how long?	I want to take a 30 minutes nap.
	Spatial	How far?	I ran a ten kilometre race.
Location	Temporal	When?	Today i`m going home.
	Spatial	Where?	I put my bag under the table.
Manner	Means	By what means?	He strangled her with his firm hand.
	Quality	How?	I spoke to you politely.
	Comparison	Like what?	Try as hard as you can.
Cause	Reason	Why?	You sang all night for a mere R150.
	Purpose	For what purpose?	I looked around for my partner because I would have have loved to travel with him.
	Behalf	On whose behalf?	She signed a document for her.
Accompaniment	Comitative	With who/what?	I will stay with you forever.
Role	Guise	As what?	I was born to be a leader.
Matter		About what?	Do not think about death.

3.2 Methodology

This study focuses on the analysis of the written language text and is a comparative analysis of two texts; *The Girl without a Sound* and its Setswana translation, *Mosetsanyana yo o Didimetseng*. The data for analysis were collected through in-depth close reading of both texts and other literature with similar contexts. Only the last nine segments from these books were selected and analysed. These segments were selected because they narrate the climax of the story and they bring a positive change to the story. This is where more events took place such as when the second character – the red-winged woman – comes into play and the relationship builds up between her and the little girl. These two characters do not know each other but they form a good relationship. The things they do together portray a relationship between a mother and child. The selected segments also talk about the process of the little girl beginning to regain her voice and how she eventually finds the voice that she has been searching for all along with the help of her new guide.

The first eleven segments were excluded as the story only described the little girl`s features and what she used to love and these segments could not be analysed for comparisons. These segments consist mostly of short clauses, and it would not be easy to determine the context and ideology of the text from them.

The qualitative methods were used to collect data in this research. Qualitative research is "a means of exploring and understanding the meaning individuals or groups ascribe to a social or human problem" (Creswell, 2009:4). This method is appropriate for this study as it allows exploration of the two texts within the framework of systemic functional linguistics and on any shifts or other variations between the texts. This qualitative case study was undertaken in the nine specific segments of the texts for detailed analysis. The data used described the analysis of the last nine segments nine segments of the story with reference to the ideational meaning which incorporates transitivity and its processes between English (source language) and Setswana (target language). This data description is to determine how the linguistic features and organisation of discourse, choices and patterns in wording and transitivity have been translated from the SL into the TL.

This research is designed such that the nine segments are analysed into nine tables. The transitivity system is used to analyse sentences and clauses into three functional elements of participant, process and circumstance. The participant element, usually the subject of the clause, is termed *the actor*, *agent*, *goal*, *carrier* or *sayer* of the clause. The process constituent, the central verb of the clause, is broken down into six separate elements and described as *material*, *mental*, *verbal*, *relational*, *existential* and *behavioural*. These processes are highlighted in different colours, material (red), mental (purple), verbal (green), relational (blue), existential (lime) and behavioural (yellow). These processes are sorted differently to present differences among them. The circumstance element is also identified in the segments as to where, when, how, why, with whom or as what the process of the clause occurred. The study further identifies variations and translation shifts in the nine segments. The findings of the study are then presented in a table of data from highest to lowest percentage of dominant processes in the text. The study also reveals common factors that are identified during the analysis and are thoroughly discussed in the discussion.

3.3 Conclusion

This chapter looked at the critical discourse analysis as the basis for the Halliday`s systemic functional linguistics as the underlying theory. SFL is a theory of grammar concerned with

three meanings in a text: ideational, interpersonal, and textual functions. The ideational meta-function works as the framework of the study which is framed by the transitivity system. The qualitative research is used as a methodology to analyse the two texts. The last nine segments of the texts are analysed in tables by identifying different types of processes, participants and circumstances that are recognised and the structures by which they are expressed in both texts. These processes are highlighted with different colours to show their differences. Translation shifts and variations are also identified, as well as other factors. The dominant processes are then presented into a table according to their highest to the lowest percentages. Other factors are then discussed under the discussion of the findings chapter in detail.

The next chapter presents the analysis of nine segments of the source and target texts in terms of transitivity systems.

4 ANALYSIS OF SOURCE AND TARGET TEXT SEGMENTS

Source Text Segments

1. The woman suddenly pulled the girl down towards the sea and they landed with a THUMP on the powdery sand. She turned to the little girl and told her to search the beach for things that made her happy.

2. Something sparkled in the distance and caught the little girl`s eye. She walked and walked and walked towards it but hours later, she still was not any closer to it. Just as she was about to plop herself on the ground, she stepped on a periwinkle conch shell.

3. She had never seen such a strange thing before so she held it far away from her face. Then, she began to hear echoes of melodies coming from its heart. So she put the shell to her ear to hear its music more clearly.

4. The shell told her of a love as wide as the sea, and lands that connected by waves. The music promised her whale rides in her dreams and high tides when the moon was full. She smiled and threw the shell back into the sea. Just as she did, she felt the golden cocoon wobble with excitement and she knew all was well[4]. So she rushed on towards the glimmer in the distance.

5. As she walked further down the beach, the colour of the sand changed from white to lilac. She stopped staring at the distance and became absorbed with the shades at her feet. Mottled purples, blacks and creams combined. The longer she stared at it, the more sure she was that there was something to be found in the lilac sand. Then she noticed the light coming off the sand and wondered where she had seen a glitter exactly like that before.

6. She lifted her chin to ask the sky and just as she did, she caught sight of the shiny thing she had been chasing ahead and there was the answer! The sand below her and the thing in front of her shone exactly in the same way so they must be made of the same thing! That's when she understood that whatever she was chasing was neither in front of her nor behind her, it was always inside her. She could transform anything in her life!

7. She found her last precious object a few steps away. A tiny starfish. She studied it carefully in her hand as she walked towards the sea. Coral in colour with splashes of cream on each tip. The golden cocoon in the little girls throat shook quietly as she watched it breathing in and out. "Even the tiniest of things breathe and live and change the shape of the world somewhere" she thought.

8. Then she threw the starfish back into the sea and as it landed, she was hand-in-hand with the red-winged woman once more. They looked at each other for a long while, then without a word, they leapt back into the sky and sailed back home. The next morning, the girl couldn't remember quite when the red-winged woman had left her but she did remember that she had done so with a dazzling warm light, a kiss and a promise that she would be there for her.

9. That evening, the little girl knew the red-winged woman wouldn't be back. When she opened her window, a dozen butterflies flew into her room and settled all around her. Her eyes widened as she felt the cocoon in her throat twist and twirl in the most peculiar way. Her neck stretched as she felt soft wings gently fluttering against her throat. One by one, the butterflies began to fly out of the window. As the last one disappeared, the girl parted her lips, lifted her chin and with the same almost silent flutter of the butterflies' wings, she heard a soft audible sigh escape her golden cocoon. Her voice, the one she had been chasing, had been inside of her all along. And as the first notes of her own voice danced on her ears, she knew that she had unlocked the magic that she would change the world with.

Target text segments

1. Mosadi a phamola mosetsena a mo gogela ntlheng ya lewatle kwa tlasenyana, mme ba tlhoma ka go itaagana ka dinao mo loroleng lwa motlhaba santa. Mokaedi a retologela kwa mosetsanyaneng a mo laela gore a batle dilo tsotlhe tse di mo itumedisang mo lotshitshing la lewatle.

2. Sengwe se se neng se phatshima kgakajana sa gapa leitlho la gagwe. A tsamaya, a ba a tsamaya mme diura morago, a bo a ise a tle gauhi le sone! Ha a sena go hetsa mogopolo gore o itatlhela ha hatshe, a gata kgapetlana ya lewatle.

3. O ne a ise a bone sepe sa mohuta o go le pele, ka jalo a tshwarela kgakajana le sehatlhego sa gagwe. Mme go le jalo a utlwa mmino o tswa mo pelong ya dikgapetla tse. A baya sekgapetla gauhi le tsebe ya gagwe go utlwa sentle.

4. Sekgapetla sa mmolelela ka lorato lo lo kana ka bophara jwa lewatle le lehatshe tse di kopantsweng ke makhubu a metsi. Mmino wa mo tshepisa mo ditorong tsa gagwe go palama leruarua le tla mo hohisetsang kwa godimo ha ngwedi a pagame. A nyenya mme kgabagare a latlhela sekgapetla mo lewatleng. Hela ha a santse a dira jalo, a utlwa pope ya gauta mo mometsong wa gagwe e tshikinyega ka boitumelo mme a itse ha tshotlhe di apere tshiamo mme a tabogela kwa bophatsimong jo bo kgakajana.

5. Ha a ntse a tsamaela kwa teng ga lotshitshi, mmala wa motlhabaganta wa hetoga go tswa mo bosweung go nna bophepole. A tlogela go leba kgakajana a remelela mo mebaleng e e neng e le fa dinaong tsa gagwe. Bophepole, bontsho le bosweu di tlhakatlhakane. Ha a lebeletse ka lobaka jalo a bo a solohela gore o tla bona sengwe mo santeng. A lemoga ha lesedi le tswa mo santeng mme a ipotsa kwa a le boneng teng sentle sentle.

6. A tsholetsa seledu sa gagwe go botsolosa loapi mme ha a dira jalo, a bona selo se se phatsimang se a ntseng a se lelekisa mme ya bo e le yone karabo ya gagwe yone eo. Santa e e fa tlase ga gagwe le selo se se phatsimang ha pele ga gagwe, di ne di phatshima ka go tshwana ga lemosega ha di dirilwe ka selo se se tshwanang! Mme ke gone ha a tlhaloganya; selo se a neng a se kobakobile se sene se selekwa pele le ha e le kwa morago ga gagwe, mme se ne se le mo go ene ka dinako tsotlhe. O ne a ka hetola sengwe le sengwe mo botshelong jwa gagwe.

7. A bona selo sa botlhokwa dikgato ha pele. Tlhatswana seka naledi . A e lebelela ka kelotlhoko mo letsogong la gagwe a ntse a gatela kwa lewatleng. Pope ya gauta e e mo kgokgotsong ya mosetsanyana ya tshikinyega ka tidimalo ha a e lebile e hemela mo teng le ka kwa ntle. Le dilo tse di nnyennyane di a hema, di a tshela mme e bile di hetola popego ya lehatshe golo gongwe," A akanya.

8. A boa a latlhela tlhapi e mo lewatleng mme ha e wela, a bo a tshwaragantse matsogo le mosadi wa diphuka tse di khibidu gape. Ba lebana lobakanyana, go sena le lefoko le letswang, ba tloga ba tlolela mo loaping ba boela gae. Moso o o latelang, mosetsana o ne a sa gakologelwe sentle gore mokaedi o mo tlogetse leng leha a ne a gakologelwa gore o dirile seo ka lesedi le le phatsimang, mosuno/katlo le tshepiso ya gore o tla nna a ntse a le teng ha a mo tlhoka.

9. Mo phirimaneng eo, mosetsana o ne a itse fa mosadi wa diphuka tse di khibidu a ka seka a tlolaa bowa. Ha a bula letlhabapheho la gagwe, dirurubela tsa hohela mo ntlwaneng ya gagwe ya borobalo ka bonitsi mmetela, tsa mo dikologa. Matlho a gagwe a rotologa ha a utlwa pope e e mo mometsong wa gagwe e pitikologa e kgadikana mo go sa tlwaelesegang. Molala/thamo ya gagwe ya gololega ha e utlwa boleta jwa diphuka di phaphasela mo kgokgotsong ya gagwe. Ka bongwe ka bongwe dirurubele tsa simolola go hohela kwa ntle ga letlhabapheho. Ha sa bohelo se nyelela, mosetsana a bula dipounama tsa gagwe, a tsholetsa seledu sa gagwe mme a utlwa modumo oo boleta o tswa mo teng ga pope ya gauta. Lentswe la gagwe le a sa bolong go le leleka/kobakoba le ne le le mo go ene ka dinako tse tsotlhe. Ha dikopelo/dinnoto tsa ntlha tsa lentswe la gagwe di opela /bina mo ditsebeng tsa gagwe, ke gone a itse ha a lotlolotse maselemose/dikgakgamatso tse a tsileng go hetola lehatshe ka tsone.

Processes

Red – elements of the material process

Pink– elements of the mental process

Green– elements of the verbal process

Blue– elements of the relational process

Lime– elements of the existential process

Yellow– elements of the behavioural process

The main question that this study aims to answer based on the following analysis is how *The Girl without a Sound* is transferred into Setswana by identifying transitivity processes with the following subquestions:

- Do the transitivity processes function the same way in the target text?
- What are the differences and similarities?
- Are features of the source text (linguistic and cultural elements) transferred to the target text without any significant shifts?
- Are the translator's lexico-grammatical choices suitable for the target audience?

4.1.1 Segment 1

1.1	**Participant (Actor)**	**Circumstance (Manner)**	**Process (Material)**	**Participant (Goal)**	**Circumstance (Place)**
ST:	The woman	suddenly	pulled	the girl	down towards the sea
TT:	*Mosadi*		*a phamola a gogela*	*mosetsana mo*	*ntlheng ya lewatle kwa tlasenyana*
1.2	**Participant (Actor)**		**Process (Material)**		**Circumstance (Manner)**
ST:	they		landed		with a THUMP on a powdery sand
TT:	*ba*		*tlhoma*		*ka go itaagana kadinao mo loroleng lwa motlhaba santaa*
1.3	**Participant (Actor)**		**Process (Material)**		**Circumstance (Place)**
ST:	she		turned		to the little girl and
TT:	*mokaedi*		*a retologela*		*kwa mosetsanyaneng*
1.4	**Participant (Sayer)**		**Process (Verbal)**	**Participant (Receiver)**	**(Verbiage)**
ST:			told	her	to search the beach for things that made her happy
TT:	*a mo*		*laela*		*gore a batle dilo tse di mo itumedisang mo lotshitshing la lewatle.*

The above table shows the content of a scene about the girl and the woman who walk together near the sea. It seems as if the girl is not happy and the woman takes her to the sea to cheer her soul. This segment consists of sentences, including finite and non-finite clauses. The identified verbs in the first and second sentences of the source and target segments such as "pulled" (*gogela*), "landed" (*tlhoma*) and "turned" (*retologela*), "told" (*laela*) and the verb in the target segment *phamola* (grab) are finite verbs. These verbs are regarded as finite in these segments because they stand alone as complete sentences and are independent. They also include a subject and a verb that can be inflected for tense. The abovementioned verbs are regarded as material processes because "pulling" *(gogela)* is an act of applying force to move something towards you, "landing" *(tlhoma)* - the act of coming down to the ground and "turning" (*retologela*) – the act of changing direction by moving. In sentence 1.4, the non-finite verb "to search" (*go batla)* is highlighted in red because it forms part of the material process, although it is dependent on another clause and does not consist of a subject and a verb. "To search" (*go batla)* is the act of locating or discovering something. Therefore, all the above processes are examples of the material process because they are all performed physical activities.

In sentence 1.4, the verb "told" (*laela*) is highlighted in green because it is an example of a verbal process. This verb is an example of a verbal process because telling something to someone is the act of expressing information in words. In this context, the personal pronoun *she* represents a *sayer* because she told something to the girl, who is a *receiver*. The embedded clause *to search the beach for something that made her happy* represents *verbiage* because it is the information told by the sayer to the receiver. In the same sentence, the verbal process "told" *(laela)* is systematically interwoven with the material process such as "to search" (*go batla*) to show how the red-winged woman alternates between doing and talking. A change in the grammatical pattern between the SL and the TL occurred in this sentence on the verb+pronoun structure "told her" *(a mo laela).* In the TL the pronoun (*mo*) with the subject concord "*a*" precedes the verb (*laela*), while in the SL the verb (*told*) precedes the pronoun (*her*).

The foregrounding of the Actor + Process + Goal + Circumstance of place structure exhibits a material process pattern in this segment, in which the woman consistently serves as an actor who is in control of the things she does with the little girl in both texts. This is followed by a recurrent pattern of the verbal process Sayer + Process + Receiver + Verbiage in both texts in which a woman was talking to a girl.

The use of tense in the TT does not match that of the ST. The past tense is used in the ST with an active voice but the translator used a present tense which is a narrative technique that is used in Setswana when talking, rather than in writing. The above segement: *The woman suddenly pulled the girl down towards the sea and they landed with a THUMP on the powdery sand. She turned to the little girl and told her to search the beach for things that made her happy* could have been translated as: *Mosadi o **ne** a gogela mosetsenyana kwa ntlheng ya lewatle, mme ba **ne** ba tlhoma fa fatshe ka go itaagana ka dinao mo loroleng lwa motlhaba. O **ne** a retologela kwa mosetsanyaneng mme a mo laela gore a batle dilo tsotlhe tse di mo itumedisang mo lotshitshing la lewatle.* This alternative is provided because in the TL writing is different from speaking, and when you write and change a sentence into a past tense, the word ***ne*** shows that the event happened in the past. The translator rather translated this text as if she narrated the story orally.

The translation of the circumstance of place: *down towards the sea* in sentence 1.1 has been literally translated and does not have meaning as in the following example.

ST	**TT**	**Back translation**
Down towards the sea	*Ntlheng ya lewatle kwa tlasenyana*	Towards the sea down

In the SL, it is normal to say *to pull down towards the sea*, but in the TL, it is not normal to say *go gogela ntlheng ya lewatle kwa tlasenyana* as the translator has put it. The translator used the literal word *tlasenyana* which means *down*. There are instances where the word "down" gets omitted in the TL. For example, the English speaker might say *"write down your name and surname",* but the Setswana speaker will say *"kwala leina le sefane sa gago"* meaning *"write your name and surname".* The same principle applies in the above sentence. The translator could have translated this phrase as *"o ne a gogela mosetsanyana kwa ntlheng ya lewatle.* The word tlasenyana (*down)* is omitted in the alternative but the meaning is the same.

Another shift is found in sentence 1.2, as in the example below: *they landed with a thump on the powdery sand.*

ST	TT	Back translation
They landed with a thump on the powdery sand	*Ba tlhoma ka go itaagana ka dinao mo loroleng lwa motlhabasanta*	They land hard with their feet on the dusty sand-sand

In the TL if you say *ba tlhoma (*land*)*, the verb sounds incomplete; the better alternative could be *go tlhoma fa fatshe* (to land to the ground) because it automatically means *to land* in the SL. *With a THUMP* can be translated as *ka seruthu se se kwa godimo* because the definition of a thump is a loud noise of hitting something in the SL, whereas *seruthu* in the TL comes from the Setswana onomatopoeiac word that describes the sound of hitting the ground called *"ruthu",* and *se se kwa godimo* means *the loudest noise* which describes the level of noise that the participant made when they landed, and lastly anything that is described as *powdery* can mean *lorole* in the TL and *lorole* can also mean dust in another context. In sentence 1.3 of the table, the personal pronoun *she* has been mistranslated as *mokaedi,* as in the following example:

ST	TT	Back translation
She	Mokaedi	Guide

The equivalent of the word *mokaedi* in the SL is a director/guider. The translator took a liberty and translated what is not in the ST. One could still argue that the noun *mokaedi* is used because the red-winged woman acts as the little girl`s guide in the story. If perhaps the translator did not know how to translate the personal pronoun *she*, the subject concord "*o"* was a better alternative. Setswana does not have the equivalent of female and male personal pronouns such as *s/he.* The language uses "*o"* to represent both, and the context would show whether it refers to a man or a woman.

The noun *beach* has also been translated as *lotshitshi la lewatle* which means *sea edges* in sentence 1.4. This could be due to the fact that the TL does not have the equivalent of the word *beach*. The words *"beach, sea* and *ocean"* are all translated as *"lewatle"* in the TL

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4.1.2 Segment 2

2.1	**Participant (Actor)**	**Process (Material)**	**Circumstance (Place)**		**Process (behavioural)**
ST:	Something	sparkled	in the distance	and	caught the little girl`s eye
TT:	*Sengwe se se neng se phatshima*		*kgakajana*		*sa gapa leithlo la gagwe*
2.2	**Participant (Actor)**	**Process (Material)**	**Circumstance (Place)**		
ST:	She	Walked, walked, walked	towards it	but	
TT:	*A*	*tsamaya, tsamaya*	-	*mme*	
2.3	**Circumstance (Time)**	**Participant (Identified)**		**Process: (Relational)**	**Circumstance (Place)**
ST:	Hours later	she	still	was not	any closer to it
TT:	*Diura morago*	*a*		*a ise*	*a tle gaufi le sone*
2.4	**Circumstance (Time)**	**Participant (Actor)**	**Process (Material)**	**Circumstance (Place)**	
ST:	Just as she was about to plop herself on the ground	she	stepped	on a periwinkle conch shell	
TT:	*Ha a sena go hetsa mogopolo gore o itatlhela ha hatshe*	*a*	*gata*	*kgapetlana ya lewatle*	

This segment is about the little girl who had been looking for something for a long time. She was concerned because something was bothering her. She ended up seeing something that grabbed her attention, and as she tried to walk towards it, she stepped on a shell. The segment consists of 2 clauses, one non-finite clause and 4 finite clauses. The finite clauses in this segment consist of verbs such as "sparkled" (*phatsima*), "walked" (*tsamaya*), "was not" (*a ise a*) and "stepped" (*gata*), while the single non-finite clause is *Just as she was about to plop herself on the ground* in sentence 2.4 What makes this clause embedded to another is the use of the infinite particle "to" that is linked to the verb "plop". All the above finite verbs are examples of the material process. They are examples of the material process because "sparkling" (*phatsima*) is the quality of shining with a bright light, "walking" (*tsamaya*) is the use of one`s feet to advance by steps, and "plopping" (*itatlhela*) implies to sit one self on the sand in a fairly quick movement, while "stepping" (*gata*) means to place or to put the foot down on something. In sentence 2.4 again, the auxiliary "was" is attached to the infinitive

“to plop” and in this context it forms part of the material process. All these examples are material processes because they are all performed physical activities.

In sentence 2.1, the noun “something” (sengwe) and the prepositional phrase “in the distance” (*kgakajana*) are the participants of the verb “sparkling” (*phatsima*). “Something” *(sengwe)* represents an actor because it does the act of sparkling and the prepositional phrase “in the distance” (*kgakajana*) represents a circumstance of place because it describes where something sparkled. An idiomatic expression “caught the eye” (*gapa leitlho*) has been identified in sentence 2.1, which represents a behavioural process. To catch one`s eye means to attract someone's attention by making eye contact with them. Therefore, the noun “something” (*sengwe*) and “the little girl” (*mosetsana*) are the participants of this behavioural process. “Something” (*sengwe*) represents a phenomenon because this thing attracted the girl`s attention when she saw it and “the little girl” (*mosetsana*) represents a behaver because that thing attracted her when she saw it.

In sentence 2.2 of the above table, the pronoun “she” (*a*) and the prepositional phrase *towards it* are the participants of the verb “walked” (tsamaya). “She” (*a*) represents an actor because she does the act of walking and *towards it* represents a circumstance of place she walked towards. The pronoun “she” (*a*) and the prepositional phrase “on a periwinkle conch shell” *(kgapetlana ya lewatle)* are the participants of the verb “stepped” (*gata*) in sentence 2.4. “She” *(a)* represents an actor and on “a periwinkle conch shell” (*kgapetlana ya lewatle*) represents a circumstance of place where she stepped.

The relational process *“*was not” (*a ise a*) has also been identified in sentence 2.3 of the table. The pronoun “she” *(a)* and “still not any closer to it” (*a tle gaufi le sone*) are the participants of this process because “she”*(a)* represents an identified and “still not any closer to it” (*a tle gaufi le sone*) represents an identifier because this process identifies the girl not being closer to whatever she was walking towards.

The foregrounding of the Actor + Process + Circumstance of place structure exhibits a pattern of the material process again in this table, in which the little girl consistently serves as an actor who is in control of her journey in both texts. This is followed by a recurrent pattern of the mental process Senser + Process + Phenomenon in which the little girl paid attention to something in both texts.

Sentence 2.1, has been translated as follows:

ST	TT	Back translation
Something sparkled in the distance and caught the little girl's eye	*Sengwe se se neng se phatshima kgakajana sa gapa leitlho la gagwe*	Something that was sparkling in a distance caught the little girl`s eye

In this translation, the verb *"*sparkled*" (phatsima)* does not represent a verb phrase or a material process. It represents the adjectival phrase that describes the noun "something*" (sengwe),* therefore, only the phrase "caught the eye" represents the verb in this translation. The meaning of the ST was not rendered correctly. Alternatively, the translator could have said: *Sengwe se ne se phatshima kgakajana mme se ne sa gapa leitlho la mosetsanyana.* This is back translated as *something was sparkling in the distance and caught the little girl`s eye.* In the example below, the translator did not render the meaning of the same expression correctly.

ST	TT	Back translation
Caught the little girl`s eye	*Gapa leitlho la* ***gagwe***	Caught **her** eye

Whose eye has been caught? The ST clearly states that the little girl`s eye has been caught. This translation will create confusion in the target readership because this text talks about two characters, the little girl and a woman. Instead of using the noun "the little girl" (*mosetsanyana*) as in the ST, the translator used the pronoun *her*.

With regard to sentence 2.2 of the TT, the phrase *towards it* was omitted, as in the example:

ST	TT	Back translation
She walked and walked and walked towards it	*A tsamaya, a ba a tsamaya,*	She walked and walked

This omission can raise questions in the target readership such as, the little girl is walked and walked, but where did she walk to? The ST clearly states that the little girl walked towards the sparkling thing.

In sentence 2.3, "but hours later" (*morago ga diuranyana*), has been literally translated as: *diura morago*. Speakers of the TL language would not say *diura morago* as it indicates on the translation. They would rather say *"morago ga diuranyana*" (a couple of hours later) instead of *diura morago* which is back translated as *hours after*. In the same sentence given above,

the word *closer* has been translated as *gauhi*. The translator has replaced the labiodental fricative (f) with a glottal fricative (h). This is a dialectal difference in Setswana.

4.1.3 Segment 3

3.1	**Participant (Actor)**	**Process (Mental)**	**Phenomenon**	**Circumstance (Time)**	
ST**:**	She	had never seen	such a strange thing	before	
TT:	*O*	*ne a ise a bone*	*sepe sa mohuta o*	*go le pele*	
3.2	**Participant (Actor)**	**Process (Material)**	**Participant (Goal)**	**Circumstance (Place)**	
ST**:**	She	held	it	far away from her face	
TT:	*A*	*tshwarela*		*kgakala le sehatlhego sa gagwe*	
3.3	**Participant (Senser)**	**Process (Mental)**	**Phenomenon**		
ST**:**	She	began to hear	echoes of melodies coming from its heart		
TT:	*A*	*utlwa*	*mmino o tswa mo pelong ya dikgapetla tse*		
3.4	**Participant (Actor)**	**Process (Material)**	**Participant (Goal)**	**Circumstance (Place)**	**Circumstance (Reason)**
ST**:**	She	put	the shell	to her ear	to hear its music more clearly
TT:	*A*	*baya*	*sekgapetla*	*gauhi le tsebe ya gagwe*	*go utlwa sentle*

This segment is about the little girl who has seen something she has never seen before. This little girl is attracted to this strange thing she held, and then she puts it away from her face not knowing what it might do. This girl seemed to be clever because usually when children come across strange things they hold them and play with them, without realizing the danger of the object. She was amazed to hear music coming from this strange thing, and then she put it closer to her ear to listen. This segment consists of 5 clauses: one imperfective clause, one non-finite clause and three finite clauses. The three identified finite verbs in this segment are

"seen" (*bone*), held" (*tshwarela*) and "put" (*baya*). They are finite because they are not dependent on other verbs and are inflected for tense. In sentences 2.3 and 2.4, examples of the non-finite verbs are "coming" (*tswa*) and "to hear" (*go utlwa*) because they are embedded in other verbs, while an example of an imperfective verb is "began to hear" (*a simolola go utlwa*) because it is used to describe the ongoing situation. The identified verbs such as "held" (*tshwarela*), "put*" (baya)* and "coming*"(tswa)* represent the material process because they all represent a physical activity. *Holding* means to keep or grip in one`s hand, *putting* means to place or position something on something while *coming* means to get to or arrive at a certain point. The material process "held" has participants such as "she*" (a)* which represents an actor, "it" a goal and "away from her face" *(kgakala le sefatlhego sa gagwe)* a circumstance of place. This is because the pronoun *it* is affected by what is done by the pronoun *she* and the circumstance of place describes where the girl held the periwinkle shell.

There are other verbs that represent the mental process such as "began to hear" *(simolola go utlwa)*, "seen*"* (*bone*) and "to hear*" (go utlwa)* in sentences 3.1 and 3.3. These are mental processes because *seeing* means perceiving things by sight, while *hearing* means to percecive things with auditory sense. The mental process "seen" has participants such as "she*" (a)* as a senser; "such a strange thing*"* (*sepe sa mohuta o*) a phenomenon and "before*" (go le pele)* circumstance of time. Furthermore, the mental process "*began to hear" (a simolola go utlwa)* consists of participants such as "she" *(a) as* a senser and "echoes of melodies coming from its heart" (*mmino o tswa mo pelong ya dikgapetla tse*) as a phenomenon.

The other material processes such as "coming" (*tswa*) and the mental process "to hear" *(go utlwa)* in sentence 3.4, do not have participants because they are embedded with other verbs. Therefore, this segment shows how the material and mental processes are interwoven with each other in both texts. It shows the little girl alternates between doing, seeing and hearing. The foregrounding of the Actor + Process + Goal + Circumstance of place structure also exhibits a pattern of the material process in this segment, in which the little girl consistently serves as an actor who is in control of the things she does in both texts. This is followed by the recurrent pattern of the mental process of Senser + Process + Phenomenon in which the girl started to see and hear things along her journey. In the clause: *she had never seen such a strange thing before,* the phenomenon *such a strange thing before* is translated as:

ST	**TT**	**Back translation**
Such a strange thing before	*Sepe sa mohuta o gole pele*	Nothing of that sort before

A strange thing does not mean a sort, kind, or type, it means nothing like that. *Go le pele* (before) should have been omitted because in the TL *go le pele* (before) sounds literal. Alternatively, the translator could have said *selo se se sa tlwaelegang jalo* and the back translation of this is *something that strange.*

In sentence 3.2, *she held it far away from her face* was translated as follows:

ST	**TT**	**Back translation**
She held **it** far away from her face	*A tshwarela kgakala le sefatlhego sa gagwe*	She held far away from her face

The pronoun *it* has been omitted. This does not explain exactly what the girl held away from her face. The pronoun *it* is used in the ST to represent the shell that the girl held away from her face. Alternatively, it could have been translated as: *O ne a **e** tshwarela kgakala le sefatlhego sa gagwe*, which is back translated as *she held it far away from her face.* The highlighted letter "*e*" in the alternative translation is the object concord that represents the word *kgapetlana* which is the equivalent of the noun *shell*. In the following clause: *Then, she began to hear echoes of melodies coming from its heart*, the verb *began* has also been omitted as in the following example:

ST	**TT**	**Back translation**
She began to hear echoes of melodies coming from its heart	*A utlwa mmino o tswa mo pelong ya dikgapetla tse*	She heard echoes of melodies coming from the heart of these shells

The imperfective verb *began to hear* is used in the ST because it means when the little girl held the shell all along, she did not hear anything coming from it. It is only at that particular moment that she began to hear some echoes of melodies coming from it. The translation implies that the little girl heard echoes of melodies immediately when she held the shell. In the same clause the prepositional phrase *from its heart* has been translated as *mo pelong ya dikgapetla tse.* This is back translated as *from the heart of these shells.* The translator pluralized the word shell and the ST talks about one shell, not many. There is also an element of inconsistency in the way the translator translated the word *shell*, she said *kgapetlana* in previous segments which is correct, and in this one she has translated *shell* as *dikgapetla* and *sekgapetla.* This will confuse the target audience because they will not know exactly which of these words refer to the noun *shell*.

In the last sentence, 3.4, *so she put the shell to her ear to hear its music more clearly* is translated as in the following example:

ST	**TT**	**Back translation**
So she put the shell to her ear to hear its **music** more clearly	*A baya sekgapetla **gauhi** le tsebe ya gagwe go utlwa sentle*	She put the shell **closer** to her ear to hear more clearly

The word music is unnecessarily omitted and the word closer has been introduced in the TT. The little girl did not put the shell closer to her ear as the translation states; she put it on her ear. The word "music*" (molodi)* is important in this ST and equally important in the TT. The target audience would want to know why the little girl has decided to put a shell to her ear, what was coming out of it that she wanted to hear clearly. Alternatively the translator could have said: *Ka jalo o ne a baya kgapetlana mo tsebeng ya gagwe go utlwa molodi wa yone sentle*. This is back translated as *so she put the shell on her ear to hear its melody well*.

4.1.4 Segment 4

4.1	**Participant (Sayer)**	**Process (Verbal)**	**Participant (Receiver)**	**Verbiage**	
ST	The shell	told	her	of a love as wide as the sea, and lands that connected by waves.	
TT	*Sekgapetla*	*sa mmolelela*		*ka lorato lolo kanang ka bophara jwa lewatle le lehatshe tse di kopantsweng ke makhubu a metsi*	
4.2	**Participant (Sayer)**	**Process (Verbal)**	**Participant (Receiver)**	**Circumstance (Place)**	**Verbiage**
ST	The music	promised	her	in her dreams	whale rides and high tides when the moon was full
TT	*Mmino*	*wa tshepisa*	*mo*	*mo ditorong tsa gagwe*	*go palama leruarua le tla mo hohisetsa ngkwa godimo ha ngwedi a pagame.*
4.3	**Participant (Behaver)**	**Process (Behavioural)**	**Process (Material)**	**Participant (Goal)**	**Circumstance (Place)**
ST	She	smiled	and threw	the shell	back into the sea

TT	*A*	*nyenya*	*mme a latlhela*	*sekgapetla*	*mo lewatleng*
4.4	**Circumstance (Time)**	**Participant (Senser)**	**Process (Mental)**	**Phenomenon**	**Circumstance (Reason)**
ST	Just as she did	she	felt	the golden cocoon wobble with excitement	
TT	*Hela ha a santse a dira jalo*	*a*	*utlwa*	*pope ya gauta mo mometsong wa gagwe e tshikinyega ka boitumelo*	
4.5	**Participant (Senser)**	**Process (Mental)**	**Phenomenon**		
ST	She	knew	that all was well		
TT	*A*	*itse*	*ha tsotlhe di apere tshiamo*		
4.6	**Participant (Actor)**	**Process (Material)**	**Circumstance (Place)**		
ST	She	rushed	on towards the glimmer in the distance		
TT	*A*	*tabogela*	*kwa bophatsimong jo bo kgakajana*		

This segment is about a shell that tells stories to the little girl and promises her things that make her smile. In a normal world a beach shell does not speak. The shell that the little girl held clearly was a shell of miracles because music was coming out of it and it promised the little girl certain things and told her stories. When she smiled, it showed that she believed all that she heard from the shell and she was happy about all she heard. One can say that a sudden wobble of a cocoon inside her throat after she threw the shell into the sea has something to do with that shell. It is the shell that brought a smile to the little girl`s face and that triggered the cocoon in her throat to wobble. After all that happened she knew that everything was fine, and that perhaps she would find what she had been looking for because everything that happened changed her mood positively.

This segment consists of 6 sentences. It consists of seven finite verbs such as "told*"* (*mmolelela*), "promised*"* (*tshepisa*), "smiled*"* (*nyenya*), "threw*"* (*latlhela*), "felt*"* (*utlwa*), "*knew"* (*itse*) and "*rushed"* (*tabogela*) as well as three non-finite verbs such as "connected*"* (*kopantsweng*), "*was"* and "wobble*"* (*tsikinyega*) that are systematically interwoven with other processes. The verb told in the first segment has been translated as *laela* and in the current segment as *bolelela*. Both translations are correct, but this shows an element of inconsistency on the translator. Furthermore, the verb "told" has been translated as *mmolelela* in the TL because the object concord "*mo*" is added to the verb *bolelela* and that becomes one word *mmolelela,* where in the SL the verb precedes the pronoun as verb+pronoun (told+her). This shows the differences of grammatical structures between these languages.

Examples of the material process in this segment with participants are "*threw* (latlhela) and *rushed (tabogela).* These processes are found in sentences 4.3 and 4.6 of the table. In sentence 4.3, "she" (*a*) represents an actor, "the shell" (*sekgapetla*) a goal and "*back into the sea" (mo lewatleng)* the circumstance of place. These are the participants of the verb "threw*"* (*latlhela*) because *she* does the act of propelling through the air and the shell is affected by what is done by the little girl and the circumstance of place describes where the girl threw this shell.

Other processes that are found in the table are verbal, in sentence 4.1 and 4.2. Examples of these verbal processes are "told" (*bolelela*) and "promised" (*tshepisa*). Thus, telling means expressing information in words and promising in this context means making a commitment to do something in words. "The shell" *(sekgapetla)* represents a sayer, *her* a receiver and "of a love as wide as the sea, and lands that connected by waves" *(lorato lolo kanang ka bophara jwa lewatle le lehatshe tse di kopantsweng ke makhubu a metsi)* represents a verbiage. Regarding the verb *promised*, "the music" (*mmino*) represents a sayer, "her" a receiver and "whale rides in her dreams and high tides when the moon was full" (*go palama leruarua le tla mo hohisetsa ngkwa godimo ha ngwedi a pagame*) represents a verbiage.

The mental process has two examples such as "felt" (*utlwa*) and "knew" (*itse*). These two examples are both found in sentences 4.4 and 4.5 of the table. These verbs are regarded as mental processes because feeling is undergoing an emotional sensation and knowing means being cognizant or being aware of something and all these are mental processes.

An example of the behavioural process has also been identified in this sentence 4.3, i.e the verb *smiled* with only one participant, "she*"* (*a*) as behaver. Thus, this behavioural process is systematically interwoven with a material process in one sentence.

In sentence 4.1, "The shell told her of a love as wide as the sea, and lands that are connected by waves" *(Sekgapetla sa mmolelela ka lorato lolo kanang ka bophara jwa lewatle le lehatshe tse di kopantsweng ke makhubu a metsi),* the noun *Lands* has been translated as *lehatshe* (singular). This causes a translation shift and affects the meaning of the ST because the word *lands* means *mafatshe* (plural) in the TT. The ST clearly states that lands were connected by waves, meaning more than one land were connected by waves although the translation says one land was connected by waves. Another mistranslation is identified in the same sentence as in the following example:

ST	**TT**	**Back translation**
Connected by waves	*Tse di kopantsweng ke makhubu a metsi*	Connected by water waves

The word *Metsi* or *water* is broad and it does not necessarily refer to the sea. It can mean water from the tap, from the dam, lake, river etc. The ST stated sea waves. A TL speaker would rather say *tse di kopantsweng ke makhubu a lewatle* this is back translated as *those that are connected by sea waves.*

There is no sense in the translation of the sentence below in sentence 4.2 of the table.

ST	**TT**	**Back translation**
The music promised her whale rides in her dreams and high tides when the moon was full	*Mmino wa mo tshepisa mo ditorong tsa gagwe go palama leruarua le tla mo hohisetsa kwa godimo ha ngwedi a pagame*	Music promised her in her dreams to climb a whale will take her up to the sky when the moon is full

This translation is grammatically incorrect and meaningless. Another point about this translation is that *go palama leruarua* (to climb whales) functions as a verb in the TT while *whale rides* functions as a noun in the ST. This will change the analysis pattern of processes in this segment. An alternative translation could have been: *mo ditorong tsa gagwe molodi o ne wa mo tshepisa go mo pega leruarua le go mo fofisetsa kwa godimo fa ngwedi a palame.* This is back translated as *"in her dreams music promised her to climb a whale and take her up to the sky when the moon was full".* In the TL when the moon is full, they say *ngwedi o*

*pa**l**ame.* This is a figurative expression that is normally used to describe that situation in Setswana.What differentiates *pa**l**ame* from *pa**g**ame* is a dialectal variation between Setswana tribes. Some use the [**l**] while others use [**g**]. This is an example of phonetical variation. Another example of dialectal variation is found in sentence 4.5, "Just as she did, she felt the golden cocoon wobble with excitement" *(hela ha a santse a dira jalo a utlwa pope ya gauta mo mometsong wa gagwe e tshikinyega ka boitumelo)*, the noun *cocoon* has been translated as *pope* which is *khwena* in another dialects. This is an example of lexical variation.

4.1.5 Segment 5

5.1	**Circumstance (Time)**	**Participant (Actor)**	**Process (Material)**	**Circumstance (Colour)**			
ST	As she walked down the beach	the colour of the sand	changed	from white to lilac			
TT	*Ha a ntse a tsamaela kwa teng ga lotshitshi*	*mmala wa Motlhabasanta wa*	*hetoga*	*go tswa mo bosweung go nna bophepole*			
5.2	**Participant (Behaver) (Senser)**	**Process (Behavioural)**	**Phenomenon**		**Process (Mental)**	**Phenomenon**	
ST	She	stopped staring	at the distance	and	Became absorbed	with the shades at her feet	
TT	*A*	*tlogela go leba*	*kgakajana*		*a remelela*	*mo mebaleng e e neng e le fa dinaong tsa gagwe.*	
5.3	**Participant (Actor)**	**Process (Material)**					
ST	Mottled purples, blacks and creams	combined					
TT	*Bophepole, bontsho le bosweu di*	*tlhakatlhakane*					
5.4	**Circumstance (Time)**	**Attribute**	**Participant (Carrier)**	**Process (Relational)**		**Process (Existential)**	**Existent**
ST	The longer she	The more sure	she	was	that, there	was	something to be

	stared at it						found in the lilac sand
TT	*Ha a lebeletse ka lobaka jalo*	*a bo a solohela*	*ha*				*a tla bona sengwe mo santeng*
5.5	**Participant (Senser)**	**Process (Mental)**	**Phenomenon**		**Process (Mental)**	**Phenomenon**	
ST	She	noticed	the light coming off the sand	and	wondered	Where she had seen a glitter exactly like that before	
TT	*A*	*Lemoga ha*	*lesedi le tswa mo santeng*	*mme*	*a ipotsa*	*kwa a le boneng teng sentlesentle*	

The following segment is about the beach sand changing colours in the little girl`s watch. She was optimistic that something might come out of that sand. This optimism was influenced by the way the beach sand changed colours. Her wish then finally became true, when she saw the light coming out of that sand. This segment consists of 5 sentences. There are eight finite verbs like "changed*" (fetola)*, "stop staring" *(emisa go leba)*, "became absorbed" *(remelela)*, "combined" *(tlhakatlhakane)*, "was", "noticed*" (lemoga)* and "wondered*"* (*ipotsa*) as well as two non-finite verbs like "walked*" (tsamaya)* and "stared*" (leba)*. These finite verbs can stand alone and can be inflected for tense, while the non-finite cannot stand alone as their clauses are dependent on others. For example, "as she **walked** further down the beach" (*ha a ntse a **tsamaela** kwa teng ga lotshitshi*) is dependent on "the colour of the sand **changed** from white to lilac" *(mmala wa motlhabasanta wa hetoga go tswa mo bosweung go nna bophepole)*. The verbs "*changed"(fetola)* and "*combined" (tlhakatlhakane)* are the only two examples of the finite material process in sentences 5.1 and 5.3 because changing is an act of making a transformation and combining is an act of putting or adding things together.

In sentences 5.2 and 5.5, the verbs "noticed" *(lemoga)*, "wondered" (*ipotsa*) and "became absorbed" (*remelela*) are examples of the mental process. These verbs are mental processes because noticing means to determine the existence of something, wondering is an expression of doubtful speculation while being absorbed means to pay close attention to something. An example of a behavioural process is also found in sentence 5.2 - "stopped staring" (*emisa go sheba*). This example is systematically interwoven with the mental process "became

absorbed" (*remelela*) in one sentence. Hence the participant "she" (*a*) in that sentence represents both the behaver and the senser.

Examples of the relational and the existential processes are also found in sentence 5.4, "the longer she stared at it, the more sure she **was** that there **was** something to be found in the lilac sand" *(ha a lebeletse ka lobaka jalo a bo a solohela ha a tla bona sengwe mo santeng).* "The longer she stared it" (*ha a lebeletse ka lobaka jalo)* represents the circumstance of time, "the more sure" *(solohela)* represents an identifier and "she*" (a)* an identified. In the second clause of the same sentence, "*there"* represents a circumstance of place, "was*"* an existential process and "something to be found in the lilac sand" *(bona sengwe mo santeng)* represents an existent. Thus, the relational process "*was"* identifies the little girl being certain to find something by the way she looked at the sand and the existential process "*was"* shows the existence of what the girl expected to find in the lilac sand. These sentences show how the little girl alternates between doing, behaving, perceiving, being and existence.

In the last sentence of the table, the meaning of the existential process was not rendered correctly as in the following example:

ST	**TT**	**Back translation**
The longer she stared at it, the more sure she was that there was something to be found in the lilac sand	*Ha a lebeletse ka lobaka jalo a bo a solohela gore o tla bona sengwe mo santeng*	The longer she stared at it, she was expecting to find something in the sand

The TT may not show the exact equivalent of the auxiliaries, the grammatical structure will differ with that of the ST, although the meaning will be the same. In the above translation, the translator only rendered the meaning of the relational process. This translation does not show the existence of something in the sand that the girl expected. Alternatively, "the longer she stared at it, the more sure she was that there was something to be found in the lilac sand" could have been translated as (*fa a lebeletse ka lobaka jalo o ne a solofela thata gore **go na le** sengwe se a tla se bonang mo motlhabeng o o phepole).* This is back translated as *the longer she stared at it, the more she expected that there was something that she will find in the lilac sand.* In the alternative, ***go na le*** is highlighted because in the TL these are words that show the existence of something. Another important point is that in the translation of the same sentence: "the longer she stared at it, the more sure she was that there was something to be found in the lilac sand" (*ha a lebeletse ka lobaka jalo a bo a solohela gore o tla bona sengwe mo santeng),* the

adjectival phrase *sure* functions as an identifier of the relational process but the translation of it *solohela* (to hope for something) functions as a verb and a mental process.

The foregrounding of the Actor + Process + Circumstance of manner structure exhibits a pattern of the material process in this segments in which the little girl consistently serves as an actor who is in control of the things she does when she walks along the beach in both texts. This is followed by the recurrent pattern of the mental process of Senser + Process + Phenomenon in which a girl sees a light coming out of purple sand and wonders where she saw that light before in both texts.

4.1.6 Segment 6

6.1	**Participant (Actor)**	**Process (Material)**	**Participant (Goal)**	**Circumstance (Reason)**			
ST:	She	lifted	her chin	to ask the sky	and		
TT:	*A*	*tsholetsa*	*seledu sa gagwe*	*go botsolotsa loapi*	*mme*		
6.2	**Circumstance (Time)**	**Participant (Senser)**	**Process (Mental)**	**Phenomenon**			
ST:	Just as she did	she	caught sight	of the shiny thing she had been chasing ahead	and		
TT:	*Ha a dira jalo*	*a*	*bona*	*Selo se se phatsimang se a ntseng a se lelekisa*	*mme*		
6.3	**Circumstance (Place)**	**Process (Existential)**	**Existent**				
ST:	There	was	the answer				
TT:	*Ya bo*	*e le yone*	*karabo ya gagwe eo*				
6.4	**Participant (Actor)**	**Process (Material)**	**Circumstance (Manner)**		**Participants (Actor)**	**Process (Material)**	**Circumstance (Manner)**
ST	The sand below her and the thing in front of her	shone	Exactly in the same way	so	they	must be made	of the same thing
TT	*Santa e e fa tlase ga gagwe le selo se se phatsimang ha*	*di ne di phatsima*	*ka go tshwana*			*ga lemosega ha di dirilwe*	*ka selo se se tshwanang*

	pele ga gagwe,						
6.5	**Identified**	**Process (Relational)**	**Identifier**		**Participant Existent**	**Process (Existential)**	**Circumstance (Place)**
ST	That	is	when she understood that whatever she was chasing was neither in front of her nor behind her	,	it	was	always inside her
TT	*Mme*	*ke gone*	*ha a tlhaloganya; selo se a neng a se kobakobile se sene se selekwa pele le ha e le kwa morago ga gagwe*	,	*se*	*ne se le*	*mo go ene ka dinako tsotlhe*
6.6	**Participant (Actor)**	**Process (Material)**	**Participant (Goal)**	**Circumstance (Place)**			
ST	She	could transform	anything	in her life			
TT	*O*	*ne a ka hetola*	*Sengwe le sengwe*	*mo botshelong jwa gagwe*			

The sixth segment is about the moment the little girl finally catches the sparkling thing that she has been chasing on the sand. She realizes that she has found whatever she has been searching for. She also believes that she is going to change the world with that object. This segment consists of six sentences, eight finite verbs and four non-finite verbs. The verbs "lifted" *(tsholetsa)*, "caught sight*" (bona)*, *was*, "shone*" (phatsima)*, "made*" (dirilwe)*, *is*, *was*, *was* and "transform" *(fetola)* are finite, while "to ask" *(go botsa)*, "chasing*" (kobakobile)*, "understood*" (tlhaloganya)* and "was chasing" (*lelekisa*) are non-finite verbs. These finite verbs can stand alone and are inflected for tense while non-finite ones cannot stand alone and are dependent to other verbs. The verbs "lifted*" (tsholetsa)*, "shone*" (phatsima)*, "made*" (dirilwe)*, and "transform*" (fetola)* are examples of the material process. For that reason, lifting is an act of taking something from lower to a higher position, shining an act of being bright or gleaming while making means doing something and transforming means to alter or change in form. These are the only examples of the material process with participants such as an actor, goal and circumstance as in the above table.

An example of the relational process and its participants is found in sentence 6.5: "that's when she understood that whatever she was chasing was neither in front of her nor behind her, it was always inside her" *(mme ke gone ha a tlhaloganya; selo se a neng a se kobakobile se sene se selekwa pele le ha e le kwa morago ga gagwe, se ne se le mo go ene ka dinako tsotlhe).* "That`s" (*ke gone*) is a clause on its own because *that* points out something, *`s* is a contraction of "is" and "is" (*ke*) is a verb. Therefore *that`s* is a contraction of *that is.* Now, *"*that*" (gone)* represents an identified, "is" *(ke*) an identifying relational process and "when she understood that whatever she was chasing was neither in front of her nor behind her" *(ha a tlhaloganya; selo se a neng a se kobakobile se sene se selekwa pele le ha e le kwa morago ga gagwe)* represents an identifier. There is a comma that separate clauses in this sentence that functions as a conjunction. After that comma, "it" (*se*) represents an existent, "was" (*ne se le*) an existential process and "always inside her" (*mo go ene ka dinako tsotlhe*) a circumstance of place. Moreover, the existential process is also found in the sentence 6.3, "there was the answer" (*ya bo e le yone karabo ya gagwe eo*).

Lastly, the mental process and its participants are found in sentence 6.3, "just as she did, she caught sight of the shiny thing she had been chasing ahead" *(ha a dira jalo a bona selo se se phatsimang se a ntseng a se lelekisa).* "Just as she did" (*ha a dira jalo*) represents a circumstance of time, "she" (*a*) senser, "caught sight" (*bona*) a mental process; "of the shiny thing she had been chasing ahead" *(se se phatsimang se a ntseng a se lelekisa)* a phenomenon. This is because "to catch sight" is a figure of speech that means "to see" (*go bona)* and seeing is a perception by means of sight.

In the first sentence, the girl lifts her chin to ask the sky something although the translation does not render the same meaning as in the following example:

ST	**TT**	**Back translation**
She lifted her chin to ask the sky	*a tsholetsa seledu sa gagwe go botsolosa loapi*	She lifts her chin to interrogate the sky

The word *ask* has been translated as *go botsolosa* which means *to interrogate* or *to question.* The little girl did not lift her chin to interrogate or question the sky but to ask, which means *go botsa* in the TL.

Again, in sentence 6.4 in the table, the translation of the conjunction *so* is omitted and the translation says:

ST	**TT**	**Back translation**
The sand below her and the thing in front of her shone exactly in the same way so they must be made of the same thing	*Santa e e fa tlase ga gagwe le selo se se phatsimang ha pele ga gagwe, di ne di phatshima ka go tshwana ga lemosega ha di dirilwe ka selo se se tshwanang*	The sand below her and the thing in front of her shone exactly in the same way it was showing that they were made with the same thing

The translation does not show the existence of two clauses that are linked by a conjunction. Alternatively, the translation coud have been: *santa e e neng e le fa tlase ga gagwe le selo se se neng se phatsimang fa pele ga gagwe, di ne di phatshima ka go tshwana* ***ka jalo*** *di tshwanetse di a bo di ne di dirilwe ka selo se le sengwe.* The back translation of this is: *the sand below her and the thing in front of her shone exactly in the same way* ***so*** *they must be made of the same thing.*

Another element of inconsistency is identified in sentences 6.2 and 6.5. In other segments the word *chasing* has been translated as *lelekisa* which is commonly used to translate the word *chasing*. In these particular sentences it has been translated as *kobakobile.*

4.1.7 Segment 7

7.1	**Participant (Senser)**	**Process (Mental)**	**Phenomenon**	**Circumstance (Place)**		
ST	She	found	her last precious object	a few steps away		
TT	*A*	*bona*	*selo sa botlhokwa*	*dikgato ha pele*		
7.2	**Participant (Senser)**	**Process (Mental)**	**Phenomenon**	**Circumstance (Manner)**	**Circumstance (Place)**	**Circumstance (Time)**
ST	She	studied	it	carefully	in her hand	as she walked towards the sea
TT	*A*	*e lebelela*		*ka kelotlhoko*	*mo letsogong la gagwe*	*a gatela kwa lewatleng*

7.3	**Participant (Actor)**	**Process (Material)**	**Circumstance (Manner)**	**Circumstance (Time)**		
ST	The golden cocoon in the little girls throat	shook	quietly	as she watched it breathing in and out		
TT	*Pope ya gauta e e mo kgokgotsong ya mosetsanyana*	*ya tshikinyega*	*ka tidimalo*	*ha a e lebile e hemela mo teng le ka kwa ntle*		
7.4	**Participant (Phenomenon)**	**Participant (Senser)**	**Process (Mental)**			
ST	Even the tiniest things breath and live and change the shape of the world somewhere	she	thought			
TT	*Le dilo tse di nnyennyane di a hema di a tshela mme di hetola popego ya helatshe golo gongwe*	*a*	*akanya*			

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This segment is about a strange thing that happened to a girl. This is when the girl`s golden cocoon shook quietly and started breathing in and out in her throat. This happened after she sees a precious thing, a tiny starfish, as she walked towards the sea. That's when she thought that even small livings things can change the world somehow.

This segment consists of 4 sentences, 7.1 to 7.4. These sentences consist of 4 finite verbs such as "found*" (bona)*, "studied*" (lebelela)*, "shook*" (tsikinyega)* and "thought*"* (*akanya*) as well as non-finite verbs like "walked*" (tsamaya)*, "watched*" (lebile)*, "breathing*" (hema)*, "live*" (tshela)* and "change*" (fetola)*. The dominant processes in this segment are the mental processes, followed by behavioural and material. The examples of the mental processes are "found*" (bona)*, "studied*" (lebelela)*, and thought*"* (*akanya*), with a girl being the main participant as a senser. These are mental processes because finding means to make a discovery of something; studying in this context considers examining something in detail in

order to discover essential features or meaning and thinking is the process of using your mind to consider something carefully. Verbs such as "watched" (*lebile*), "breathing" (*hema*), "live"(*tshela*) are examples of the behavioural process though they are embedded to finite processes in the segement. "Shook" (*tsikinyega*) is the only example of the material process that is finite and with participants such as actor, goal and circumstance, while "walked" (*tsamaya*) is non-finite. In sentence 7.2, the material process "*walked*" (tsamaya) is non-finite because it is dependent on the mental process "studied" (*lebelela*). This shows that the girl was able to alternate between doing, thinking and behaving.

The use of the glottal fricative (h) & labiodental fricative (f) has been identified in the translation of the conjunction "*as*" as "*ha*" instead of "*fa*" like it is translated in other varieties. As I have mentioned in other segments this is a phonological variation of Setswana tribes.

In the fourth sentence, *even the tiniest of things breathe and live and change the shape of the world somewhere* represents a phenomenon, *she* a senser and *thought* a mental process. The first sentence of the segment is translated as:

ST	**TT**	**Back translation**
She found her last precious object a few steps away	*A bona selo sa botlhokwa dikgato ha pele*	She found a precious thing steps ahead

The ST states that *she found **her last** precious object*. This means that after all the objects that the little girl had come across; this one was the last precious one among them. In the same sentence, *a few steps away* has been translated as *dikgato ha pele* which means *few steps ahead*.

In sentence 7.1,"she studied it carefully in her hand*"* (*a e lebelela ka kelotlhoko mo letsogong),* the word *hand* is translated as *letsogo*. The word *letsogo* means an *arm* in the SL and a *hand* in the TL is *seatla*. One cannot hold with an arm.

Another dialectal lexical variation has been found in sentence 7.4, the word *somewhere* has been translated as *golo gongwe* while other tribes would say *felo gongwe*.

4.1.8 Segment 8

8.1	Circumstance (Time)	Participant (Actor)	Process (Material)	Participant (Goal)	Circumstance (Place)	Circumstance (Time)
ST	Then	she	threw	the starfish	back into the	as it landed

					sea and	
TT		*A bo*	*a latlhela*	*tlhapi e*	*mo lewatleng*	*mme ha e wela*
8.2	**Participant (Identified)**	**Process (Relational)**	**Identifier**			
ST	She	was	hand-in-hand with the red-winged woman once more.			
TT	*A*	*bo a*	*tswaragantse matsogo le mosadi wa diphuka tse di khibidu*			
8.3	**Participant (Behaver)**	**Process (Behavioural)**	**Circumstance (Place)**	**Circumstance (Time)**	**Circumstance (Manner)**	
ST	They	looked	at each other	for a long while	without a word	
TT	*Ba*	*lebana*	_	*lobakanya na*	*go sena lefoko le le tswang*	
8.4	**Participant (Actor)**	**Process (Material)**	**Circumstance (Place)**	**Process (Material)**	**Circumstance (Destination)**	
ST	They	leapt	back into the sky and	sailed	back home	
TT	*Ba*	*tloga ba tlolela*	*mo loaping*	*ba boela*	*gae*	
8.5	**Circumstance (Time)**	**Participant (Senser)**	**Process (Mental)**	**Circumstance (Manner)**	**Phenomenon**	
ST	The next morning	the girl	couldn`t remember	quiet	when the red-winged woman had left her	but
TT	*Moso o o latelang*	*mosetsana*	*o ne a sa gakologelwe*	*sentle*	*gore mokaedi o mo tlogetse leng*	*le ha*
8.6	**Participant (Senser)**	**Process (Mental)**	**Phenomenon**			
ST	she	did remember	that she had done so with a dazzling warm light, a kiss and a promise that she would be there for her.			
TT	*A*	*ne a gakologelwa*	*gore o dirile seo ka lesedi le le phatsimang,*			

			mosuno/katlo le tshepiso ya gore o tla nna a ntse a le teng ha a mo tlhoka			

This segment brings the second character, which is the red-winged woman, back into play. The little girl and the woman seem to have completed their mission and now they are going back home together. In the morning, the red-winged woman leaves the little girl because she has accomplished her mission. The girl does not remember exactly what happened the next morning when the woman leaves, and can only remember that she left her with a kiss and that she will be there for her when she needs her. This segment consists of 6 sentences. These sentences include seven finite verbs and three non-finite verbs. These verbs are examples of the material, mental, relational and behavioural processes. The verbs "threw*" (latlhela)*, "leapt*" (tlolela)*, "sailed*"* (boela) and "had left" *(tlogela)* are examples of the material process with the participants such as actor, goal and circumstance as in the above table. "Couldn't remember" *(a sa gakologelwe)* and "did remember" *(a gakologelwa)* are examples of the mental process with paricipants such as senser and phenomenon. Moreover, "looked*"* (*lebana*) is an example of a behavioural process with a participant such as a behaver while *was* (*o ne*) is an example of a relational process with participants such as the identified and identifier.

A shift in the translation of processes is identified in this clause because in the ST the process is relational and in the TT the process is material, although the meaning is the same as in the following example:

ST	**TT**	**Back translation**
Hand-in-hand	*Tshwaragana ka matsogo*	Holding hands

In the ST, *hand-in-hand* functions as an identifier and a figure of speech, whereas in the TT hand-in-hand functions as a verb because this phrase was paraphrased. This paraphrase means *go tshwaragana ka matsogo* (holding hands). Therefore the translator used *holding hands* as a verb in this case.

In sentence 8.1, "she threw the starfish back into the sea" (*a bo a latlhela tlhapi e mo lewatleng)* the noun *starfish* has been translated as *tlhatswana seka naledi* in the previous

segments. Then it is translated again differently as *tlhapi* (fish). A fish is something big and a little girl cannot hold it in her hand, study it and throw it back into the sea.

In sentence 8.3, the following phrase has been literally translated as in the example below.

ST	**TT**	**Back translation**
Without a word	*Go sena le lefoko.*	There was no word

This translation has been literally translated because this phrase is figurative. In the TL *without a word* can be translated as *go tlhoka puo* and this is back translated as *without speaking.* The TL speaker would say *ba ne ba lebana lobakanyana, mme go sena puo.* This is back translated as *they looked at each other for a while without speaking.*

4.1.9 Segment 9

9.1	**Circumstance (Time)**	**Participant (Senser)**	**Process (Mental)**	**Phenomenon**			
ST**:**	That evening,	the little girl	knew	the red-winged woman wouldn't be back			
TT:	*Mo phirimaneng eo*	*mosetsana*	*o ne a itse*	*fa mosadi wa diphuka tse di khibidu a ka seka a dola a bowa*			
9.2	**Circumstance (Time)**	**Participant (Actor)**	**Process (Material)**	**Circumstance (Place)**	**Process (Material)**	**Circumstance (Place)**	
ST**:**	When she opened her window	a dozen of butterflies	flew	into her room and	settled	all around her	
TT:	*Ha a bula letlhabapheho la gagwe,*	*dirurubele*	*tsa hohela*	*mo ntlwaneng ya gagwe ya borobalo ka bontsi mmetela*	*tsa mo dikologa*		
9.3	**Participant (Actor)**	**Process (Material)**	**Circumstance (Time)**				
ST**:**	Her eyes	widened	as she felt the cocoon in her throat twist and twirl in the most peculiar way				
TT:	*Matlho a gagwe*	*a rotologa*	*ha a utlwa pope e e mo mometsong wa gagwe e*				

			pitikologa e kgadikana mo go sa tlwaelesegang				
9.4	**Participant (Actor)**	**Process (Material)**	**Circumstance (Time)**				
ST:	Her neck	stretched	as she felt soft wings gently fluttering against her throat				
TT:	*Molala wa gagwe*	*wa gololega*	*ha e utlwa boleta jwa diphuka di phaphasela mo kgokgotsong ya gagwe.*				
9.5	**Circumstance (Manner)**	**Participant (Actor)**	**Process (Material)**	**Circumstance (Place)**			
ST:	One by one	the butterflies	began to fly	out of the window			
TT:	*Ka bongwe ka bongwe*	*dirurubele*	*tsa simolola go hohela*	*kwa ntle ga letlhabaphefo*			
9.6		**Participant (Actor)**	**Process (Material)**	**Circumstance (Place)**	**Process (Material)**	**Participant (Goal)**	**Circumstance (Manner)**
ST:	As the last one disappeared	the girl	parted	her lips and	lifted	her chin	with the same almos silent flutter of the butterflies' wings
TT:	*Ha sa bohelo se nyelela*	*mosetsanayana*	*a bula*	*dipounama sa gagwe*	*a tsholetsa*	*seledu sa gagwe*	_
9.6	**Participant (She)**	**Process (Mental)**	**Phenomenon**				
ST:	She	heard	a soft audible sigh escape her golden cocoon				
TT:	*A*	*utlwa*	*modumo oo boleta o tswa mo teng ga pope ya gauta*				
9.7	**Participant (Existant)**	**Process (Existential)**	**Circumstance (Place)**				
ST:	Her voice, the one she had been chasing	had been	inside her all along				
TT:	*Lentswe la gagwe le a sa bolong go le leleka/kobakoba*	*le ne le le*	*mo go ene ka dinako tsotlhe*				
9.8	**Circumstance**	**Participant**	**Process**	**Phenomenon**			

	(Time)	(Senser)	(Mental)				
ST:	And as the first notes of her own voice danced on her ears	she	knew	that she had unlocked the magic that she would change the world with			
TT:	*Ha dikopelo tsa ntlha tsa lentswe la gagwe di bina mo ditsebeng tsa gagwe*	*o ne*	*a itse*	*fa a lotlolotse maselemose/dikgak gamatso tse a tsileng go hetola lehatshe ka tsone.*			

This segment is about the night of miracles. It is when the girl sees butterflies coming into her room and settling around her. When they leave, she feels the golden cocoon in her throat again wobble, this time in an unusual way. She then feels a soft sigh coming out of her throat which is her voice that she has been chasing all along. She realizes that this voice has been inside her and she is going to conquer the world with it. This segment consists of 8 sentences, fourteen finite verbs and four non-finite verbs. There are seventeen examples of the material processes, five mental and one existential process. Examples of the material process are "flew*" (hohela)*, "widened*" (rotologa)*, "stretched*" (golotsega)*, "flutter*"(phaphasela)*, "began to fly" *(simolola go fofa),* "parted*" (bula)*, "lifted*" (tsholetsa)* with participants such as actor, goal and circumstance.

The verbs "knew" *(itse)* and "felt" *(utlwa)* are examples of the mental process while "had been" (*le ne le le*) is an example of the existential process. Some of these processes in the table do not have participants as they are dependent on others. Processes without participants in this segment are interwoven with other processes.

Sentence 9.2, *"a dozen butterflies flew into her room"* (dirurubele tsa hohela mo ntlwaneng ya gagwe ya borobalo ka bontsi mmetela) has been mistranslated as in the example below:

ST	**TT**	**Back translation**
Room	*Ntlwana ya borobalo*	A small house that is used for sleeping

The equivalent of the word *room* in the TL is *phaposi*. The ST did not specify that it was the bedroom. *Ntlwana* means a smaller house because *ntlo* is a house. Once the stem – ana is

added to the word *ntlo* it becomes *ntlwana* (smaller house). Therefore the translation implies that the girl owned a smaller house that she used to sleep in. An alternative could have been *dirurubele di ne tsa fofela mo phaposing ya gagwe ka bontsi*. This is back translated as *many butterflies flew into her room*.

Sentence 9.4, "her neck stretched as she felt soft wings gently fluttering against her throat" (*Molala/thamo ya gagwe ya gololega ha e utlwa boleta jwa diphuka di phaphasela mo kgokgotsong ya gagwe*) has been incorrectly translated as in the following example:

ST	**TT**	**Back translation**
Her neck stretched as she felt soft wings gently fluttering against her throat	*Molala/thamo ya gagwe ya gololega ha e utlwa boleta jwa diphuka di phaphasela mo kgokgotsong ya gagwe*	Her neck stretched as it felt the softness of the wings fluttering in her throat

This translation does not render the correct meaning because the neck of the little girl did not feel the soft wings gently fluttering in her throat. It was the little girl who felt that as the ST used the pronoun *she* to represent the girl. The alternative could have been *thamo ya gagwe e ne ya taologa fa **a** ne a utlwa diphuka tse di boleta di phaphasela ka bonolo mo kgokgotsong ya gagwe*. This is back translated as "her neck stretched as **she** felt soft wings gently fluttering in her throat". The subject concord "*a*" is highlighted in the alternative because it represents the pronoun *she*.

In sentence 9.7, "her voice, the one she had been chasing, had been inside of her all along" (lentswe la gagwe le a sa bolong go le leleka/kobakoba le ne le le mo go ene ka dinako tse tsotlhe), the verb "chasing" has been translated as *leleka/kobakoba*. The ST does not necessarily mean that the little girl has been literally running after the voice all along. It means the girl wanted to have a voice of her own for a long time. A better alternative could have been *lentswe la gagwe le a sa bolong go le batla*. This is back translated as *her voice that she had wanted for a long time*.

The word "magic" in sentence 9.8 of the segment has been translated as *maselamose. Maselamose* means magicians not magic. Although I believe the translator wanted to say *dikgakgamatso* (miracles) instead of *maselamose*.

This segment shows the foregrounding of the Actor + Process + Circumstance of time structure and exhibits a pattern of the material process, in which the butterflies and the girl serve as actors who are in control of the things they do that evening in both texts. This is followed by the recurrent pattern of the mental process of Circumstance of time + Senser + Process + Phenomenon in which the girl started to feel and hear strange things in her throat like the sound of her voice in both texts.

4.1.10 Conclusion

This chapter showed the dominance of the material processes in the finite clauses of all segments. Non-finite clauses are embedded with other clauses and processes are interwoven with other processes in one sentence. This shows how the girl alternates in an orderly way between processes of doing, feeling, being, existence, talking and behaving. The use of tense in the ST does not correspond with that of the TT. The use of Batlharo/Batlhaping dialect also appears in the translation. The translator also took more liberty by omitting words unnecessarily which is often regarded as disrespecting the intentions of the author. Many advanced words have been used that are beyond children`s level of intelligence and other words have been translated differently. Either completely new words were introduced that do not form part of the source text or singular words in the source text get pluralized in the target text. The next chapter shows the findings collected in this particular chapter and provides a discussion backing up the findings and limitations before the conclusion.

5 KEY FINDINGS AND DISCUSSION

5.1 Findings

5.1.1 Transitivity processes

The study discovered the same structure in the translation processes from English into Setswana. There is no difference in the analysis of these processes and its participants in each language. All six transitivity processes were identified in all nine analysed segments of the texts. Therefore, the analysis of the data finds that the story about the little girl who is chasing her voice is dominated by material processes. Besides material processes, the data also identifies relational, verbal, mental, behavioral and existential processes. Tables 1 and 2 below summarize the number of processes and the verbs presenting each process.

Table 1: Source text processes

No.	Processes	Number	Percentage	Verbs (as they appear in the text)
1.	Material	**50**	**51%**	Pulled, landed, search, turned, sparkled, stepped, walked, plop, held, Put, coming, connected, threw, wobble, rushed, walked, changed, combined, chasing, was chasing, shone, lifted, had made, transform, shook, walked, change, threw, sailed, landed, leapt, left, had done, opened, parted, fluttering, disappeared, widened, stretched, settled, flew, twirl, twist, lifted, escape, change, danced, fly, chasing and unlocked.
2.	Mental	**22**	**22%**	Caught the eye, seen, hear, hear, felt, knew, became, absorbed, wondered, noticed, caught sight, understood, found, studied, thought, did remember, couldn`t remember, knew, felt, felt, heard and knew.
3.	Relational	**12**	**12%**	Was, was, was, was, was, was,'s, was, was, would be, wouldn`t be, and had been.

4.	Behavioural	**8**	**8.2%**	Looked, breathing, watched, breathe, live, stopped staring, stared and smiled.
5.	Existential	**2**	**2%**	Was and was.
6.	Verbal	**4**	**4%**	Promised, told, told and to ask.
	TOTAL	**98**	**100%**	

Table 2: Target text processes

No.	**Processes**	**Number**	**Percentage**	**Verbs (as they appear in the text)**
1.	Material	**52**	**60%**	Phamola, gogela, retologela, tlhoma, phatshima, tsamaya, itatlhela, gata, tshwarela, baya, tswa, kopantsweng, go palama, latlhela, tshikinyega, tabogela, tsamaela, hetoga, tlhakatlhakane, dirilwe, hetola, kobakobile, phatshima, tsholetsa, lelekisa, gatela, tshikinyega, hetola, latlhela, wela, tshwaragantse, tlolela, tlogetse, boela, kgadikana, phaphasela, pitikologa, hohela, tsholetsa, gololega, simolola go hohela, rotologa, dikologa, bula, nyelela, tswa, bula, lelekisa/kobakoba, opela/bina, hetola *and* lotlolotse
2.	Mental	**23**	**26%**	Gapa leitlho, utlwa, bone, utlwa, utlwa, itse, bona, solohela, ipotsa, remelela, lemoga, bona, tlhaloganya, bona, lebelela, akanya, gakologelwe, gakologelwa, utlwa, utlwa, utlwa, itse and itse
3.	Behavioural	**8**	**9%**	Lebana, hemela, labile, hema, tshela, lebeletse, tlogela go leba and nyenya.

4.	Verbal	**4**	**4.6%**	Tshepisa, mmolelela, botsolosa and laela.
	TOTAL	**87**	**100%**	

The tables above clearly show that material processes dominate the data, proven in the use of those processes with 51% in the ST and 60% in the TT. The material processes are marked by the existence of action verbs as seen in the above tables. The next dominating processes are mental processes found in the data with 22% in the ST and 26% in the TT shown by cognitive, feeling and perception verbs. The relational and existential processes are only found in the ST with 12% and 2% in the TT. Behavioural processes occur in the data with 8.2% in the ST and with 9% in the TT, while verbal processes are found in the data with 4% in the ST and 4.6% in the TT. They are marked by the verbal verbs. The only difference is found in the TT where examples of the material process are more than those in the ST because of the introduced verb *phamola* in (segment 1, sentence 1). Another difference of pattern occurs when the noun phrase (*whale rides*) in the ST functions as the verb phrase (*go palama leruarua*) in the TT (segment 4, sentence 2). In the mental processes also, the adjectival phrase *sure* in the ST functions as a verb phrase in the TT (*solohela*) (*to hope for something*) in (segment 5, sentence 4). The relational and existential processes are the only processes that are not identified in the TT because of the grammatical differences in the source and target languages. There are no figures that represent these processes in the TT because the TL does not have the equivalent of auxiliary verbs like was, were, etc, therefore the translation of these processes differs from the original in terms of the grammatical structure and pattern of the source and target languages although the meaning is the same. This meaning is always hidden between a subject and a verb of a clause (segment 2, 4, 5, 6, 8 and 9).

5.1.2 Other identified factors

Literal translation

The results show other words and phrases being literally translated in the text, like the circumstance of place *down* being translated as *kwa tlasenyana* as seen in (segment 1, sentence 1.1) "the woman suddenly pulled the girl down towards the sea*"* (*mosadi a phamola mosetsena a mo gogela ntlheng ya lewatle kwa tlasenyana*). The circumstance of time *hours*

later has also been translated as *diura morago* as seen in (segment 2, sentence 2.2) "but hours later, she still was not any closer to it" (*mme di oura morago, a bo a ise a tle gauhi le sone).* The circumstance of manner "without a word" has also been translated as (*go sena lefoko le le tswang)* as seen in segment 8, sentence 2. As seen in segment 9, sentence 9.7 "her voice, the one she had been chasing, had been inside of her all along" (*lentswe la gagwe le a sa bolong go le leleka/kobakoba le ne le le mo go ene ka dinako tse tsotlhe*); the process "had been chasing" has been translated as *leleka/kobakoba.*

Omission

The description of a starfish that the girl held in her hand *has not been translated* in the TT, as seen in (segment 7, sentence 2.7) ST: "she studied it carefully in her hand as she walked towards the sea2. Coral in colour with splashes of cream on each tip" and TT: (*a e lebelela ka kelotlhoko mo letsogong la gagwe a ntse a gatela kwa lewatleng). Pope ya gauta e e mo kgokgotsong ya mosetsanyana ya tshikinyega ka tidimalo ha a e lebile e hemela mo teng le ka kwa ntle.* The translator moved into the third sentence after the translation of the second sentence without translating the description: "coral in colour with splashes of cream on each tip". The omission of the pronoun "it" in the TT changes the meaning of the text because the target readership will not know where the actor was walking to as seen in segment 2 sentence 2.2: ST: "she walked and walked and walked towards it" and TT: (*a tsamaya, a ba a tsamaya).* The omission of the noun music and its replacement with the circumstance of manner gauhi (closer) in the TT is equally unnecessary as seen in (segment 3, sentence 3.3) ST: "So she put the shell to her ear to hear its music more clearly" and TT: (*a baya sekgapetla gauhi le tsebe ya gagwe go utlwa sentle).*

Inconsistency in translation

In (segment 2, sentence 3.2) the word *periwinkle shell* has been translated as *kgapetlana ya lewatle* as in the following sentence, ST: "just as she was about to plop herself on the ground, she stepped on a periwinkle conch shell" and TT: (*ha a sena go hetsa mogopolo gore o itatlhela ha hatshe, a gata kgapetlana ya lewatle).* This word *shell* has also been translated as *sekgapetla* and *dikgapetla* as seen in (segment 3, sentence 2.2 & 2.3) ST: "then, she began to hear echoes of melodies coming from its heart. So she put the shell to her ear to hear its music more clearly" and TT: (*mme go le jalo a utlwa mmino o tswa mo pelong ya dikgapetla tse. A baya sekgapetla gauhi le tsebe ya gagwe go utlwa sentle).* This element of inconsistency continued in (segment 4, sentence 4.1. & 4.3) where the word *shell* has been

translated as *sekgapetla* as in the following sentences, ST: "the shell told her of a love as wide as the sea, and lands that connected by waves. She smiled and threw the shell back into the sea" and TT: (*sekgapetla sa mmolelela ka lorato lolo kanang ka bophara jwa lewatle le lehatshe tse di kopantsweng ke makhubu a metsi. A nyenya mme kgabagare a latlhela sekgapetla mo lewatleng).*

Batlharo/Batlhaping dialect

The use of the word pa**g**ame instead of pa**l**ame as seen in (segment 4, sentence 4.2) ST: "The music promised her whale rides in her dreams and high tides when the moon was full" and TT: (*mmino wa mo tshepisa mo ditorong tsa gagwe go palama leruarua le tla mo hohisetsang kwa godimo ha ngwedi a pa**g**ame).* Another example is seen in (segment 2 sentence 2.2 & 2.3) where the translator constantly used the glottal fricative (**h**) instead of labiodental fricative (**f**) in the TT as in the following sentences, ST: "she walked and walked and walked towards it but hours later, she still was not any closer to it. Just as she was about to plop herself on the ground, she stepped on a periwinkle conch shell" and TT (*a tsamaya, a ba a tsamaya mme di oura morago, a bo a ise a tle gau**h**i le sone! **H**a a sena go **h**etsa mogopolo gore o itatlhela **h**a **h**atshe, a gata kgapetlana ya lewatle).* As seen in (segment 7, sentence 7.4) ST: "even the tiniest of things breathe and live and change the shape of the world **somewhere**" she thought and TT: (*le dilo tse di nnyennyane di a hema, di a tshela mme e bile di hetola popego ya lehatshe **golo gongwe**," a akanya).* The word *somewhere* has also been translated as *golo gongwe* instead of *felo gongwe.*

Advanced Lexicon

The use of uncommon words such as *kobakobile* (chasing), *pope* (cocoon) and *remelela* (being absorbed into something) as seen in (segment 5 sentence 2) ST: *she stopped staring at the distance and **became absorbed** with the shades at her feet* and TT: *a tlogela go leba kgakajana a **remelela** mo mebaleng e e neng e le fa dinaong tsa gagwe.* In seen in (segment 6, sentence 3) ST*: that's when she understood that whatever she **was chasing** was neither in front of her nor behind her, it was always inside her* and TT: *mme ke gone ha a tlhaloganya; selo se a neng a se **kobakobile** se sene se selekwa pele le ha e le kwa morago ga gagwe, mme se ne se le mo go ene ka dinako tsotlhe.* The last example is seen in (segment 7, sentence 3) ST: *the golden **cocoon** in the little girl's throat shook quietly as she watched it breathing in and out* and TT: ***pope** ya gauta e e mo kgokgotsong ya mosetsanyana ya tshikinyega ka*

tidimalo ha a e lebile e hemela mo teng le ka kwa ntle. The target audience will not understand what they mean as they are not commonly used. The choice of words that the translator has used in the TT is not suitable for children. They are unfamiliar words that children would not understand and they are not at their level of intelligence, such as words like *remelela* (to be absorbed into something), *pope* (cocoon) and *kobakobile* (chasing).

Change of grammatical structures

A minor shift that is identified is the fact that sometimes the way word classes function in the ST may not function the same way in the TT. A noun may function as a verb in a TT or vice versa. For example, the noun phrase (*whale rides*) in the ST functions as the verb phrase (*go palama leruarua*) in the TT as seen in (segment 4, sentence 4.2); ST: "the music promised her whale rides in her dreams and high tides when the moon was full" and TT: (*mmino wa mo tshepisa mo ditorong tsa gagwe go palama leruarua le tla mo hohisetsang kwa godimo ha ngwedi a pagame).* The second example is where the adjectival phrase *sure* in the ST functions as a verb phrase (*solohela*) (to hope for something) in the TT as seen in (segment 5, sentence 5.4) ST: "the longer she stared at it, the more sure she was that there was something to be found in the lilac sand" and TT: *(ha a lebeletse ka lobaka jalo a bo a solohela gore o tla bona sengwe mo santeng).* Change of grammatical pattern between the SL and the TL occurred in this sentence on the verb+pronoun structure "told her" *(a mo laela).* In the TL the pronoun (*mo*) with the subject concord "*a*" precedes the verb (*laela*), while in the SL the verb (*told*) precedes the pronoun (*her*) as seen in (segment 1, sentence 1.4).

5.2 Discussion

Conducting a transitivity analysis reveals how people represent the real world. The findings of the present study clearly support Halliday's claim that "people reflect their consciousness through their reactions, cognitions, and perceptions, and also their linguistic acts of speaking and understanding" (2004: 170). The red-winged woman in this story is eager to assist the little girl to find her voice. The little girl also is seen walking along the beach patiently with the intention of finding her voice. "Transitivity aims at identifying the participants or things which are involved, the actions and event taking place, and any relevant surrounding circumstances in the text" (Morley, 2000: 9). The existence of the little girl as an actor in the data signals the importance of her voice to her. She acts consistently as an actor to reveal that she is the doer who has the authority in her journey. It is also realized when the periwinkle shell appears as the affected element or the goal. The little girl found the shell along her

journey at the beach, and it was something she had never seen before. She grabbed it and looked at it hoping to find something in it and then threw it back into the sea as the actor in the text. "The use of material processes with the actor as the participant also proves to show power" (Morley, 2000: 10). The little girl`s walk along the beach reveals her strong character and determination to discover her voice.

The analysis of the relational and existential process finds that the little girl dominates the identified participant. This finding shows that the little girl was identified at different places, as she moved from one place to another along the beach and ended up going back home with the woman. By so doing, she expected to find the existence of something that she had been chasing for a long time. The small number of verbal processes in the data signifies that the little girl did not focus on talking but she mainly focused on concrete actions related to searching around the beach to find her voice and what she felt in the searching process. However, the existence of circumstances in the texts is important and enriches the analysis of transitivity because they explain places where things take place, time and the manner in which they occur.

With regard to other identified factors, literal translation works well in many literary texts. However, in other cases, it does not work, especially in figurative language or idiomatic expressions. Misunderstanding of context is one reason for literal translation. There are words in most languages that will change meaning depending on the context in which the word is used. For example, the English word *chasing* is used in the context of following something, but the translator interpreted it incorrectly. She translated it literally as *lelekisa* (to run after something). The little girl did not literally run after her voiceas it states in the translation, she searched for it. According to Nida (1969: 127), "the semantic knowledge of the translator who translates into his or her mother tongue is an added asset to good translation because he or she does not translate words in isolation but meaning in a given context". Ignorance of cultural differences is the most common trap that many translators fall into. As a result translators end up translating word for word. Translating without considering cultural differences can result in uncomfortable or even offensive situations. As I have mentioned before, idiomatic expressions are culturally embedded, and it makes the translator`s task more difficult especially when languages involved in translation are culturally distant like English and Setswana. Literal translation of these expressions can create confusion in the target audience. For example, the Setswana idiom *"mmangwana o tshwara thipa ka fa bogaleng"* is translated in many English texts literally as *"a mother holds a dagger on its sharpest point"*

and this translation is wrong because this idiom does not have the equivalent meaning in English and it does not exist in the English culture. This expression means that "a mother would do everything possible to protect their child".

Therefore reading about a culture is not the same as living in it and it is easy to miss something that could impact on a translation if the translator is not intimately familiar with it. However, the literal translation of this expression may be acceptable in the translation of adult literature depending on the context. This is because this literal translation develops and enriches the target language. If the translator does not deliver this expression as it is in the target language this is regarded as the violent suppression of the source culture and the author`s underlying orality. It is therefore the responsibility of the translator to represent the author in her own work and ensure that the source text is protected, even though in postcolonial translation theory writers believe "the inhaled voice of the foreign text comes to choke their own" according to Steiner (1975: 188). At the same time, the translation of children`s literature is a different genre because children`s intellectual capacity is not the same as that of adults. Therefore such texts cannot be translated in the same way as those for adults. Children are innocent, and society tends to protect them. Children are also given less credit for intelligence as readers. The fact that children may not have the knowledge of a foreign culture, religion, history, politics, etc. forces the translator of texts for children to change or clarify the concepts more than translators of adult texts. If the translation is source-text oriented, then understanding the unfamiliar atmosphere of the source text culture will be difficult or even impossible for them. Therefore literal translation in children`s texts is not usually appropriate.

Another important factor that is identified in this study is the omission of words. Translators tend to intentionally skip or omit words or passages that they do not understand or that might seem obscure or obscene to vaguely imagined readers. Hatim & Mason (1990: 57), see omission as "a form of subverting textual integrity in the case of translation". Hence omission is commonly associated with something wrong, something that should not be done. "Omission of words may also portray a negative image to the target audience of not telling the whole truth, a thing that could partially break the translator's ethical code, and makes the issue more delicate to discuss" Hatim & Mason (1990: 58). Therefore according to Wyle (cited in Steiner 1975: 262) "even errors must be transcribed and translated in the target language as they are an integral part of the original". However, Dimitriu (2004: 167), writing about omission as well as about translated texts in which omissions occur shows that there

are several reasons for which translators may decide to resort to omission. She explains that "according to the source-oriented norms, it should be noticed from the very beginning that omission is a target-related strategy and it needs to be defined in terms of the target readers' expectations".

Translators of children`s texts commonly omit segments in children`s translations with the aim of making texts more appropriate for children. Hence, "when children's books are translated, it may be necessary to make various adjustments in order to adhere to the notions of what is good and appropriate for them, as well as what is considered the suitable level of difficulty in a given target culture" (Puurtinen:1998:76). The omitted words in the text studied, however, were not offensive or sensitive for a child reader, but were omitted anyway.

An element of inconsistency is also identified in the study. Consistency in translation is significant to maintain proper meaning and understanding for the target audience. However, there are many instances in translation in which stylistic variation and inconsistency in using lexical items are confused. The problem arises and becomes serious when inconsistency is mistakenly considered to be stylistic variation. Stylistic variation is a well known literary device to avoid repetition in texts by employing synonyms. However, inconsistency also arises when a signifier which has been employed in the target language to signify a new borrowed concept is alternately used with any of its synonyms. The translator may create confusion when he uses a synonym to signify the same concept rather than the assigned lexical item. In this case, the translator did not use a synonym to translate the word *shell*. She translated it as *kgapetlana* in the beginning, then as *sekgapetla* and *dikgapetla*. The target reader may not be able to follow the progress of the text assuming that there is a different meaning for the word *shell* as other words are pluralized like *dikgapetla* even though the source text refers to one shell.

Regarding the shift of grammatical constituents in the TL, other word classes in the ST do not function in the same way in the TT. Noun phrases function as verb phrases and verb phrases function as noun phrases. For example, the noun phrase (*whale rides*) in the ST functions as the verb phrase (*go palama leruarua*) in the TT. The second example is where the adjectival phrase *sure* in the ST functions as a verb phrase (*solohela*) (to hope for something) in the TT. "Systemic functional grammar enables us to demonstrate the flexibility and multiplicity of grammatical variations" according to Halliday (1987: 294). On the basis of this, for instance, a SL nominal group may translate into a TL nominal group, but it may also be shifted upward

into a clause or downward into a word. These are the grammatical patterns that have been identified in this study between English and Setswana. These differences might create difficulties for the translator of these languages. Therefore, to solve the problem, Munday (2007: 148) proposes language-specific modifications to the model. He believes that only by making adjustments that account for these systematic differences between languages can translated texts be meaningful. Generally when dealing with translation, rather than focusing on aspects linked to contrastive inter-lingual problems only, it is more important to focus on differences in the use of grammatical structures because of different rhetorical strategies, communicative strategies, expectations and differences between the target and source languages. Most linguistic shifts, or transpositions as Vinay and Darbelnet (1958: 32) call variations from a grammatical point of view, could occur in the following: text, paragraph, sentence, clause, group, word and morpheme. Halliday asserts that none of these are more important than another. Newmark (1988: 178) emphasises that "the text is the ultimate court of appeal, the sentence is the basic unit of translating and most of the problems that create shifts are centered in the lexical units if not the words". Thus, while Halliday's focus is on the clause as a representation of meaning in a communicative context, Newmark identified the sentence as the natural unit of translation. Newmark stated that 'transpositions' and rearrangements may often occur, but that a sentence would not normally be divided unless there was a good reason (1988: 165). He is careful to insist that any 'rearrangements' or 'recasting' must respect the functional sentence perspective.

However, the use of a different Setswana dialect has also been identified in the study. Fawcett (1997:75) believes that people of the same language do not all speak in exactly the same way all the time. According to him, language varies in different contexts and situations of use, and this accounted for in linguistics by "register analysis". There are two main parameters that cause language to vary: language users and language use (Fawcett 1997:75). Language users or dialect variation can be described by the place they occupy in time (temporal) – the age they lived in. With regard to space (geographical), this is a place where people come from and means that people with the same language use different dialects based on where they come from. For example, the Setswana variety varies according to region: Northern Gauteng, some parts of Free State province, North West and Northern Cape. According to Mesthrie & Swann et al. (2000:44), regional dialectology is "the systematic study of how languages vary from one area to another". For example when you meet a stranger, the moment they start speaking, one would already know something about them,

such as being able to tell where they come from as well as their ethnicity. As stated in the Literature Review, the Setswana language has different dialects. Therefore, the translator used Setlharo and Setlhaping to translate the text. The Batlharo and Batlhaping tribes occupied the area of Kudumane after Robert Moffat started his mission expedition in Kuruman among the Batlharo-Tlhaping, as opposed to Batlhaping in Taung. Robert Moffat was the first missionary to settle among the Batswana towards the western part and south of Kgalagadi (Kalahari). This tribe was known as the Batlharo Tlhaping and they lived in Kuruman (which at the time was known as Kudumane). Madise (2004: 67) adds that at the time of Moffat's mission among the Batlharo Thlaping, the tribe was experiencing unrest, and this unrest led to the split among the Batlhaping, the largest group, who regarded Tau Mankurwane as their chief. This group of people moved to the east, where they settled (in 1830) at a place which they named Taung after their leader who was called Chief Tau Mankuroane. Chief Tau Mankuroane was a descendant of Chief Phuduhutswana, which is why this group is referred to as the Batlhaping ba ga Phuduhutswana (Madise, 2002:3).

As a result, the author of The *Girl without a Sound* clearly stated that this book was written for young female 'South Africans' and therefore it must be translated for young female South Africans. Holz-Mänttäri`s Handlungstheorie as cited in Fawcett (1997:72) reminds us that the act of translation has its own institutional context, whereas Vermeer`s concept of skopos theory reminds us that a translation has to function in a context different from that of the source text. Vermeer & Reiss (1984:90) find that, "according to action theory, every action has a purpose, and since translation is an action, it must have a purpose too". Hence they state that "a source text must be transferred to the target text with a function, taking into account the expectations of the target audience". They further explain that "a skopos of translation cannot be set unless the target audience is being assessed and if the target audience is not known, it is not possible to decide whether a particular function will make sense to them". The translation reads as if it is targeted for Batlharo and Batlhaping tribes and not all Batswana tribes in South Africa. It was easy to note that the translator might be one of the above mentioned tribes because when a member of a different tribe encounters a member of the other tribe, that person may not need to introduce themselves. The moment they start speaking, one would already know something about them, such as being able to tell where they come from as well as their dialectal group. Translators have to know their target audience and their language variety; in this case the standard Setswana variety that is

commonly used by all South African Setswana speakers would have been appropriate. The standard variety is adequately used in appropriate domains such as schools and government.

5.3 Study Limitations

Although this study was carefully prepared, I am still aware of its limitations and shortcomings. The comparative analysis of the children's story was from English as the source language into Setswana as the target language. Firstly, the major challenge I encountered is the fact that very few studies have been done on translations into Setswana. This study therefore functions as an original contribution to Setswana translation research. Thus, there are many mistakes and loopholes in the study because it was difficult to identify convincing and valid translation shifts between English and Setswana using an SFL approach. Secondly, the study did not present much difference between English and Setswana in terms of grammatical patterns, and there were relatively few shifts in the translation process. The reason could be the study only focused on the transitivity analysis and not on all three textual metafunctions of the SFL.

5.4 Conclusion

In this chapter, it was noted that the material processes are dominant in both texts, followed by mental, relational in the source text, behavioural, verbal and existential processes. There are identified shifts also in the texts such as literal translation, omission of words, inconsistency in translation, the use of Batlharo/Batlhaping dialect, and the use of advanced lexicon for the target audience. Chapter Six provides a conclusion by presenting the overall preferred patterns and processes of choice of the ST and TT in this study and providing a link between the original aim and the findings.

6 CONCLUSION

In this study I elaborated on the function of language in the translation of children`s literature from English into Setswana. The first chapter of this study showed the relationship that ties translation to discourse analysis and the significance of systemic functional linguistics as a critical discourse analysis model in the study of translated texts. The literature review in Chapter Two of this study notes that children`s literature is generally literature that is written for children and read by children, although adults also read this genre of literature. Translators of this genre are therefore expected to deliver highly acceptable translations, because children and adults are different in terms of their level of intelligence and sensitivity. In the third chapter, I discussed critical discourse analysis as the basis of the theoretical framework and methodology of the study. This discussion presents Halliday`s SFL as an underlying theory and the ideational metafunction as the framework of the study with a focus on the transitivity system which serves in observing the processes, participants, and the circumstances in a discourse. These processes involve material, mental, relational, existential, verbal and behavioural processes.

In Chapter Four, I aimed to shed light on the nature of ideology by examining these textual structures since texts are the product of choices in a linguistic system. Thus, six transitivity processes were identified in the source and target texts and the role of the participants involved in those processes was explored. The examples analyzed and discussed in this chapter show the way language can support a specific set of beliefs. I noted the dominance of the material processes in the analysis of all segments. Other processes were embedded with other clauses and interwoven with other processes in one sentence. This showed how the little girl was able to alternate between processes of doing, feeling, being, existence, talking and behaving. In this analysis, I also identified other factors related to the translation of the text. I noted the constant use of the Barolong and Batlhaping dialect that is used in some parts of the North West and Northern Cape Provinces. I further identified the unnecessary omission of words, literally translated words, introduction of unfamiliar and new words in the TT and the change of grammatical constituents where verbs in the ST function as nouns in the TT.

In Chapter Five, the findings show that material processes are the highest percentage, followed by mental, relational, behavioural, verbal and existential processes. The foregrounding of the Actor + Process + Goal structure exhibits a recurrent pattern of transitivity, in which the little girl consistently serves as an actor who is in control of the

things she does. The processes she performs with the red-winged woman at the beach and in her bedroom are action and intention types, which are voluntary actions, expressed invariably in the active voice. The prominence of the material processes over other process types creates a highly actional descriptive framework. In addition, most of the processes depicted are concrete processes, manifesting the tangible actions taken by the little girl and the red-winged woman. They consist mainly of dispositive material processes, with the goals, actor and circumstance specified. A closer study of the material processes finds that they are especially rich in circumstances, with the processes often accompanied by the circumstances of location or manner to provide specific details about "where" or "how" the events took place. The dominant material processes were followed by mental, relational, behavioural, verbal and extistential processes with the little girl being the participant. Mental processes occur in the story to show what she thought and felt while the relational and existential processes were employed to identify the girl and the existence of her object. Verbal processes have the girl as the sayer, while the behavioural processes use the girl as the behaver. This reveals how the little girl dominated the story. Other identified factors in the analysis include literal translation, omission of words, inconsistency in translation, use of the Barolong and Batlhaping dialect, different grammatical patterns and the use of occasionally irrelevant lexicon for the target audience followed by an overall discussion of findings.

In the original aim of the study I had two purposes in mind. One was to identify the transitivity processes and compare them across the texts. The other was to identify shifts and possible reasons for those shifts by answering the question of how *The Girl without a Sound* is reproduced in Setswana by identifying transitivity processes with the following subquestions: Do the processes function in the same way in the target text as in the source text; are there are any differences and similarities between the texts; are the features of the source and the target texts (linguistic and cultural elements) related to one another without shifts; and are the translator`s lexico-grammatical choices suitable for the Setswana-speaking children of South Africa as the target audience. The findings show no marked difference in how language functions between English and Setswana. All the transitivity processes in English function in the same way in Setswana with similar components and sentence structures. Their grammatical structure does not differ significantly since both languaages follow the pattern of Subject + Verb + Object. Linguistic shifts or transpositions appear only when some English grammatical constituents in English function differently in Setswana where adjectives in the SL functioned as verbs in the TL. Some cultural shifts mostly

appeared because of context related issues and this created literal and mistranslation of words. Literal translation is viewed as a bad practice, given that literally translated segments denote something existing without interpretation, whereas a translation, by its very nature, is an interpretation of the meaning of words from one language into another. Hence it is important to paraphrase for children to their level of understanding and provide meaning. Inconsistency in translation is one of the elements that created shifts in the translation because one word was translated differently in different sections of the text which may result in confusion for the target audience because readers might misinterpret the meaning. Another important factor emerged when the translator took more liberty by omitting words unnecessarily which made the ST differ from the TT. This practice is often regarded as disrespecting the intentions of the author unless the omitted word is offensive or sensitive for children. I believe the translator`s lexico-grammatical choices are not always suitable for the children of South Africa as the target audience because words that would be unfamiliar to many of them were introduced in the TT. These are advanced words that children would not understand, and even some adults might not understand them. The translator also used the dialect of Barolong and Batlhaping tribe from some parts of the North West and Northern Cape Provinces in the TT. This dialect would not be understood by all South African Batswana children. Hence, it is important for the translator to know the target readership and their language, and to avoid the frequent use of the Barolong and Batlhaping dialect that would not be understood by the target readership.

Using transitivity as a framework can help the reader to unlock and examine what flows directly through the person`s mind. By using this framework, the physical activities, existence, behaviour, sensations and thoughts of the little girl will make readers create a bond between linguistic choices and enjoyment of the literature will be enhanced. An analysis of transitivity shows how language structures are used by language users. It reveals how language use constructs social reality. The language choices in the discourse influence the way the readers perceive the message conveyed. For instance, the choice of an actor in the material process can reveal that actor as a powerful human being. By analysing transitivity processes we can see how a character is depicted through language choice; in this study the little girl was show to be both patient and determined. Since this study limits the analysis to transitivity only, future researchers might extend the study to investigate modality in the text. Such an analysis would reveal information regarding the interpersonal metafunction which would identify and reveal the nature of the relationships among participants in the text.

Another area that could be analyzed is the textual metafunction, with a focus on theme and rheme. I hope that this research will stimulate further research in areas beyond children`s literature especially as language awareness and insight into how language is used is extremely important for translation practice and for writing more generally.

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