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TRANSLATION OF CHILDREN'S STORIES FROM ENGLISH TO ZULU - COMPARISON AND ANALYSIS

BONGIWE PRUDENCE CHIRWA

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BONGIWE PRUDENCE CHIRWA

A dissertation submitted to the Faculty of Arts, University of the Witwatersrand, Johannesburg, in partial fulfilment of the requirements for the degree of Master of Arts in Translation.

J o h a n n e s b u r g , 1 9 9 5

DECLARATION

I declare that this research report is my own, unaided work. The report is submitted for the degree of Master of Arts in Translation in the University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination in any other university.

B. P. Chirwa

4th day of December 1995

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ABSTRACT

This project examines folktales that were translated from English to Zulu. The translation was meant for Zulu mother-tongue children in primary schools. The aim of the study is to compare and analyze the style of the source text and target text with regard to accessibility to the audience. The research makes use of Hewson and Martin's Variational Approach. This approach has been modified to include certain concepts within Descriptive Translation Studies such as adequacy and acceptability. Leech and Short's model for text analysis together with the researcher's suggestions are also included in the Variational Approach so that it is applicable to this project.

DEDICATION

To Howard

To Flora

To Duncan

To Keith

To Nosipho

Thank you for your love and support. Ukwanda kwaliwa ngumthakathi. Ningadinwa nangomuso!

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INTRODUCTION

Children's literature has been an unpopular literature genre among black South Africans. This type of literature could only be found in schools. This means that it was published only to be read at schools. It has only been recently realised that there needs to be a development of literature for children in the nine black South African languages. Today publishers publish literature for children to read for entertainment, to dream, and to learn. Recently published children's literature reflects the change that has occurred in South Africa. Writers are faced with the challenge of writing literature that unites communities and cultures. The stories have therefore to be relevant to all South African children. One way of developing children's literature is by translating available literature into other languages.

Children in our society need to obtain knowledge that extends beyond their own culture. South Africa alone is made up of diverse cultures, and children need to know about them. Children also need to know about cultures outside the country. Children's literature is therefore a means of exploring the world. Through translation, children from different cultures are able to share their stories.

Very little research has been done in the area of children's literature in Zulu. Research of this nature is necessary since the translation of books into black South African languages is something that is slowly growing. The research will add to the body of work that has already been done on children's literature in South Africa.

This project examines folktales that were translated from English to Zulu. These stories are found in the books called **The Long Grass Whispers** (in English) and **Masihambisane - Kunyenyeza Esikhotheni** (in Zulu). The translation was meant for Zulu mother-tongue children in primary schools. The book consists of 15 folktales. All of the stories are about talking animals who talk and act as wisely and as foolishly as human beings.

It is essential for children to acquire a language. "It is language that enables the child to explore and conquer the world around him and to assert his own views" (Klingberg, et al, 1976:15). Children's literature plays a vital role in language teaching. It must therefore be accessible to all members of the community. Publication of literature for children and young people should therefore be encouraged by the community. Literature in translation contributes to language teaching and should be available in all languages.

The aim of the study is to compare and analyse the style of the source text and the target text, with regard to its accessibility to the audience. It will be established whether it is easy for the readers of the target text to understand the stories or not, considering the style of writing used by the translator.

This will provide information for future translators of children's literature into Zulu in terms of the type of Zulu most suitable for use by children and teachers in schools and for home reading. The kind of Zulu that is taught at schools is not the same as the one that children learn at home or which is used to communicate with one another, but it is the standard Zulu. Standard Zulu is prescribed by the Language Board, and it is seen to be the 'real Zulu'. It is this standard Zulu that is used by the translator. Because of the use of standard Zulu, the

readers may not understand the text. On the other hand, this may be seen to help enrich the readers' knowledge of the language and to expand their vocabulary. It is this contradictory role of the use of Zulu in an educational setting that is the focus of this study.

Style is important in folktales and in all translations. It is understood as the way in which an author uses language to convey the message. The important elements of style in Zulu folktales are dialogue, idiophones, figures of speech, repetition, songs, humour and irony. These elements, except the songs because they are not found in the stories, will be discussed in this project. The other features that will be discussed are grammatical features, lexical features, and cohesion.

The translator, Mr. G. S. Zulu is fluent in both the English and Zulu languages. When he was translating the text, he was aware of the importance of stylistic techniques that needed to be employed in the target text. In order to convey the same message as the original, the translator has in some cases kept the same stylistic features as the original. In other cases he has introduced stylistic features that are not found in the original text. The primary aim is to examine the transfer of style and use of language between the two texts.

The Variational Approach by Hewson and Martin (1991) has been adopted for this study. Linguistic, social, and cultural issues are covered in the model.

The model has been modified to include certain concepts from within Descriptive Translation Studies such as adequacy and acceptability. Translations may be source-oriented or target-oriented (Lambert and van Gorp, 1985:44). Source-oriented (or adequate) translation gives the source text priority over the target text. Target-oriented (or acceptable) translation regards

the reader as important. Whether the target text is source-oriented or target-oriented, will be discussed in the last chapter.

Leech and Short's model for text analysis together with the researcher's suggestions, are also included in the Variational Approach so that it is applicable to this project.

CHAPTER ONE

1.1 CHILDREN'S LITERATURE IN SOUTH AFRICA

In "Children of the Sun" Elwyn Jenkins (1993) gives an overview of the history of South African children's books. Stories in older children's books are about the interaction of South Africans and their relationship with the land. Some of these books include folktales told by black people. The number of children's books published in South Africa rose slowly only towards the end of the twentieth century.

The books that have been published have a South African setting and theme and are about the cultures and history of South Africans. The books are also about "... the landscapes, flora and fauna of the country" (Jenkins, 1993:1). Today writers of South African children's books still continue to write South African literature. It is not only whites who write stories in English, but also black writers. South African children's books are written in Afrikaans, English, and in black languages. Translation has played an important role in making children's books available in all South African languages.

Nevertheless, very few children's books in black languages have been published in South Africa. Publishers were not willing to publish books that were not meant for school use. Their argument was that the market for such books was not large enough.

1.2 THE ZULU FOLKTALES

It is a fact that all nations have their own memories. In the past the African nation had storytellers who retold the nation's history to the younger generations. "... Folklore includes

superstitions, medicinal practices, games, songs, festivals, dance rituals, old tales, verses, fables, myths, legends and epics" (Arbuthnot and Sutherland, 1972:138). Folktales have been used as a means of entertainment. They provided children with models of behaviour to imitate, and they were used to pass on customs, beliefs, and ideas. Africans had no written literature and that is why they excelled in storytelling. In Zulu, folktales are known as izinganekwane. This term is used as an umbrella term for myth, legend and folktale (Msimang, 1986:23).

In Msimang's "Folktale Influence on the Novel" (1986:26) Bascom (1965:4) defines folktales as:

> ... prose narratives which are regarded as fiction. They are not considered as dogma or history, they may or may not have happened, and they are not to be taken seriously. Nevertheless, although it is often said that they are told only for amusement, they have other important functions [...]. Folktales may be set in any time and any place, and in this sense they are almost timeless and placeless...
>
> A variety of sub-types of folktales can be distinguished including human tales, animal tales, trickster tales, tall tales, dilemma tales, formulistic tales, and moral tales or fables...

In South Africa today, oral literature has become written literature. The folktales are now told by teachers at schools or are read by children from books. The early missionaries compiled the first series of folktales which consisted of African, European, and Biblical stories. Folktales have been transcribed and translated by missionaries, writers, and government officials. "By the early twentieth century versions of folktales were being

published specifically for children" (Jenkins, 1993:8). These folktales were translations from original languages to English and Afrikaans.

Folktales from South African sources and other parts of Africa have been translated and published in South Africa. These were folktales of the San, Khoekhoen, and black South Africans. In 1939, I.D. du Plessis recorded the Cape Malay folktales and were called **Uit die Slamse Buurt**. Folktales were also collected from Zimbabwe. (Jenkins, 1993:9).

The new market that has been opened is that of black readership. More books therefore need to be published in black South African languages. Folktales that have been published in English and Afrikaans may therefore need to be translated into black languages. The first Zulu folktales were only recorded in the latter half of the nineteenth century. "The first collection of Zulu folktales written down in Zulu appeared in the 1880's in a Zulu school reader compiled by A.T. Bryant and published by Marianhill Printing Press" (Horsburgh, 1990:20).

In recent years written Zulu folktales have been regarded as important and worth preserving. Horsburgh (1990:24) gives three reasons for this. The first reason was that if the folktale tradition was not preserved, it was going to fade away. The second reason was the emergence of African nationalism which required that children read more African and less foreign literature. Lastly, Zulu folktales have a marked influence on other Zulu literary genres such as the novel and drama (Msimang, 1986:1). The characterisation, style, plot, theme, and setting found in the Zulu novel and drama, have to a certain extent been influenced by the Zulu folktale. This means that the authors of novels and dramas regard

folktales as a rich heritage, nd are willing to preserve them.

1.3 STRUCTURE OF FOLKTALES

Folktales have a distinctive structure which makes them different from other type of literature. Arbuthnot and Sutherland (1972:151-154) have analyzed the structure of folktales. Folktales have 3 elements, the introduction, development, and conclusion.

In the introduction (or exposition) the reader is introduced to the main characters, the place where the story takes place, and the time. In the folktales studied in this project, time is not mentioned. This means that for these stories, time is not important and the stories themselves are timeless. There is no mention of the names of the places where the stories take place. All the stories take place in the forest, and what is mentioned in the introduction are the rocks, trees, grass, sun, etc. The problem or conflict faced by the characters is also introduced at the beginning of the stories.

Arbuthnot and Sutherland say that the conflict or problem is introduced with no distracting information. "Sometimes the folktales ... get off to such a brisk start that the introduction is almost imperceptible" (1972:152). But this is not the case with the Zulu folktales. In Zulu folktales the story does not begin with the sudden action. Zulu folktales begin with calm before excitement. Most of the folktales studied for this project begin with the state of equilibrium before the problem is introduced.

The development (or body) is the part of the story where the conflict or problem that had been introduced, is developed. This aspect is the gist of the story. There are complications

and crises which all lead to the climax. At the climax the problem or conflict is resolved.

Conclusion is the ending of the story. According to Arbuthnot and Sutherland the ending is like the introduction, it comes swiftly and is brief (1972:154). The heroines and heroes are happy because their problems are solved, and the villains are punished. But this is not the case with the Zulu folktales. They must end the same way as they have started. The "story seldom ends immediately after resolving the conflict; a period of calm must ensue" (Msimang, 1986:64). Most of the stories in this project end in this manner.

1.4 *STYLE IN ZULU FOLKTALES*

Critics do not agree on a definition of the concept of style. F.L. Lucas (1955:16) says that "in Classical Latin the word **stillus** was extended to mean, first, a man's 'way of writing'; then, more generally, his 'way of expressing himself', in speech as well as in writing". In modern English 'style' means 'a good way of expressing oneself'.

In the book 'The Problem of Style", J.M. Murry differentiates between three concepts of style which are:

a) The personal idiosyncrasy of expression. This is a peculiar and individualistic manner in which the writer organises his thoughts so that his work is readily identifiable.

b) The effective and lucid exposition of a sequence of thoughts. This is the style of those who think deeply and write well. [...] they aim for vividness and clarity in their communication.

c) A quality which transcends all personal idiosyncrasy. Such a style is the fusion of the personal and the universal. This means that it has all the ingredients of what makes style, in a universal sense [...]. (Murry, 1922:8).

In this research project the word 'style' will be used to refer to the way in which the author uses language to communicate his/her ideas. Style is about the choices that the author makes when communicating. An example would be that the author may choose to use a certain word continuously. In this project I am looking at how the translator has used the elements of style in the stories.

Style is very important in Zulu folktales. In actual fact an enjoyable folktale has a good style. The Zulu language has a very rich vocabulary. There were therefore a number of words which a translator could choose from when she was translating the folktales from English to Zulu. Msimang (1986) discusses the elements of style in the Zulu folktales. It must be borne in mind that he is discussing folktales as an oral literature, not as written literature. This project is concerned only with written literature. Some of the elements therefore do not apply to this study.

In his book "Folktale Influence on the Zulu Novel", Msimang divides style into two parts. There is the verbal or literary part and the dramatic part. The dramatic techniques are not applicable to written folktales. They include intonation, mime, body movements, gesture, and dance.

The verbal elements are divided into universal and personal idiosyncrasies. Universal stylistic elements are those which are found not only in Zulu folktales, but in folktales generally. The

examples are repetition, songs, brief description, and figures of speech. In personal idiosyncrasy a person chooses words and expressions from the vocabulary of her language. In Zulu folktales a person can use idiophones, interjectives, figures of speech, etc. (Mbinang, 1986:182-183).

CHAPTER TWO

2.1. THEORETICAL FRAMEWORK

Some people may argue that it is not necessary to be familiar with translation theory when translating children's stories. The reason would be that the language used is usually simple and the translator can achieve good results without a theoretical knowledge. This argument may to a certain extent be true, but a knowledge of translation theory may make the translator aware of certain problems and their possible solutions. Theories of translation may present a translator with guidelines on how he can translate.

In most cases translation theories are "... process- or production-oriented; that is to say, strictly determined on the empiric plane" (Hewson and Martin, 1991:41). Hewson and Martin (1991) proposed a translational model called the Variational Approach. This model is formulated around the concept of Variation. Translation operations were described as linear-oriented and objective-determined. Hewson and Martin's aim is to put systematic representation immediately before the final determination of what is translated by the translator. This provides the translator with the opportunity to make a final free choice of the target text.

Hewson and Martin regard translating as creating a relationship between language cultures. A cultural relationship is a complex of factors dependent on the communication circuit brought about by the translator. Linguistic, social, and cultural issues are covered in the Variational model. These three aspects are equally important in translation but it is the linguistic aspect that is the main focus of this project. The model consists of two stages

which essentially lead to the production of the target text (translation). However, in this study, the translation already exists.

1. The first stage stresses the linguistic aspect of translation and is called the **generative process.** The generative process describes the development of variations in the source culture and target culture. It also describes the definition of correspondences between the two language cultures.

In the generative process, two relationships are established between the two language cultures. The first relationship is paradigmatic. It describes a series of alternatives from which the source text is originally selected. This means that the source text is selected from a number of texts. In the target culture the paradigmatic relationship describes a range of possible options from which the target text is chosen. In both cases the paradigmatic reconstruction is based on paraphrases.

The source text that the translator has to translate is not written in such a way that it is possible to translate it. It was meant to be read by source text readers. It therefore has to be reconstructed or made explicit. This is done by the use of paraphrases. Paraphrases are also produced in the target text which provides translation options from which a translator can choose. It is the lexicon and syntax of the texts that is paraphrased. Paraphrase is seen to be a generative process which is associated with expression, and is important for the construction of the Variational model.

The second relationship is syntagmatic and it concerns the important basis of comparison for the source text and the target text paraphrases. It is founded on the concept of homology.

Homologies exist between the source text and target text paraphrastic sets. Homology is the relation between two variation ranges. The homologizing process involves taking the source text as the basis for formulating an interpretation which is explicit in order to produce a usable homologous paraphrastic set in the target text.

The production of homologous paraphrastic sets in the target text is dependent on the translator's knowledge of the two languages. What the homologon does is bring about a set of paraphrases in the target language. A homology between a source text and the possible target text translations is considered to be an object on which socio-cultural norms will be made to apply. A translation will finally be selected out of the homology and in agreement with target culture norms. Homologies or the style chosen by the translator are examined in this project.

2. The second stage stresses the social and cultural aspect of translation and is called the **normative process**. This stage includes the selection and elimination procedures which the translator has to undertake in order to produce a target text. The concept of a 'cultural equation' is involved in this process:

> The **cultural equation** concerns the translator's conception of translation and its role in cross-cultural relationships. No translation is ever produced without reproducing, initiating, or reformulating a particular conception about translation. (1991:51)

The elements included in the cultural equation are the 'actors', the source text and the discourse family, and the source language and target language influences.

A. Actors.

In each translation situation that takes place, there are certain 'actors' (Hewson and Martin, 1991:112) involved who make translation possible. These 'actors' are, the Translation Initiator, Translation Operator (Translator), Source Text Sender (Author) and Source Text receiver, and Target Text Receiver.

Translation Initiator

The initiator is the driving force behind the translation operation. Translations occur because there is a need for them and certain orders are followed.

The socio-cultural identity of the initiator is of prime importance in translation, since the actual translation will be fashioned to suit her demand. The language culture to which she belongs is also important. If she belongs to the source culture, her intention would be to inform the receivers of the target culture. She will emphasise certain cultural features of the text that she wants the translator to preserve. If the translation initiator belongs to the target culture then her intention would be to get information from the source text.

A translator can be a translation initiator. He translates a text because he foresees a communication problem, or because he wishes to make the text accessible to readers of another language. It is important that the translator carries his work within the framework that he had set. This will affect the way that the translator works and the choices that he will make in his translation.

If the translator is not the translation initiator, he is dependent on the formulation of the translation order. This means that he cannot translate a text in any way he likes. He has to produce a certain type of translation as instructed by the initiator. Although the initiator is the one who asks for a certain type of translation, the translator who is an expert in the target culture, is the only one who can decide whether the translation that has been asked for is possible.

The translation initiator for the text 'Masihambisane - Kunyenyeza Esikhotheni' is not known. The initiator may be assumed to be the publisher.

Translation Operator / Translator

The translator is seen as a mediator between the two language cultures. His task is to bring together the two language cultures through translation. He has to create a relationship between the source language culture and the target language culture. Hewson and Martin regard the translator as a Cultural Operator.

A translator who is his own initiator translates the text the way he likes. However, the way that he translates may be determined by the readers of the target text. The translator may need to translate the text in such a way that it is accessible to the target readers. A translator who is dependent on the initiator does not choose the source text. He has to follow the orders given by the initiator.

It is not known whether the translator of the text that is analyzed in this project is his own initiator or if he had to follow the instructions given by the initiator. However, he translated

the text in such a way that it was accessible to its readers at the time.

If the text was to be retranslated in order to suit the readers of today, the researcher would be both the initiator and the translator. She would translate the text in such a way that it could be accessible to young readers of today.

Source Text Sender and Receiver

The source text is a means of communication between the author and the source text reader. The translator has to analyze the position of the author and the characteristics of the source text readers. No information could be found about the author and the readers of the English text. It is however assumed that the English text was written for the Nyanja-speaking people of Malawi. This is because there are traces of the Nyanja language in the English text, and the author had assumed that the readers knew the language.

Target Text Receiver

Translation takes place in order to provide a text for the target reader. The translator has to analyze the characteristics of the target readers, so that he knows what kind of style to use when translating the text. The readers of the Zulu translation were children in primary schools and had shared some knowledge and experiences with the translator. That information was therefore kept implicit in the translation.

The young children of today do not share the same information as the readers for whom the translation was originally intended. Modern children therefore do not understand some of the information found in the text. The text needs to be modernized so that children can

understand it. This means that some of the choices that the translator had made need to be changed. In the analysis of the stories, the researcher suggests parts that need to be changed so that the stories may suit the readers of today.

B. The Source Text and the Discourse Family

Another element in the Cultural Equation is the source text and its relationship to a discourse family in the source culture. This is put opposite a discourse family in the target culture. The discourse family will help the translator choose an appropriate style of writing in his translation work. It also provides a framework for judging the potential forms that will occur in a language in a given situation.

Each family consists of subfamilies and these are not definitive groupings. It is the style of writing and the textual strategies that will eventually determine the type of a text. "The use of discourse families and subclasses is [therefore] a limiting, controlling, and focusing device enabling a translator to choose between paraphrastic possibilities" (Hewson and Martin, 1991:120).

When analyzing the style of G. S. Zulu's "Masihambisane: Kunyenyeza Esikhotheni", it is not only the Variational Approach that is adopted. Leech and Short's (1981) model together with the researcher's suggestions, are included in it for text analysis. Even though Leech and Short's "Style in Fiction: A Linguistic Introduction to English Fictional Prose" does not deal with translation, and it discusses the analysis of style of an English prose text, their model is relevant to the analysis of folktales and their translations.

Leech and Short suggested what they called a 'checklist' of linguistic and stylistic categories and placed them under four general headings:

a) Lexical categories

b) Grammatical categories

c) Figures of speech

d) Cohesion and Context

Each of these categories has subdivisions and a list of questions which are helpful when analyzing the texts, because they serve as guidelines. Only the relevant subcategories and questions will be listed in this project.

a. LEXICAL CATEGORIES

1. **General** - Is the vocabulary simple or complex? formal or colloquial? descriptive or evaluative? general or specific? Does the text contain idiomatic phrases, and if so, with what kind of dialect or register are these idioms associated? Is there any use of rare or specialized vocabulary?

b. GRAMMATICAL CATEGORIES

1. **Sentence complexity** - Do sentences on the whole have a simple or a complex structure? Does complexity vary strikingly from one sentence to another?

c. FIGURES OF SPEECH

1. **Grammatical and Lexical schemes** - Are there any cases of formal and structural repetition?

2. **Tropes** - Are there any obvious violations of, or departures from the linguistic code?

D. COHESION

Does the text contain logical or other links between sentences? or does it tend to rely on implicit connections of meaning?

The following elements suggested by the researcher, are added to Leech and Short's checklist:

a. Lexical Categories:

1. Idiophones

b. Figures of Speech:

1. Idioms and Proverbs

The idiophones, idioms and proverbs, and cohesion are briefly discussed below:

Idiophones

Idiophones are a part of speech that is extensively used in African languages, and the Zulu language uses it more frequently than the other languages. C.M. Doke in his book 'Textbook of Zulu Grammar' gives the following definition of 'idiophones':

> A vivid representation of an idea in sound. A word often onomatopoeic, which describes a predicate, qualificative or adverb in respect to manner, colour, sound, smell, action, state or intensity. The idiophone is in Bantu a special part of speech, resembling to a certain extent in function the adverb, together with which it is classified as a descriptive. (1981:118).

Most European languages do not have idiophones. Onomatopoeic words are found in the English language, but not all idiophones are onomatopoeic. "Idiophones cannot be used to indicate onomatopoeically, silence, action, or colour" (Chirwa, 1991:1).

Idiophones are used in conversations and in literature. A person may use idiophones during a conversation and she may coin her own idiophones. About the usage of idiophones in literature, S.D. Ngcongwane says:

> The idiophone helps the writer not only to tell, but also to show or to dramatise the fact. ... It has a telling power which cannot be readily equalled by a simile, a metaphor, or any other conventional figure of speech. (Nkabinde, 1988:142).

Idioms and Proverbs

In the stories analyzed in this project, idioms and proverbs occur more frequently in the translations than in the English stories. Borsattino (1985:100) says that

> The use of idiomatic language is of great importance in folk tales because, firstly, it renders the story interesting, lively and entertaining and, secondly, it often contains expressions which are typical of a particular country or region in that country, thus marking the tale with some "couler locale" or cultural element".

This is true as far as Zulu translations of folktales are concerned. The idioms and proverbs found in the translations are not translations of idioms and proverbs in English. The translator has used them where he thought it was relevant. The Zulu idioms and proverbs have in some cases been used to introduce new information which is not found in the English story. In other cases they have been used to interpret the information in the source text. The

addition of the new information does not mean that the target text is different from the source text, but it makes it more interesting, more enjoyable, and it improves it.

Cohesion

Mona Baker defines cohesion as "the network of lexical, grammatical, and other relations which provides links between various parts of a text" (1992:180). Cohesion links words and expressions to other words and expressions in a text. It is important that the author be able to identify cohesion in a text because it provides clues that lead to the meaning intended by the author of the source text. The translator must be able to reproduce the implicitness of the source text to the target text. Cohesion is created in four ways; by reference, ellipsis, conjunctions, and lexical organisation.

C. Source Culture and Target Culture Influences

Hewson and Martin regard the translator as a cultural operator. The task of the translator is to bring together the source language culture and the target language culture by means of translation. He has to create a relationship between the two language cultures. The fact that texts are culture-specific is a problem to the translator.

Source Culture Influences

The translation that is influenced by the source culture has words and structures borrowed from the source culture. Arguments which support the source culture influence stress elements found in the source text which are regarded as important to the message being communicated by a text. The problem with culture-specific translations is that the target readers may not be able to comprehend them.

In cases where the target text readers are not familiar with the culture of the source text, the culture-specific references will disappear. However, the choice of translation will be made according both to the translation order and to the definition of the target readers.

The culture-specific references have disappeared in the Zulu text. This is because the target readers are not familiar with the culture of the source text.

The names of characters used in the English and Zulu texts are taken from the Nyanja language which is spoken in Malawi. These names have meanings in the Nyanja language and not in Zulu. For example, the word 'mkango' means 'lion'. Some of these words sound like Zulu words and are therefore not problematic to Zulu readers. The translator indigenised those words so that it was easy to pronounce them, and they did not sound foreign to the readers.

Target Culture Influences

If the translation is influenced by the target culture, its aim is to achieve communication. A target culture-influenced translation has no trace of source culture information and it does not sound foreign to the target reader. In non-literary texts this requires a degree of adaptation of the original.

The Zulu translation is influenced by the target culture. This means that there is no trace of source culture information. The author of the English text had used the word 'bwalo' and the sentence 'Ine ndinapa mwana wa Mkango'. These were taken from the Nyanja language. The translation is found in the Zulu text.

In cases where the target text readers are not familiar with the culture of the source text, the culture-specific references will disappear. However, the choice of translation will be made according both to the translation order and to the definition of the target readers.

The culture-specific references have disappeared in the Zulu text. This is because the target readers are not familiar with the culture of the source text.

The names of characters used in the English and Zulu texts are taken from the Nyanja language which is spoken in Malawi. These names have meanings in the Nyanja language and not in Zulu. For example, the word 'mkango' means 'lion'. Some of these words sound like Zulu words and are therefore not problematic to Zulu readers. The translator indigenised these words so that it was easy to pronounce them, and they did not sound foreign to the readers.

Target Culture Influences

If the translation is influenced by the target culture, its aim is to achieve communication. A target culture-influenced translation has no trace of source culture information and it does not sound foreig. to the target reader. In non-literary texts this requires a degree of adaptation of the original.

The Zulu translation is influenced by the target culture. This means that there is no trace of source culture information. The author of the English text had used the word 'bwalo' and the sentence 'Ine ndinapa mwana wa Mkango'. These were taken from the Nyanja language. The translation is found in the Zulu text.

The readers of the Zulu text are children. The translator therefore adapted the cultural context. This was because some elements of the cultural context of the source text were not known by readers of the Zulu text.

The use of idiophones, proverbs, and idioms in the Zulu text, is another example of the influence of the target culture. This is because in the Zulu language culture, these figures of speech are very important. They are used by speakers during conversations, and in literature.

Still in the normative stage, there are socio-cultural norms.

These norms form an important concept in the Variational Approach. The choice of a target text depends on these norms and parameters. They constitute the final guidelines for the translator to choose between the different paraphrastic possibilities generated in the first stage of the Translation Operation. These parameters are, the demands made by the translation initiator, subjectivity of the translator which would include his style, identity of the target readers, identity of the author and readers of the source text, and existing translations. These parameters (except the last one) have been discussed above.

Existing Translations

Translators can make use of existing translations. What the translator has to do is to find texts in both languages together with dictionaries, and to discover how expressions have already been translated. There is a very small amount of children's literature that has been translated into Zulu. But the available literature can be useful. The existing translations may contain a style which the translator may wish to imitate.

After considering the factors or parameters discussed above, the translator will then have chosen the target text. Hewson and Martin say that translators need to be attentive to all problems of target culture influences. But "they need to be seen as part of the whole equation that each translation will require. ... each translation situation is unique, and will be weighted accordingly". (1991:182).

In the following chapter stories and their translations are compared and analyzed in the light of the models discussed above.

CHAPTER THREE

3. ANALYSIS OF THE STORIES AND THEIR TRANSLATIONS

It can be said that, once a translator has gone through the two stages of the Variational Model, it means that he has achieved what is called 'equivalence'. The Variational Model when applied to the translation process, appears to have a particularly practical nature. It provides a translator with guidelines on how to choose the target text, and hence achieve equivalence. It is a fact that a translator cannot achieve equivalence at all levels, otherwise the translation would have no meaning to the readers, and it would read like a translation. The choice of a suitable equivalent in the target text depends on three factors; linguistic, social, and cultural (as discussed by Hewson and Martin in their Variational Model).

Out of the fifteen stories found in the texts, four stories have been selected and are analyzed below. The reason for not analyzing all the stories is a purely practical one, the project could have been too long. The lexical features, grammatical features, figures of speech, and cohesion, are discussed for each story.

Methodology

Interviews were done in ten Zulu medium primary schools in both the rural and urban areas. The schools that participated were from Empangeni, Katlehong, Mtubatuba, and Soweto. Children in Standard 3 and their teachers were asked to read the stories and to mention the words and sentences that they did not understand and which were unfamiliar to them.

In the classroom the children were divided into four groups. Each group had to read each story and write down words and sentences that were unfamiliar to them. The teacher chose one story that she read, and she also wrote down the words and expressions the she thought that the children might not understand. Some of the words and expressions were unfamiliar even to the teachers. The researcher made sure that there was full participation in each group and the teacher was not allowed to intervene.

After the children had finished reading the stories and writing down unfamiliar words and sentences, the researcher would ask them if there was anyone who understood them. For most of the words and expressions, the majority of the children did not understand them or they were unfamiliar. If nobody understood the term or expression, then the researcher would explain or provide equivalent terms or expressions which were familiar to them. In most cases the children from the rural areas were familiar with some figures of speech like idioms, proverbs, and idiophones. The reason for this is that, unlike in the urban areas, the speakers of the Zulu language in the rural areas, are not influenced by speakers of other languages.

The researcher has selected some of the terms and expressions that are unfamiliar to the young readers of today, and these are discussed below in each story. The terms that are unfamiliar to the children of today, are old-fashioned terms which Zulu speakers do not use anymore. The researcher has suggested alternative terms from which the translator had chosen. These terms are familiar to the readers of today. If these terms can be used in the stories, then they could be more accessible to the readers.

The Zulu figures of speech can never be old-fashioned. Children are not familiar with them because they have not yet learned them at school. In the case of idiophones, idioms and proverbs, what the researcher has given in square brackets are not alternative suggestions which can be used when modernizing the stories. They are examples of expressions from which the translator had chosen. The translator had chosen these figures of speech because they best describe the things expressed in the stories. The researcher is not suggesting that what is given in brackets should be used, otherwise the stories would be simplified, and the alternative expressions might not convey the same meaning as the figures of speech that are used.

What is examined in this project are the choices that the translator made when translating the text. The source text and target text will be compared to see if there are any correspondences and differences between the two. The choice of translation made by the translator is related to the norms and parameters as discussed in the Variational Model.

The translator had gone through the two stages which led to the production of the Zulu text. He had paraphrased the words and sentences in the target text. These had provided options from which the translator chose. There were then homologies between the English text and the Zulu paraphrastic sets. The translator was able to produce homologous paraphrastic sets in the Zulu text because he knew both languages. The socio-cultural norms then applied to the homology between the source text and possible translations. The translation was chosen from the homology and it had to agree with the norms of the target culture.

The socio-cultural norms were the demands made by the translation initiator, the identity of the target readers, the subjectivity of the translator, source culture and target culture influences, the type of the target text, the position
of the author of the source text, and the characteristics of the readers of the English text.

The translator has used idiophones and figures of speech in the target text. These are discussed using Leech and Short's cheklist, modified by including the researcher's suggestions.

What will be compared and analyzed are the lexis, syntax, cohesion, idiophones, proverbs, and idioms. The other topics discussed are misinterpretations, misprints, omissions, and consistency. These topics are not mentioned in the models adopted in this project, but they are the things that the researcher identified when comparing and analysing the stories. All of the elements that were chosen for translation, were understood by the readers of that time. However, it was discovered from the experiment where the children and teachers at primary schools were asked to read the stories, that contemporary young readers are not familiar with some of the choices that were made by the translator.

In the Variational model it is mentioned that when the translator was translating, he first made paraphrases of words and sentences in the Zulu language. These paraphrases became options from which the translator chose. The paraphrases that were chosen were understood by the readers. In the stories discussed below, the paraphrases from which the translator chose are given. Because of the limitation of the required length of the project, the researcher has given one alternative paraphrase for each word or phrase. In some cases the paraphrases

that the translator did not choose, are the ones that are known by the readers of today.

A. ANALYSIS OF 'THE IGUANA WHO WAS ALWAYS RIGHT' ('UXAMU OMDALA OWAYENGAPHAZAMI')

1. Lexical Features of the Story

1.1 Vocabulary

The children who lived several decades ago, for whom the text was translated, were familiar with the vocabulary that is found in the text. Those children lived in huts, used to go to the forest for hunting, herding the cattle, and to fetch firewood and water. They were familiar with the kind of food which the translator talks about because they ate it (izindlubu, ingqeke, isinambathi). Because they used to go to the forest, they knew different types of birds, plants, and animals.

Children of today are not living the same life as children who lived in the fifties and sixties. They do not go hunting nor herd the cattle. They live in houses where water and electricity are provided. In the places where the forests still exist, children do not go there. Hence they have no knowledge of various kinds of plants, birds and animals.

The translator has used vocabulary that is unusual for the readers of today. They have not heard of these words before, and they do not know what they mean. The reason is that they have not experienced the same life as children then. Examples are nouns:

izindlubu (groundnuts) (page 2),

isinambathi (porridge of pumpkin and mieliemeal boiled together) (page 4)

umnqawe (mimosa tree) (page 4)

incuncu (sun bird) (page 4)

isithumbanja (place on either side of the hut door within) (page 1)

indlovudawane (warthog) (page 1)

intibane (bush pig) (page 1)

inkentshane (jackal) (page 1)

isambane (antbear) (page 1).

Below is a list of words which modern readers understand. These are paraphrases which the translator did not chose when he was translating the story:

izindlubu - amakinati (peanuts)

isinambathi - iphalishi (porridge)

umnqawe - isihlahla (tree)

incuncu - inyoni (bird)

isithumbanja - umnyango (door)

One of the reasons why children read literature is to learn new vocabulary and improve their knowledge. In cases where children do not know the animals, or they have never seen them, pictures would be very useful, for the children to see.

Instead of using the equivalent word for **porridge** (page 3) which is **iphalishi** and is a general term (superordinate) in Zulu, the translator has used a specific term (hyponym) which is **isinambathi** (porridge of pumpkin and mielie meal boiled together) (page 4):

... and in front of the Goat he put a plate of porridge.

Uthe esuka lapho wayethatha isinambathi ngomcengezi...

Khalulu the Rabbit had just finished eating **ingqeke yamathanga nemifino** (boiled pumpkin and green vegetables) (page 1). In the English text he had eaten **young leaves** (page 1). The type of food mentioned in the translation is the one familiar to the readers because they eat it. Since the characters in the story are animals which talk and act like humans, the translator decided to make the Rabbit eat food that the readers know since they also eat it. This enables the readers to identify themselves easily with the animals in the story. It represents a shift when compared with the English text. Rabbits eat leaves, children usually do not.

1.2 Misinterpretation

The following example reflects that the choice of words can sometimes mean that th translator has mis' oreted the information in the source text. The English story reads as follows:

"Can he be deaf as well as brainless?" (page 4)

The Zulu story reads like this:

"Ngabe akezwa, noma (or) uyisilima?" (page 5)

Gondwa is the Iguana who was always right, clever, and no one could catch him. He had offered a p. ize, a bag of beans, to anyone who could catch him. When he got out of his cave he saw the Rabbit sleeping under a tree and he had done a very stupid thing. The Rabbit had given the Goat and the Dog wrong food. When Gondwa talked to the Rabbit about this, he deliberately did not answer. In the English text, Gondwa wondered if the Rabbit was both deaf and stupid. In the Zulu text Gondwa wondered whether the Rabbit was deaf or stupid. This is a misinterpretation of the source text. The Rabbit wanted Gondwa to believe that he

(Rabbit) was both stupid and deaf.

1.3 Idiophones

The translator has used idiophones in this story, as a way of interpreting what is mentioned in the English text. The alternative paraphrases that the translator chose not to use are given in square brackets where applicable.

In the Zulu text, the night is described by using the idiophone 'bha' which means that the moon was very bright:

It was a fine night and he had just finished a dinner ... (page 1)

Unyezi wawuthe bha, nonogwaja ezisuthele esentwala ... (page 1)

The idiophone 'memfu' (to peep out) was used to translate the following underlined verb:

"Bye and bye I saw Gondwa's head peeping cautiously out of the cave" (page 2)

"Emva kwesikhashana ngethuka sengimbona uxar'u ethi memfu ngekhanda emgodini wakhe". (page 3)

[elunguza]

The idiophone 'qalaqala' has been used to translate the sentence 'look about':

Then he pokes his head out a little further and looks about (page 3)

Uxamu wathi ukuphuma emgodini wakhe wathi qalaqala (page 3) [waqalaza]

The idiophone 'vu' means to open the mouth to speak. The translator used it to translate the sentence:

"I didn't answer ..." (page 3)

"Angizange <u>ngithi vu</u>" (page 3)

[angiphendulanga]

In the English text Khalulu 'put' a bundle of grass in front of the dog, and a plate of porridge in front of the goat. Instead of using the verb 'beka' (put) in the Zulu text, two idiophones were used. Because the porridge is liquid and is in a plate, Khalulu put it down carefully:

... <u>wasithi ze</u> phambi kwembuzi (page 4).

[wasibeka]

He then threw the grass down:

... <u>wabuthi fu</u> phambi kwenja (page 4).

[wabubeka]

The reason why the translator used idiophones is because they describe how Khalulu put the food down. The way that he put the grass down is different from the way he put the porridge down. Because the porridge is liquid, he put it down carefully and he threw the grass down.

2. <u>Grammatical Features of the Story</u>

2.1 <u>Syntax</u>

The translator did not try to adhere to the sentence structure of the English story. Th

following paragraph and its translation will be analyzed to indicate that the translator sometimes omitted information found in the English text. Some sentences are broken down into two, and some words are used to replace other English words:

Next morning Kalulu got up very early, called his Dog and his Goat, and went to Gondwa's cave (1). As he got near he began to whistle in a care-free way (2). And when he got very close he tied the Dog to one tree and the Goat to another and in front of the Dog he put a bundle of grass, and in front of the Goat he put a plate of porridge (3). Then he lay down under a thorn tree and closed his eyes and when, a little later, a passing Sun-bird wished him "Good morning", the only answer Kalulu gave was a gentle snore (4).

Ekuseni ngakusasa, kusempondozankomo, uKhalulu wabiza inja yakhe nembuzi yakhe, bahamba babanga emgodini kaGondwa (a). Kwathi ukuba afike lapho washaya umlozi wakhe engaraki lutho nje (b). Wabopha inja lapha nembuzi laphaya (c). Uthe esuka lapho wayethatha isinambathi ngomcengezi wasithi ze phambi kwembuzi, notshani wabuthi fu phambi kwenja (d). Wasuka-ke lapho unogwaja wayolala phansi komnqawe laphaya (e). Kwathi dukuduku kwedlula incuncu yambingelela unogwaja, kodwa yena kazange aphendule, walibala ukuhona nje sengathi ulele uthe zwi (f).

Sentences that are underlined have been omitted in the Zulu text. The reason for the omission of sentences could be that the text was too long and the translator had to make it shorter. In sentence (3) the adverbs 'to one tree' and 'to another' are replaced with 'lapha' (here) and

'laphaya' (there) respectively.

The same sentence is broken down into two sentences (c) and (d). Sentence (d) starts from '... and in front of the dog..'. The sentence structure is different from the one found in the English text. The sentence begins with the last part of sentence (3).

Sentence (4) is also broken into two sentences. In the Zulu text it is sentences (e) and (f). Sentences are broken down in translation because they would be too long, and it was easier to translate them when they were shorter.

3. Figures of Speech

The translator has used metaphors in the story to describe what is mentioned in the English text Translating metaphors has always been a problem for translators. Problems may arise when the target language does not have an equivalent metaphor. But in this study, the translator did not face that problem because in most cases he used metaphors in places where they are not found in the source text. Idioms and proverbs sometimes give readers a slightly different message from the original.

3.1 Idioms

The literal translations of idioms are given below the sentences, and the alternative paraphrases that the translator could have chosen, are given in square brackets.

It was a beautiful night and Khalulu the Rabbit was sitting at the mouth of his burrow. He had just **finished a dinner** of succulent leaves. In the translation an idiom is used which means that he was **very full** after eating pumpkin and green vegetables:

... nonogwaja ezisuthele esentwala ... (page 1)

(as full as a louse)

[esuthi kakhulu]

In the translation the Rabbit did not just eat, but he ate until he was very full. Because he was too full, he could not go and visit his friends. That is why he wished that one of them could come and visit him. That is the reason why the translation was chosen by the translator.

When the Iguana asked Khalulu why he gave the Goat and the Dog wrong food, he

"... made no answer and simply went on snoring" (page 4)

The translator chose to use the idiom:

wawuhlaba esiqundwini (page 5)

(he stuck it to the bunch of grass with roots)

instead of the word **akaphendulanga.**

The idiom:

'ushaye phansi' (page 5)

(you have struck the ground)

[uyaphazama]

was used to translate the sentence **"You are quite wrong!" (page 4).**

3.2 Proverbs

The literal translations of the proverbs are given in brackets. The alternative paraphrases or translations are given in square brackets where applicable.

When Khandwe came to visit him, Khalulu was very happy. Khalulu said that it had been a long time since he saw his friend. In English he said:

"I am glad to see you. It's days since you were around this way. What have you been doing?" (page 2)

In Zulu Khalulu uttered two proverbs to emphasise that it had been a long time since he saw Khandwe. He said:

Ngijabula kakhulu ukukubona. Sekuyisikhathi eside ngakugcina. Abake babonana baphinde babonane.

(Those who have met before will meet again in the future)

Awu, mehlomadala mfowethu". (page 2)

(old eyes)

The proverb 'itshe limi ngothi', which means there is danger, is added to the following sentence:

It was a bit suspicious ... (page 3)

"Noma wubani ubengacabanga ukuthi itshe limi ngothi ..." (page 3)

(the stone is standing by means of stick)

[Noma wubani ubengasola ukuthi kukhona okonakele]

4. Cohesion

4.1 Cohesion in the English text

4.1.1 Reference

Reference items for Khalulu and Gondwa are 'his', 'he', and 'him'.

> **Kalulu, the Rabbit, sat at the mouth of his burrow idly watching the fireflies and wondering which of all his friends he most wished to see. (page 1)**

> **... and when, a little later, a passing Sun-bird wished him ...(page 3)**

4.1.2 Lexical cohesion

Cohesion is achieved by immediately naming the main character. The rabbit is called Khalulu, and in the first sentence of the story he is called 'Kalulu the Rabbit' (page 1). In the rest of the story he is referred to as either 'Kalulu' or 'the Rabbit'. This will be seen in the example below:

> **Rabbit considered the matter. (page 1)**
>
> **"Oh, Jackal." said Kalulu ... (page 2)**

4.2 Cohesion in the Zulu text

Cohesion in the Zulu text is not equivalent to cohesion in the English text.

4.2.1 Reference

Examples of reference items for Khalulu are given below:

> **Ekuseni ngakusasa, kusempondozankomo, uKhalulu wabiza inja yakhe nembuzi yakhe, bahamba babanga emgodini kaGondwa. Kwathi ukuba afike lapho washaya umlozi wakhe enganaki lutho nje. Wabopha inja lapha nembuzi**

laphaya. (Page 4)

4.2.2 Lexical cohesion

The main character is introduced as 'uKhalulu, unogwaja'. He is then referred to as 'unogwaja' and 'uKhalulu':

Wathatha ugobolondo lweqanda wamjikijela ngalo unogwaja. Ngoba uGondwa wayengaphazami, lwaye lwamshaya uKhalulu ... (page 5)

B. ANALYSIS OF 'THE MONKEY AND THE HYENA' ('IZINKAWU NEMPISI')

1. Lexical Features of the story

1.1 Vocabulary

The vocabulary used in the Zulu story is generally simple. But the readers are not familiar with words like **izikhomakhoma (page 36)** (tree fern), **ihlala (page 36)** (bush-orange), and **umzungulu (page 35)** (liana). These are the names of plants and wild fruit which the readers need to learn. There are no alternative translations.

1.2 Misinterpretation

The title of the story has been mistranslated. In the translation the word **izinkawu** (monkeys) is in the plural instead of singular. The story is about a monkey and a hyena. This monkey called Nyonyo was not liked by the leader of the monkeys, but at the end he became a leader. Nyonyo had saved the monkeys from the hyena three times.

The word 'night' is mistranslated in the target text. The white ants advised the hyena to rub his vocal cords with honey every morning and 'night'. This is translated like this:

laphaya. (Page 4)

4.2.2 Lexical cohesion

The main character is introduced as 'uKhalulu, unogwaja'. He is then referred to as 'unogwaja' and 'uKhalulu':

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The word 'night' is mistranslated in the target text. The white ants advised the hyena to rub his vocal cords with honey every morning and 'night'. This is translated like this:

Unuhlwa wathi kuFisi uma engade egcoba umphimbo wakhe ngoju ekuseni nasemini [during the day] (page 39)

1.3 Idiophones

(The alternative translations or paraphrases from which the translator chose, are given in square brackets where applicable).

In the English text the story begins with the verb **"Chatter, chatter, chatter"** (page 43). In the Zulu text it begins with the idiophone **"Klo, klo, klo!"** (page 35). This idiophone describes the sounds made by the monkeys when they are talking.

An idiophone has been used in the target text to translate that the

For the trees of the forest were great with age and their branches interlaced and intertwined in a conspiracy to shut out all light. (page 43)

The translation reads like this:

... kwakumile izihlahla ezinkulu ezinamagatsha athe mbo [aminyene], yonke indawo. (page 35)

The idiophone means that the branches had covered the place such that there was no light to be seen.

An idiophone 'wathi zwace zwace' describes Nyonyo's quick movement when he was running away from the old lady:

But Nyonyo was too quick for her. He curled his tail round the branch and slid

beneath ... (page 51)

... kodwa uNyonyo <u>wathi zwace zwace</u> [wabaleka ngokushesha], wabaleka. (page 42)

Fisi the hyena fell on to the ground twice when Nyonyo let go of the liana to which the hyena was holding. On the first occasion the hyena "**... fell to the ground with a bump...**" **(page 49)**. This is translated as "**... impisi yaye <u>yathi gikli</u> [yawa kabuhlungu] phansi.**" **(page 40)**. This means that the hyena fell heavily to the ground, with a dull thud.

On the second occasion, Fisi was more than half way up when Nyonyo broke the liana. Fisi fell to the ground "**... with a tremendous crash**" **(page 51)**. In Zulu, he fell "**... kwaduma ihlathi isiwa impisi. Yaye <u>yathi gilikidi</u> [yawa] phansi.** The hyena's fall made a very loud noise.

1.4 <u>Misprint</u>

One word in the Zulu story has been misprinted. This causes problems if the readers cannot identify and correct the misprint.

Izinkawu zazihlezi ngokwenama lapho zizidlalela zijikela, <u>zixhuma</u> zihlale kulo nalowaya muthi,... (page 36)

The underlined word should be **zigxuma.**

1.5 Omission

The translator has translated some words by way of omission. The meanings conveyed by these words are not important for the development of the story.

The underlined words have been omitted in the translation:

Strange things grew there: ferns, orchids, creepers (page 44)

Izithombo zakhona kwakungesizo ezandile, izikhomakhoma, izintandela nezinye. (36)

All day long the Monkeys chattered, and the Turaco [illegible] at night the Owls hooted ... (page 44)

Ziningi-ke nezilwane ezazihlala lapho ngoba nezinkawu lezo zazihlala yonke imini, nomandukulu bekhala bonke ubusuku (page 36)

In the source text it is mentioned that the hyena went to the white ants for advice on how to change his voice 'because he knew that they were very clever and they knew everything'. The information in inverted commas is omitted in the target text. It is therefore understood in the target text when the white ants gave advice and were not sure if it was going to work or not. In the source text the white ants were sure that the hyena's voice was going to improve.

... his voice would undoubtedly improve. (page 46)

... lingalunga mhlawumbe [maybe] (page 39)

1.6 Synonyms

In the Zulu text, synonyms for the word 'friend' are used, whereas in the English text, the same word is used. Fisi the hyena came to the monkey's tree three times with the intention of catching one for his meal. Each time he came there he said he was their friend. When he was asked who he was he said 'a friend' (page 45). In the translation the hyena ignored the question the first time he came, and on the second and third time he said 'umhlobo' (page 40) and 'umngane' (page 41) respectively.

2. Grammatical Features of the story

2.1 Syntax

In this story the translator has joined some sentences together into one sentence. For example:

> **Nyonyo stopped laughing and peered down through the deep green light. The underbush was very thick down there and he could see nothing. (page 45)**

> **UNyonyo wathula akabe esahleka, wabukisisa efukwini, kwafumaniseka ukuthi ifuku liminyene kakhulu, akaze abona lutho nempela. (page 37)**

2.2 Omission

Certain words and sentences have been omitted in the translation. Some of these words and sentences are important for the development of the story. When one reads the following paragraph in English, one discovers that the old monkey loved her son and she was very protective:

> **"In any case, I won't have you throwing things at my dear Pusi". And the old**

Monkey looked fondly at her son, who was a tiresome little wretch, disliked by almost every Monkey in the colony. (page 44)

In the Zulu text, the translator chose not to translate the words my dear and fondly, and omitted them. The target text readers therefore do not get this important information. The target text reads like this:

"... noma kunjalo, angithandi khona nje ukuba ujikijele uPusi". Uqholwane wambukisisa impela uPusi lo, umntanakhe, ngoba wayehlupha engathandwa muntu ekhaya lapho. (page 36)

The translator could have used words like '...ingane yami uPusi' and 'Uqholwane wambuka ngokumthanda uPusi lo'.

On page 42 in the Zulu text, the translator did not use the possessive and adjectives which are used in the English text to indicate that the old monkey was fond of her son and she spoilt him. In the English text the old monkey said:

"Go and help my little Pusi at once"

"Do you think my clever little Pusi doesn't know the voice of Fisi, the Hyena?" (page 51)

This is translated like this:

"Hamba wena uyosiza uPusi, manje nje"

"Ucabanga ukuthi uPusi ehlakaniphile nje akalazi izwi likaFisi impisi?" (page 42)

Only the adjective 'clever' (ehlakaniphile) has been translated here.

Because of his mother's attitude, Pusi thought that he could have things his own way. He thought that he could order Nyonyo to do what he wanted him to do. He also thought that he was more intelligent than Nyonyo. This information is only found in the English text:

"Come and help when I tell you to!" (page 50)

The above sentence is a command. Pusi is telling Nyonyo to come and help him. In the Zulu text, Pusi asks Nyonyo to come and help:

"Wozongisiza phela ngiyakucela" (page 41)

When Nyonyo refused to help Pusi and told him that his 'friend' could be the hyena, Pusi thought that Nyonyo was stupid. He said: **"... don't be stupid". (page 50)**. In the Zulu text Pusi said: **"... musa ukuziqhenya" (page 42)** which means 'do not refuse to help'.

This is an example of cultural difference. Politeness is very important in Zulu culture. In the Zulu text Pusi, who is a young monkey, is polite to Nyonyo, the other monkey. Since the readers are children, it is important that they learn about politeness while they are still young. In the English text Pusi bullies Nyonyo. He tells Nyonyo to come and help him, and calls him stupid.

2.3 Consistency

The translator's usage of singular and plural is not consistent:

Wasuka lapho uFisi waya <u>kubangane</u> [friends] bakhe <u>umuhlwa</u> [white ant], wayoxoxa nawo ... (page 39)

(Fisi then went to talk to his <u>friends</u> the <u>white ant</u>)

In the rest of the story the translator used the singular. The hyena went to the white ant for

advice: **Wahamba wabuyela enuhlweni [white ant] (page 40)**. However, this seems to be a mistranslation because in the English text the hyena went to the white ants since they knew everything:

> **He went straight to his friends, the White Ants, for he wanted advice and the White Ants were very clever, ... (page 46)**

On page 40 in the Zulu text the translator did not differentiate between the narration and what is said by the character Nyonyo. The two paragraphs look like the narration because there are no quotation marks:

> **Wezwa ukuthi lelozwi lithi alifane nelikaFisi. Mhlawumbe ngabe uFisi nje, esho ezicabangela yedwa. Cha ngizodonsa kancane ngizwe, uma kusinda koba wuye impela.**
>
> **Wadonsa, kwasinda njengetshe. Uma kungesiye uFisi, noma kanjani womunye osinda njengaye, kodwa ngiyabona wuye uFisi.**

The sentences that needed quotation marks are underlined.

3. Figures of Speech

The proverbs and idioms used in the Zulu text, are not translations of English proverbs and idioms. These have been used because they are the best expressions to be used to express what is said in the English text. In some cases they are used to emphasise what is already expressed in the text, or to add new information. The story is then appealing, interesting, and enjoyable. The literal translations of idioms are given below the sentences, and the alternative translations are given in square brackets where applicable.

3.1 Idioms

When the sun is very hot, a Zulu speaker would say 'likhipha inhlanzi emanzini'. This idiom is used in the Zulu text to translate the sentence:

... even though the sun was shining fiercely ... (page 43)

... ngisho ilanga libalele, likhipha inhlanzi emanzini (page 35)

(it (sun) takes the fish out of the water)

[lishisa kakhulu]

3.2 Proverbs

When Nyonyo refused to pull Fisi the hyena up, he was very angry. Fisi threatened Nyonyo and said:

"I'll pay you out for that. I'll have you for dinner one of these days!" (page 45)

In the Zulu text, the first sentence is translated and the second one is replaced with a proverb which is still a threat:

"Ngoziphindisela ngelinye ilanga. Khumbula ukuthi induku ishaya imviki". (page 39)

(the stick hits a good fighter)

[ngizokuthola ngelinye ilanga]

The proverb means that, Nyonyo may have been clever then, but one day he may not be so clever and he would catch him (Nyonyo).

Fisi was determined to catch the monkeys, but he had to change his voice and make it sweet. He went to the white ants for advice on how to make his voice sweet, because they ere

very clever:

There was nothing they didn't know. (page 46)

The above reason is not found in the translation, but the proverb has been given:

... ngoba <u>injobo ithungelwa ebandla</u> (page 39)

(a loin-skin is sewn in front of men)

[kuhle ukwelulekwa ngabanye abantu]

The reason why Fisi went to ask for advice was because it is a good thing to ask other people for advice. By asking for advice, Fisi was able to change his voice, whereas if he did not, he would have failed.

The following sentences are not found in the translation:

"Oho!" said Nyonyo. "Why should I do what *you* tell me? (page 50)

This information has been left out because in the Zulu text, Pusi is not presented as a person who wants things to be done the way that he likes. The translator had therefore considered the identity of the readers. The readers are children and he did not want them to think that they could do like Pusi did in the English text, that is, order other children to do what they want.

A proverb is found instead of this information:

"Wemame! <u>Lala lulaza sikwengule</u>! (page 41)

(collect cream we will skim you)

[qaphela]

This is a proverb of warning. Nyonyo warned Pusi against danger. The person that Pusi thought was his friend could be his enemy.

4. Cohesion

4.1 Cohesion in the English text

In the English text, cohesive links are found throughout the story. Cohesive links that are mostly used are reference, conjunctions, and lexical cohesion.

4.1.1 Reference

Examples of reference items are shown in the paragraph below:

> **The Monkeys lived happily enough. They had a fine time, swinging through the tree-tops; sliding down the giant lianas that hung from almost every branch, pulling each other's tails. There was no end to their pranks and games. Only when the voice of an enemy could be heard did they pause in their play until they remembered that really they were quite safe, for what enemy could reach them? Who could climb so high? Certainly not Fisi, the Hyena, who was the greatest enemy they had! (page 44)**

4.1.2 Lexical cohesion

The leader of the monkeys is introduced to the readers as 'the oldest-and-most-Important Monkey'. In the rest of the story she is referred to as the 'old monkey', the 'old lady', the 'important old monkey':

> **"Nyonyo shall stay", said the oldest-and-most-Important Monkey, severely (page 44)**

> **And the old Monkey looked fondly at her son ... (page 44)**

... but I'm glad now that it hit the old lady (page 45)

"Go and help my little Pusi at once," ordered the Important Old Monkey (page 51)

4.1.3 Conjunctions

The conjunctions that are used in the story are, 'for', 'and', 'because', 'in any case', 'but', 'how'. The conjunction 'and' has been used more frequently than the others.

4.2 Cohesion in the Zulu text

The Zulu text has also got cohesive links. Cohesion is achieved by use of reference, conjunctions and lexical items. Because English and Zulu are different languages, lexical items sometimes do not correspond.

4.2.1 Reference

Reference items are found on every page in the story. The example given below is the translation of the paragraph given above:

zinkawu zazihlezi ngokwenama lapho, zizidlalela zijikela, zigxuma zihlale kulo nalowaya muthi, zidonsana ngemisila. Kwakudlalwa njalo nje.

Nxa kwethuke kuzwakala umsindjwana, zaziyaye zithule izinkawu zihobe, zilindele ukuzwa ukuba lowomsindjwana wabe uqhamuka ngaphi. Bekuyaye kuthi nxa sezicabange kahle, bese zizidudza ngokuthi phinde, sisenqabeni lapha, ngisho noFisi imbala ngeke afikele lapha. (page 36)

4.2.2 Lexical cohesion

The oldest-and-most-important monkey is introduced as 'uqholwane inkawu endala'. There are two more names given in the story that refer to her:

"Hhayi, mina bengingaqonde wena gogo" (page 36)

Uqholwane wambukisisa impela uPusi lo ... (page 36)

4.2.3 Conjunctions

The conjunctions used in the Zulu text are, 'ngoba', 'noma', 'uma', 'kodwa', 'kanye', 'nxa', 'ngakho', and 'futhi'. The conjunctions 'ngoba', 'uma', and 'kodwa', have been used more frequently than the others.

C. ANALYSIS OF 'THE BABOONS' ('IZIMFENE')

1. Lexical Features of the Story

1.1 Vocabulary

Some of the nouns used in the translation are unusual for some modern readers. These are:

izife - gardens (page 66)

amahlanga - harvested field with corn stalks standing (page 66)

umwundlwane - young of a lion (page 66)

umzanyana - nurse for a baby (page 67)

amaqele - slopes (page 69)

impimpilizi - top (page 70)

umdlwenga - mane (page 72)

The following verbs are unusual for some readers:

ukuchitheka - go (page 67)

ukulinga - try (page 68)

ukudwanguza - drag oneself along (page 69)

ukudangala - disappoint (page 70)

ukuklina - joke (page 73)

ukundlula - steal (page 69)

The alternative vocabulary which the translator could have used, and which modern children know is given below:

izife - izingadi/amasimu

umwundlwane - iwundlu

impimpilizi - ithophi

ukuchitheka - ukuhamba

ukulinga - ukuzama

ukudangala - ukujabha

ukuklina - ukwenza umuntu isilima

ukundlula - ukuntshontsha

The words 'amahlanga', 'umzanyana', 'amaqele', 'umdlwenga', 'ukudwanguza', would be the new vocabulary that the children would have to learn. Explanations and pictures would accompany the new vocabulary.

1.2 Idiophones

Idiophones have been used by the translator when translating the story. Alternative translations that he chose not to use are given in square brackets where applicable.

When translating the sentence:

"I found them in my garden yesterday" (page 77)

the translator added the information that the baboons were 'scattered all over' the garden, by using an idiophone:

"Bantu! Ngizifice zithe waca esifeni sami lezizimfene izolo nje" (page 65)

[zigcwele]

Instead of translating the sentence: **"They were stealing my maize" (page 77)** by saying **"Bebentshontsha ummbila wami"**, the translator said:**"Usuphelile ummbila wami, usuphelile nya" (page 65)**. An idiophone 'nya' is used to mean that the maize was 'completely finished'.

The same idiophone is used to mean that Khalulu had 'completely forgotten' about the baboons:

He had forgotten the baboons! (page 81)

Indaba yezimfene wayeseyikhohlwe nya! (page 69)

The idiophone zwi (only one) was used to translate the following sentence:

Now Mkango the Lion, had an only child ... (page 78)

UMkango lona wayenewundlu elilodwa zwi ... (page 66)

The idiophone 'dukuduku' means 'suddenly' and is used in the Zulu text to translate the following sentence:

... and in a sudden flash of inspiration, Kalulu saw a possible way out of all his difficulties. (page 81)

Kwathi dukuduku wayeselithola isu. (page 70)

[Emva kwesikhashana]

Idiophones 'qhu!' and 'wi!' are used to translate the nouns 'crack' and 'whirr' respectively:

"Crack" went the whip; "whirr" went the top, and away it went spinning (page 82)

"Qhu!" saqhuma isitshwebhu. "Wi!" kubhiza impimpilizane ... (page 70)

To translate the sentence: **... his mane bristling with rage. (page 84)**, an idiophone has been used: **... umdlwenga wakhe uthi qubu wukuthukuthela. (page 72)**

1.3 Adjectives and Relatives

Some of the adjectives and relatives found in the Zulu text are translations from the English text:

Now Mkango, the Lion, had an only child ... (page 78)

UMkango lona wayenewundlu elilodwa zwi ... (page 66)

"Have I really got to look after this tiresome child?" (page 79)

"Ngiyibheke impela lengane ekhathazayo?" (page 67)

Vaguely he had an idea that there, in the shade of the tall mahogany tr ... (page 80)

UKhalulu wahamba edwanguza eqonda ngasesifeni sakhe, ecabanga ukuy hlala phansi kwesihlahla esikhulu ... (page 69)

The other relatives and adjectives are:

a pleasant game (page 65) - wumdlalo omnandi (page 1),

a splendid game (page 83) - umdlalo omuhle (page 71),

a large sack (page 87) - isijumbulukazi sesaka (page 73)

2. Grammatical Features of the story

2.1 Syntax

The syntax in the English text is sometimes not the same as in the Zulu text. This means that, in some cases the information focus in the source text is different from that in the translated text. In the case where there is more than one way of starting a sentence, the translator has been able to make a choice. The paragraph below has been chosen as an example to show that in some cases the translator could not or chose not to preserve the sentence structure of the original text. In other cases he could preserve it without making the target text read like a translation:

For a whole week there had only been one topic of conversation at the drinking pool, and that was the Baboons (1). They had appeared one day from goodness-alone-knew-where, a whole colony of them, and had made their "bwalo" amongst the trees and rocks of the hill above the river (2). There they lived, spending their days in idleness, quarrelling amongst themselves, shrieking, chattering, and stealing anything on which they could lay their hands (3). They were a constant nuisance and worry, especially to all the smaller animals, but no one knew how to get rid of them (4). (page 77)

The underlined sentences have been omitted in the translation. Sentences (1) and (2) have been combined, and the structure is different. In sentence (1) the adverb 'at the drinking pool' is included in sentence (c) in the translation. 'Sentence (c) is taken from sentence (1) in the source text:

Kwakukhulunywa ngazo emfuleni lapho kuhlangenwe khona kuphuzwa amanzi (c). (page 65)

The 'Baboons' is at the beginning, and 'for a whole week' appears at the end of the sentence. The sentence reads like this:

Izimfene ezathuka zitheleka nje zingaziwa lapha zaziqhamuka khona, zaziyindaba egudwini lonke lelosonto ezabonakala ngalo (a). (page 65)

Part of sentence (4) which is underlined is changed in the target text to 'to everyone'. In the Zulu text, the second sentence (b) is a combination of sentences (2) and (3) and part of sentence (4) (up to the second comma). The fact that the baboons lived on the hill (from

sentence (2)), is found in sentence (b) in the translation:

Zafika zazihlalela egqumeni zingenzi lutho, zidla, zintshontsha, zixabana zodwa, zidla noma yini ezaziyithola, ngakho ziluhlupho olukhulu kuwo wonke umuntu (b). (page 65)

Sentence (d) is the last part of sentence (4):

Kwakungekho owayesecabange isu lokuzixosha (d). (page 65)

The reason for the differences in syntax, between the English and Zulu texts, is that the paragraph was paraphrased. This does not suggest that it was not possible to translate the paragraph the other way. Paraphrasing had allowed the translator to make the paragraph shorter than it could have been.

2.2 Omission

In this story the author in English text included the word 'bwalo' (page 77) and a sentence 'Ine ndinapa mwana wa Mkango' (page 82), which are taken from the language in which the stories were told. But, the readers are made to believe that it was the language spoken by the animals: **... there seemed to be something in the rhythm of Kalulu's words that made it go. ... and, of course, he really said it in his own language. (page 82)**

In the translation this language has been omitted. In the English text, the sentence is given with its translation which is 'It is I who killed the Lion's child'. It is this English translation that is translated in the Zulu text.

This is an example of a target culture influence. The translator did not use the foreign

language in the Zulu text. The reason for omitting this language is that the readers did not know it.

2.3 Singular and Plural

The following paragraph is in the plural in the English text:

> **The nearest Baboons laughed and shook their fists, too. "Thieves! Robbers!" they shouted, imitating Kalulu, "Get out of my garden! Go away!". (page 81)**

In the Zulu text the paragraph begins with the singular, changes to plural, and then ends with the singular:

> **Imfene eyayiseduze yahleka nayo yakhipha isibhakela sayo yathi: "Masela, zigebengu", zasho zimemeza zonke zalingisa uKhalulu. "Phuma ensimini yami uhambe!" (page 70).**
>
> **(The nearest baboon laughed and shook his fist and said: "Thieves, robbers", they all shouted imitating Khalulu. "Get out of my garden and go!".**

When one reads the above paragraph, it is not clear whether it was one or many baboons which mimicked Khalulu.

2.4 Repetition

Even though it is mentioned in the target text that the phrase was repeated, the translator did not repeat it:

> **"Ine ndinapa mwana wa Mkango.**
>
> **(It is I who killed the Lion's child)**
>
> **Ine ndinapa mwana wa Mkango". (page 82)**

"Yimi engibulele umntwana webhubesi". (page 70)

The sentence is not repeated in the Zulu text in order to save space. The translation would have been longer if the sentence was repeated as in the English text.

3. Figures of Speech

The literal translations of idioms and proverbs are given below them, and the alternative translations from which the translator selected, are given in square brackets. This is not suggesting that the alternative ones should be used.

3.1 Idioms

The duiker had suggested to other animals that they could ask Mkango the lion to chase the baboons away. Khalulu the rabbit agreed that the lion could do that, but doubted if he would, because the baboons did not bother him. However, he volunteered to go and talk to the lion, he said:

"Still, there can be no harm in asking and I will go at once to Lion's cave" (page 78)

In the Zulu text Khalulu says:

"Kodwa phezu kwakho lokho ngisazoke ngiyolahla umlomo" (page 66)

(throw mouth away)

[ngiyomcela nakuba kungenzeka angasisizi]

The idiom means asking and not expecting the person to accept the request.

Instead of translating the adverb 'effusively' (page 78), the translator used the idiom 'nquma ulimi'. The idiom means 'to disturb what a person is saying':

"Just the person I wanted to see!" said Lion, effusively. (page 78)

Kuthe engakaqedi, ibhubesi lamnquma ulimi ... (page 66)

(cut his tongue off)

[lamphazamisa esakhuluma]

The Zulu word 'xoxelana' (page 74) means 'tell each other'. This word is used together with an idiom which has the same meaning:

Other animals saw the chase go by and ran deliberatedly to tell each other that the Baboons were being driven out. (page 88)

... kwathi ezinye iziliwane ezazibukela zafakana imilomo zaxoxelana ukuthi izimfene zixoshwa yibhubesi. (page 74)

(they presented one another with mouths)

The repetition is meant to emphasise that the animals talked to each other.

3.2 Proverbs

The baboons had been the only **topic of conversation** (page 77). Instead of translating this as **kwakukhulunywa ngazo**, the translator used a proverb **zaziyindaba egudwini (page 65) (They were a topic for discussion over smoking pipes)**, which carries the same meaning.

The translator used a proverb to add information at the end of the following sentence:

"The child was ill. I nursed him with the greatest care" (page 80) [but it was all in vain]

"Ngilinge ngamandla ami onke ukuba ngiyisize, kodwa konke lokho kwanhlanga zimuka nomoya nje. (page 68)

(the mielie stalks were going away with wind)

[akusizanga]

Addition of information was done in order to improve the text.

The baboons were very happy when Khalulu told them that there was going to be a competition and the prize was going to be a bag of beans. In the Zulu text they said ... **koqhuma nhlamvu ezinye ziyofekela (page 72)** which means 'some will win and others will lose'. The literal translation is **some seeds will grow, others will die.**

4. Cohesion

4.1 Cohesion in the English Text

4.1.1 Reference

Reference items for the baboons are: 'they', 'their', 'them'. Mkango the lion is referred to as 'him', 'he', 'his'. The lion's child is referred to as 'it', 'he', 'him'. The reference items for Khalulu are 'his', 'he', 'him':

... Rabbit ran back to his home and, when he had found... (page 82)

Kalulu forgot his troubles and it was only when an excited chattering broke out all round him (page 82)

4.1.2 Lexical cohesion

The lion's child is referred to as 'an only child' (page 78). 'a sickly little cub' (page 78), 'the young cub' (page 78), 'the little fellow' (page 78), 'the youngster' (page 79), 'tiresome child'

(page 79), 'the cub' (page 79), 'the little creature' (page 79), 'the child' (page 79), 'the little lion' (page 79), 'my child' (page 80).

These references draw the reader's attention to different aspects of the young lion. Thus, in relation to Mkango the lion, it is seen as his child. Khalulu sees it as a tiresome child.

4.1.3 Conjunctions

The conjunction that appears more frequently than the others is 'and'.

4.2 Cohesion in the Zulu Text

The Zulu language has different preferences for using some devices more frequently than others and they may not correspond to the English patterns of cohesion.

4.2.1 Reference

Example of reference items is given below:

> **Izimfene ezathuka zitheleka nje zingaziwa lapha zaziqhamuka khona, zaziyindaba egudwini lonke lelosonto ezabonakala ngalo. Zafika zazihlalela egqumeni zingenzi lutho, zidla, zintshontsha, zixabana zodwa, zidla noma yini ezaziyithola, ngakho ziluhlupho olukhulu kuwo wonke umuntu. (page 65)**

4.2.2 Lexical Cohesion

The lion's child is called 'iwundlu' (page 66), 'ingane' (page 66), 'umwundlwane' (page 66), 'umntwana' (page 67), 'ingane yebhubesi' (page 68), 'umntwana webhubesi' (page 70).

4.2.3 Conjunctions

Conjunctions 'futhi', 'uma', 'kodwa', and 'ngoba', have been used quite extensively in the story.

D. ANALYSIS OF 'KALULU'S PUMPKINS' ('AMATHANGA KAKHALULU')

1. Lexical Features of the Story

1.1 Vocabulary

The following verbs are unusual for readers of today: ukumimilita - to swallow down food without chewing (page 102) ukuzihlaba - to refuse (page 97)

ukugcansela - to walk with heavy gait (page 97)

ukugcula - to stand stationary (page 98)

Alternative words that can be used are given below. These are paraphrases that the translator chose not to use when he was translating the story.

ukumimilita - ukugwinya ungahlafunanga

ukuzihlaba - ukwenqaba

ukugcansela - ukudishizela

ukugcula - ukuma unganyakazi

The nouns that are problematic to readers are:

ukhova plantain (page 101)

imilibo - runners of creeping plant (page 100)

The word that can be used instead of 'ukhova' is 'ubhanana'. An explanation or a picture can be used to describe the word 'imilibo'.

The noun 'msuku' (page 98) which is the name of the tree, was not taken from the Zulu language. It was taken from the Chinyanja language which is the language from which the story was told. The word should have been written in italics to indicate that it is not a Zulu word, or an equivalent Zulu word should have been used.

1.2 Idiophones

Idiophones can be found in the Zulu text, and they are used to translate the information given in the English text. Alternative translations that the translator chose not to use are given in square brackets where applicable.

The idiophone 'fihli' means 'to smash' and has been used when translating the following sentence:

> **Elephant brought his monstrous foot down upon the nearest mound of earth and squashed three seedlings flat. (page 120)**

In the Zulu text the sentence is translated like this:

> **Kwathi kusenjalo indlovu yathi fihli, ngonyawokazi lwayo izimpuzi zikaKhalulu ezazimfle kahle kwenye indunduma. (page 100)**
>
> **[yafihliza]**

Instead of translating the sentence: **... hollowed it out and crept inside ... (page 122)** by saying: **... walibhoboza wase engena phakathi ...**, the translation reads like this: **... walibhoboza ithanga, nempela wathi tshobe phakathi ... (page 101)**. The idiophone 'tshobe' is used to mean that Khalulu easily got inside the pumpkin.

The idiophones **'Dum, dum, dudum' and 'Du-du-dudu-' (page 102)** are used to imitate the sound made by the drum when it is beaten. In the English text the idiophone is **'Rat-a-tat-a, rat-a-tat-a, rat-tat, rat-tat' (page 122).**

From the sentence **... walala uNjobvu wathi ja... (page 103)** the idiophone 'ja' means that the elephant lay out flat. This is a translation of **...the deep sleep of exhaustion... (page 123).**

1.3 Synonyms

The following words have been used in the story together with their synonyms: 'isife' - 'isivande', 'izintanga' -'izimpuzi', 'iphuzi' - 'ithanga';

"Ngizozithukusela izintanga," kusho uKhalulu ... (page 96)

"Umuntu uyaye alime enze izindunduma bese ethukusa izimpuzi ezintathu ..." (page 96)

Kwathi lapho ithanga liqala ukubabomvu, nempela wahamba kwesikabhadakazi walibhoboza ithanga, nempela wathi tshobe phakathi ephuzini (page 101)

"Uma kunjalo angiphume lapha, ngingaficwa esivandeni sikanogwaja" (page 102)

Noma isigubhu sesithule, wazimisela ukuba kude impela nesife sikaKhalulu (page 102)

This is very helpful to the readers if they know one term and not know the other.

2. Grammatical Features of the Story

2.1 Syntax

The following sentences have been combined into one sentence in the Zulu text:

> **On the other hand, Elephant would certainly make himself umpleasant if he didn't get what he wanted. Besides, it might be a good thing if Njobvu were to grow his own pumpkins - otherwise he would always be asking Rabbit to give him "just one' or helping himself from Rabbit's garden. "Very well," said Kalulu at last, "I'll give you a little - I can't spare much ... (page 116)**

The translation reads like this:

> **Kwathi-ke ngoba kwakungayephula umoya indlovu uma yayingazitholi izimpuzi, nokuthi-ke futhi kwakungabangcono impela ukuba uNjobvu azitshalele esakhe isife ngoba wayezohlupha ankashele njalo lapha kuKhalulu, wathi: "Kulungile, ngiyokuzwisa ingcosane nje, ngoba nami anginazo kakhulu," kusho uKhalulu. (page 97)**

2.2 Omission

The translator has omitted certain sentences in the Zulu text. Some of these sentences carry important information in the story. After Njobvu had told Khalulu that his hoe had been stolen, he asked Khalulu to hoe the garden for him because he would do it better than the elephant. But Khalulu refused, and three reasons are given in the English text:

> **... Kalulu was hot and he was tired and he didn't see why he should do everything for Elephant... (page 116)**

The first two reasons are omitted in the Zulu text. The translator may have regarded the third reason as the only important reason, and he left the others out.

The part that is underlined in the sentence below, is omitted in the Zulu text:

> **"But you should still have a fine crop, Kalulu-a wonderful crop, I hope," he added brightly and, bowing with great dignity to the astonished Rabbit, Njobvu walked away. (page 120)**

In the paragraph below, the underlined sentences have been omitted in the translation:

> **Days came and went, and with every one Kalulu's pumpkins grew and grew and grew. He was tremendously proud of them for they promised to be the finest anyone had ever seen. Two of them were larger than Rabbit himself and of these, one was so nearly ripe that he could hardly sleep at nights for wondering if it would be ready to pick in the morning. Every day he would go to the garden and pinch it and prod it, and sometimes he would think that perhaps it *was* ripe and then he would pinch it again and think that perhaps it wasn't. (page 120)**

This paragraph is translated like this:

> **Zedlula izinsuku, nezimpuzi zikaKhalulu zakhula zakhephuzela, zayiphosa yaxabalaza imilibo yazo. Wajabula kabi uKhalulu ezibona sezihlanza, kwathi nabazibonayo babamba ongezansi.**
>
> **Ahlanza adunuselana amaphuzi, kwathi amabili wawathanda kakhulu uKhalulu, ede eyowahlola zonke izinsuku, athene nezinye izintanga. (page 100)**

The translator had omitted these sentences in order to make the Zulu text shorter.

In the Zulu text, Khalulu loved his two pumpkins, and everyday he went to the garden to examine them. The translator did not mention why he loved the two pumpkins very much. The underlined sentence is not found in the Zulu text, so the readers do not know that the two pumpkins were very big and one of them was nearly ripe. Khalulu could therefore not wait for the day when the pumpkin was ripe so that he could eat it. The absence of this information did not change the plot of the story, but it changes the meaning.

3. Figures of Speech

The literal translations of the idioms and proverbs are given below the sentences. The researcher has suggested alternative translations which are not idioms or proverbs, which the translator chose not to use. They are given in square brackets where applicable.

3.1 Idioms

The word 'think' was translated by using the idiom 'ukudla amathambo ekhanda'. The English text reads like this:

> **Kalulu returned home, tied a nice, cool strip of banana leaf round his forehead and again sat down to <u>think</u> (page 121)**

In the Zulu text:

> **UKhalulu wabuyela ekhaya wabopha ikhanda lakhe ngekhasi likakhova, wahlala phansi <u>wadla amathambo ekhanda</u>. (page 101)**
>
> **(he ate bones of the head)**
>
> **[wacabanga]**

The idiom 'ukubamba indlela' means 'to go or depart'. It was used to translate the following sentence:

Then he turned away and, at a gentle lope, set out upon his weary journey home. (page 124)

... waphenduka wabamba indlela eya ekhaya lakhe. (page 104)

(he caught the path)

[wahamba]

3.2 Proverbs

In the following sentence, the underlined part is omitted in the translation, and the proverb 'Ukubona kanye ukubona kabili' is added, which means 'once bitten twice shy'. The English sentence reads like this:

... it was unlikely that Elephant would ever touch another pumpkin and, if he did, Rabbit would know just how to deal with him! (page 124)

Translation then reads like this:

... kodwa wabuye waxola nje, wabe eseziduduza ngokuthi uNjobvu ngeke asaphinda ayokweba ithanga, ngoba ukubona kanye ukubona kabili (page 104).

(to see once is to see twice)

[wayesefunde isifundo]

4. Cohesion

4.1 Cohesion in the English Text

4.1.1 Reference

An example of reference items is given below:

> **Kalulu decided to go and question all his friends. Perhaps one of them might know something.**
>
> **They did not. They knew nothing, but they were all equally certain that no one but Njobvu could be guilty. (page 121)**

4.1.2 Lexical Cohesion

Lexical cohesion includes the repetition of items such as 'seeds', 'pumpkins', 'Njobvu', 'elephant', 'Kalulu', 'Rabbit', 'drum'.

4.1.3 Conjunctions

An example of conjunctions is given below:

> **"Hmm!" Rabbit wrinkled his nose and considered the matter. He had not got very much seed and had not meant to give any away. On the other hand, Elephant would certainly make himself unpleasant if he didn't get what he wanted. (page 116)**

4.1.4 Ellipsis and Substitution

In substitution, an item is replaced by another item. An example of substitution is given below:

> **"I'm going to grow pumkins" announced Kalulu ...**

"I think I'll grow some too" (page 115)

The word 'some' is a substitute for 'pumpkins'.

In ellipsis, something is left unsaid but is understood by the readers. The example is given below:

"Have you any seed?"

"No"

What is ellipted is 'I do not have any seed'.

4.2 Cohesion in the Zulu Text

4.2.1 Reference

Example of Zulu reference items is given below:

Ngakusasa uKhalulu wavuka kuseluvivi wayolima esifeni sakhe, wenza izindunduma ezinhle zokuthukusa izintanga. Wasebenza waze wajuluka izimhlophe izithukuthuku. (page 97)

4.2.2 Lexical Cohesion

Repetition and synonymy have been used to achieve lexical cohesion in the text. Items that are repeated are: 'izintanga', 'imbewu', 'indlovu', 'uNjobvu', 'uKhalulu', 'unogwaja', and 'isigubhu'. For example:

Wesuka ngejubane, kwathi ngenkathi egijima isigubhu sathula. Noma isigubhu sesithule, wazimisela ukuba kude impela nesife sikaKhalulu.

Kwathi ithi indlovu isaphumula, sasho futhi isigubhu ... (page 102)

Synonyms or near-synonyms are also found in the story: 'izintanga' - 'izimpuzi', 'isife' - 'isivande', 'qubula' - 'gwavuma', 'iphuzi' - 'ithanga', 'izithombo' - 'izimpuzi', 'amathanga' - 'amaphuzi'. For example:

Unjobvu ngasosonke lesisikhathi wabe emi, egculile laphaya elokhu egwavuma yedwa. (page 98)

Kwathi lapha esesondela esifeni sakhe, wezwa uNjobvu equbula khona laphaya ... (page 99)

4.2.3 Conjunctions

Conjunctions used in the Zulu text are 'ngoba', 'futhi', 'kodwa', 'bese', 'ngakho', 'uma', 'nxa', 'nanxa', 'kepha', 'njengoba', 'kanti futhi'. For example:

Unjobvu wayengekho esifeni sakhe, kodwa waphosa iso nje uKhalulu, wabona ukuthi kwakungakamili lutho. Kwakutshalwe kabi kungambiwanga izindunduma ezinhle, futhi kungazange kuchelelwe, kanti futhi kwakungambozwanga ngamahlahla ukwenza umthunzi.

4.2.4 Ellipsis

An example of ellipsis is given below, and is a translation of an example given above in English:

"Unayo yini imbewu?"

"Cha"

What is left out is 'Anginayo imbewu'.

CHAPTER FOUR

CONCLUSION

In South Africa today, the eleven languages spoken by South Africans are given equal status. Before the nine black languages were regarded as official, only a few children's books written in these languages were published. This was because the publishers were only willing to publish books that were going to be used in schools.

The publishers are now willing to publish books in black South African languages, that are not necessarily meant for schools, because they see a growth in the black readership market. But it is not only mother-tongue speakers who read literature written in black languages. Non mother-tongue speakers may also read books in order to learn a language like Zulu. Children's books are an effective means of aiding language-learning. Mother-tongue speakers can also improve their language by reading books.

Besides reading in order to learn, children also read for entertainment, to laugh and enjoy what is already familiar to them. They read in order to dream and explore the unknown. Literature can serve as a guide on how one should behave. It can also help give insight about a person when she needs it.

> **"... a child becomes aware of the fact that he is not alone in his fears, wishes, or resentments, and he is aided in his own adjustments as he follows the story characters through to the final satisfying solution to the difficulties with which they are struggling." (Adams, 1953:163)**

In this research project, four English folktales were compared with four Zulu translations. The aim was to analyze the style of the translations and establish whether the text is accessible to the readers of today or not. What has been discovered after comparing and analyzing the texts, is that the translator was fluent in both the English and Zulu languages. What was important to him was to convey the same message as the original text. In some cases he kept the same stylistic features as the original, and these features are acceptable in the Zulu language. In other cases, he introduced stylistic features that are not found in the original text. These two observations are discussed below. By analyzing the stories according to the categories as suggested by Leech and Short and the researcher, it was possible to establish where the translator adhered to the original text, and where he deviated from it. The categories are lexical categories, grammatical categories, figures of speech and cohesion.

Leech and Short and the researcher's model are adopted to modify Hewson and Martin's Variational model. According to the Variational model linguistic, social and cultural aspects are important in translation. The linguistic aspect has been the main focus of this project. Under the linguistic aspect the translator produced paraphrases in Zulu when he was translating. These had provided options from which the translator chose. What he had paraphrased were the lexicon and syntax of the stories. The paraphrases are given in the analyses of stories.

The social and cultural aspects are discussed in more detail under the topic 'Theoretical Framework'. These are aspects which the translator had to consider when he was producing a Zulu text. They include the selection and elimination procedures which the translator had to undertake.

The researcher did not only analyze and compare the two texts. She went to primary schools and asked children to read the stories, in order to establish whether the Zulu language used in the stories was still accessible to the readers. What was discovered was that, even though the readers enjoy the stories, they are not fully accessible. The reason is that the vocabulary used in the stories is not known by young readers of today.

Cultural context adaptation is also found in the Zulu text. The reason for adaptation is that some elements of the cultural context of the original text are not known by the readers of the Zulu text. Klingberg (1978:86) mentions the categories of context-adaptation:

> **"... of personal names, titles, geographical names, names of plant and animal species, measurements, concepts concerning buildings and home furnishing, meals and food, customs and practices, the play and games of children, of singularities in the source language such as wordplay and foreign language in the source text, further, in mythology and folklore, personal and geographical names as well as terms used for supernatural beings and events, and historical and literary references"**

In the stories the characters are animals which talk and act like human beings. In the English text, Khalulu the rabbit eats young leaves, whereas in the Zulu text he eats pumpkins and vegetables. The translator chose to make the rabbit eat the kind of food that the readers themselves eat.

In the English text the author has used the word 'bwalo' and the sentence 'Ine ndinapa mwana wa Mkango', which are in the Nyanja language. The translator has deleted this

language in the Zulu text, because the target readers are not familiar with it.

The names of the characters in the stories are in the language in which the stories were told, but in the Zulu text, they have been indigenised so that they do not sound foreign, and the readers are able to pronounce them.

The translator has used idiophones, idioms, and proverbs to translate the information in the English text. These are not found in the source text, but are introduced in the target text. These figures of speech are very important in the Zulu language culture. Their inclusion in the translation has therefore made the text sound original and not foreign.

The translator's aim was not to reproduce the English syntax in the Zulu text, but to convey the stories. Some sentences have been omitted in the Zulu text in order to make the text shorter. In other cases the translator has either combined sentences or divided them into two.

When the translator was translating the texts, he regarded the target readers and the Zulu language culture as important. Translation was done in such a way that the text was easily accessible to the readers of that time. The translation was therefore target-oriented.

Accessibility of the target text to the readers

Accessibility of the stories to the readers depends on the type of readers one is talking about. The text was accessible to the readers that it was originally meant for. It was translated in the early 1950s and was meant for children who lived during that time. The translator had assumed that he shared some of the knowledge with his target readers. Such information or

knowledge was therefore kept implicit in the translation. The translator had used a style that suited the target language readers. He regarded the cultural values of the target language readers as valuable. His translation therefore fitted the target language culture. The text was therefore accessible, and the readers considered the text valuable, because of the translator's choice of vocabulary and how he used the words to form sentences.

But now the times have changed, and translation has to change with the times. The type of reader is today different from the one the translation was originally done for. Children of today do not share the same knowledge and experiences as children who lived in the 1950s. Therefore, the information that the translator had shared with his target readers, may not be the same as with readers of today. This means that certain parts of the text are not understood by readers.

The stories contain many lexical terms, idiophones, idioms, and proverbs. Some of the terms used in the text are not known by the readers of today. The vocabulary includes plant and animal names. Some of the verbs used in the stories are also not understood by the readers. The reason why children may not understand these words is because Zulu language speakers do not use them any more. These make the stories less accessible, even though they are enjoyable. The information that the readers do not understand may therefore need to be made explicit.

Now the question is, what type of Zulu do the translators need to use when translating children's books? The suggestion is that the translators use standard Zulu. The reason is that it can be understood by readers from all over the country. But the translator has to know that

he is translating for young children who are still learning the language. He must also take into consideration the amount of knowledge and experience that the children have. The vocabulary that is no longer used by speakers, need not be used in children's literature. S, onyms which are familiar to the readers can be used. The Zulu language is characterised by the usage of idiophones and metaphors. The translator cannot avoid using these in children's literature. He needs however to provide explanations for these if they are not understood within the context in which they are used.

It is the socio-cultural norms, which include the identity of the readers, that will determine the kind of style that the translator can use when translating children's literature. The translator will leave implicit the information that he shares with the readers, and will make explicit the information that is new to the readers. Therefore, the text 'Kunyenyeza Esikhotheni' can be modified to suit readers of today.

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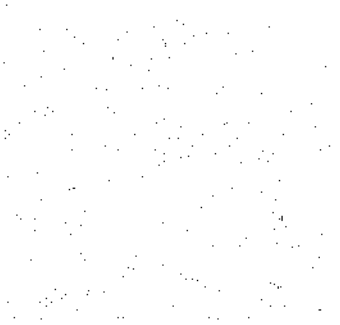
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