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Transferring Culture: A Cross-Cultural Analysis of the Translation of *uMongo KaZulu* into *The Marrow of the Zulu Nation*

by

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A research report submitted in partial fulfilment of the requirements for the degree of Master of Arts by Coursework and Research Report in Translation Studies

University of the Witwatersrand, South Africa

Supervisor: Dr BB Hlengwa-Selepe

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Abstract

This study adopts a theory of Descriptive Translation Studies to execute a comparative analysis of transferring culture in the translation of Prince Bhekizizwe Zulu's *uMongo KaZulu* (2005) into *The Marrow of the Zulu Nation* (2005). It investigates and examines the transfer of culture by evaluating the different translation strategies employed by Zulu to transmit these diverse phenomena. This includes the investigation and examination of the book cover, the title, terms of address, idiomatic and proverbial expressions, customs, proper names, and figures of speech such as similes, metaphors, and personification. The study found that Zulu utilised literal translation, transliteration or adoption, adaptation, explicitation, implicitation, and translation by paraphrasing using related words, exotism, cultural transplantation, addition, and omission as translation strategies. The findings also revealed that in resorting to these translation strategies, literary translation often involves shifts in text function. A text from a foreign culture invariably takes on an informative function. Yet, if the informative function is overly accentuated in the target text, it may compromise the source text's cultural identity and intended purposes. Consequently, the negotiation between the source-oriented and target-oriented functions may be considered a translation process.

Declaration

I declare that this research report is my own, submitted in partial fulfilment of the degree of Master of Arts in Translation Studies, University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree of examination in any other university. All the sources I have used or quoted have been indicated and acknowledged using complete references.



Asanda Mzizi

Signed at University of Witwatersrand, Johannesburg on this 15th day of March 2023

Dedication

To the people of the world and my supervisor, Dr BB Hlengwa-Selepe

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Abbreviations

BT	-	Back Translation
DTS	-	Descriptive Translation Studies
SC	-	Source Culture
SL	-	Source Language
ST	-	Source Text
TC	-	Target Culture
TL	-	Target Language
TT	-	Target Text
Lit.	-	Literal Translation

Chapter 1

1.1 Introduction

This chapter focuses on the general introduction of the study. It introduces and outlines the motives of the current study as its background. This chapter's design, including the introduction, is detailed as follows:

1.1 Introduction

1.2 Synopsis of *uMongo KaZulu* by Prince Bhekizizwe Zeblon Zulu (2005)

1.3 Background of the study

1.4 Biographical sketch of the author and translator

1.5 Aim

1.6 Research questions

1.7 Problem statement

1.8 Summary

1.2 Synopsis of *uMongo KaZulu* by Prince Bhekizizwe Zeblon Zulu (2005)

UMongo KaZulu details the major historical events of the Zulu Royal family chronologically up to the reign of the late King, His Majesty King Goodwill Zwelithini. The book provides a wealth of information about the Zulu Kingdom, its warrior culture, and its way of life, including the challenges and problems that have befallen the nation throughout its eventful history. The reader is also made aware that the Zulu Nation has had to constantly fight for its land throughout its history and that a significant part of Zulu tradition has been to pass its history down using storytelling rather than the written word.

1.3 Background of the Study

This study investigates and examines the transfer of culture in the translation of Prince Bhekizizwe Zeblon kaNhlayenza “Nqama” Zulu’s *uMongo KaZulu* (2005) into English, *The Marrow of the Zulu Nation* (2005). The author translated UMongo KaZulu into English, and Tenda Madima edited it. The book provides readers with the core of the origins of the Royal Household of His Majesty King Zulu kaMalandela. It documents the origin of the Zulu royalty: what it is and where it can be found. It rewrites the history of the Zulu royalty.

The late King, His Majesty King Zwelithini Goodwill, notes in the book that “many authors of different nationalities have recorded the history of the Royal House of His Majesty King Zulu kaMalandela, but none of the descendants of the Royal Family has ever written about the narratives that the forebear told,” (Zulu, 2005: v). Zulu adds, “in most cases, you find that the history of the Zulu nation is distorted from what it truly was” (Zulu, 2005: v).

The book narrates the customs, traditions, and praise songs of the Zulu Kings (the history behind them), contemporary life, precious animals of Royalty and heroic encounters of different Kings of the Zulu nation. As a result, this study investigates and examines the transfer of culture by evaluating the different translation strategies employed by Zulu to transmit these diverse phenomena. This includes analysing and examining the title, terms of address, idiomatic and proverbial expressions, customs, proper names, and figures of speech such as similes, metaphors, and personification. In other words, this means that everything in the isiZulu version is accurately and adequately portrayed in the English version and achieves the source text's intended function through various translation strategies.

Translating culturally rich literary works certainly presents problems of non-equivalence at word level. This includes culture-specific concepts, semantically complex source language words, the target language lacking a specific term (hyponym), and others of similar ilk. The translator used some of the following translation strategies to address some problems of translating: borrowing transposition, adaptation, literal translation, modulation, and equivalence, including

word-level equivalence problems. Other strategies are listed under translation strategies in this study.

The truth is that few literary works have been translated from isiZulu into other languages, especially English. Masubelele (2011: 107) asserts a base of this research, stating that “the transference of source text into the target language still poses a problem because languages do not express concepts in the same way”. This is because the two languages that undergo a translation have incompatible linguistic and cultural norms that present themselves as hurdles in translation. Masubelele (2011) elaborates on the fact that the “translators, therefore, have the task to explore methods or translation strategies that would render the source text message in a manner that will make the translation read like the original text, and have the same effect on the target audience as the source text would have on its audience” (Masubelele, 2011:105).

The task of translators, according to (Masubelele, 2011: 105), is to explore methods or translation strategies that would render the source text message in a manner that would make the translation read like the original text and have the same effect on the target audience as the source text would have on its audience. Consequently, the objective of this research was to see if, even though the author (Zulu) in the isiZulu book used a lot of isiZulu terms of address, idiomatic and proverbial expressions, customs, idioms and proverbs, proper names, figures of speech such as similes and metaphors. Did he transfer the isiZulu culture to his English language audience by bridging the gap between the source and target culture?

This study is underpinned by the descriptive approach to translation derived from the understanding that any translation research, whether it is confined to the product itself or intends to proceed to the reconstruction hypothesis, should commence from the premise that translations are facts of the target system only (Toury, 1985: 19). Within the descriptive approach, translations are viewed as texts in their own right. Toury’s approach is firmly target oriented since he considers that translations are facts of the target culture, their characteristics, therefore, being conditioned by target cultural forces. A further elaboration on this approach is under literature review in this study.

1.4 Biographical Sketch of the Author and Translator

Prince Bhekizizwe Zulu was raised at his parents' homestead, the royal residence known as kwaMuntuyonginikani at Ekuvukeni in the Mandlakazi district. He started to research the history and origins of Zulu royalty in 1968. In 1982, he began to work closely with the late King Zwelithini, rigorously studying the customs and ceremonies of the Royal House.

He researched and wrote extensively about the reed dance ceremony and the ceremony of the new harvest. He also conducted in-depth research on the coming-of-age ceremony and regalia that went with it regarding the children of the Royal House and played a significant role in the establishment of the Enyokeni Royal Residence. As an author, his focus has been the history of the Zulu Royal House. Some of his published books are *Isilulu sikaZulu* (Praise Songs of the Zulu Kings), *Umliba weSilo UZwelithini* (King Zwelithini's family tree), *IziNdlovukazi Zobukhosi BukaZulu* (Queens of the Zulu Royalty), *INkosi UMntwana UZibhebhu KaMaphitha* (Prince Zibhebhu of Maphitha*), Izinyoni Zezwe LaKwaZulu* (Birds of the Zulu Nation), *Amahubo kaZulu* (Hymns of the Zulus) and *Amasiko kaZulu* (Customs of the Zulus).

1.5 Aim and Rationale of the Study

This study aims to reflect on the translation *of uMongo KaZulu* to determine whether the translator transferred the isiZulu cultural elements and customs manageable. Zulu employed various strategies to interpret the book cover, the title, terms of address, idiomatic and proverbial expressions, customs, proper names, and figures of speech, such as similes, metaphors, and personification. The study examines the power of the translation strategies employed to determine their effectiveness in carrying across those mentioned above isiZulu linguistic and cultural conventions. Where there are gaps, attempts to propose strategies that Zulu could have employed to close those gaps were made. The study also intends to improve the understanding of the processes followed by translators, the challenges they encounter, the analytical aspects and direct correlation between literary analysis and literary translation, and the strategies employable when translating African languages texts into English.

1.6 Research Questions:

The research questions that this study is based on are as follows:

a) Has Zulu been successful in assimilating the foreignness of the isiZulu culture into *The Marrow of the Zulu Nation*?

b) Is *The Marrow of the Zulu Nation* a true reflection of *uMongo KaZulu*?

c) What processes, challenges, and strategies are interweaved in translating cultural texts?

1.7 Problem Statement

As mentioned earlier, it is a sporadic case to find an isiZulu literary work being translated into English. This is because isiZulu is considered a minor and underdeveloped language; in this case, it has been translated into a significant language globally. The language in the isiZulu version of *uMongo KaZulu* uses a rich vocabulary that reflects words unique to isiZulu culture and language. The study seeks to ascertain the translator's ability to effect a linguistic and cultural compromise and the preciseness of the elements from the isiZulu culture and language into English culture and language, as this is often a challenging exercise for translators. In other words, it cannot be guaranteed whether the author's intention and the target audience's reaction were maintained, that is, whether they are the same in the source and target texts.

Ntuli (n.d.: 6) states that dominated languages and cultures tend to be systematically compromised when translated into influential and widely spoken languages like English. Having highlighted that, this study rides on the view that Ntuli expresses that "minor languages are more manipulated to entertain the target audience in order to 'grasp' the identity of foreign people in their domestic terms" (Ntuli, n.d.: 11). It is believed that the target audience has learned or has been taught about the culture, traditions, and customs of the source culture. However, this is not the case; for instance, the isiZulu word 'iSilo' in the isiZulu language and culture is used as a simile

to signify a lionised person, but when translated into English, it is equivalent to King. Though in isiZulu, the word '*King'* is used in varying degrees of Kingship, a King in isiZulu has a general effect that is not quite precisely as the term '*iSilo'* is expressed in the isiZulu language and culture.

1.8 Summary

The first chapter (introduction to the study) provides a general overview of the research study's fundamentals. The fundamentals, which include the background of this study, have been outlined to help understand the context within which it is undertaken and to project a general picture of how the aim and the problem statement were outlined. A biographical sketch of the author and translator, research questions and the research statement is stated and contextualised. The next chapter outlines the theoretical orientation.

Chapter 2

Literature Review

2.1 Introduction

This chapter dives deeper into the perplexity of translation and will elaborate more on how translators translate cultural texts. The objective of this literature review is to furnish an evaluative report of studies found in the literature related to the researcher's area of study that interconnects to the translation of texts and their unique functions. In other words, it reflects on many theories relevant to the current investigation through a holistic analysis of the key streams and researchers within which to conceptualise and present this research study. The literature review is split into *Skopos* theory, Translation-oriented text analysis, Comparative analysis, Source text analysis, Translation strategies or techniques, Cultural aspects in literary texts, African literature written in African languages and European languages, Culture in literary texts and descriptive translation research.

2.2 *Skopos* Theory

Skopos is the Greek word for 'aim' or 'purpose' and was introduced into translation theory in the 1970s by Hans J. Vermeer (1930-2010) as a technical term for translation and the action of translating (Munday, 2016: 126). Even though Holz-Mänttäri's theory of translation action pre-dates *Skopos*, according to (Munday, 2016:127), it may be seen as a component of the same theory because it deals with a translational action based on a Source Text; the action must be negotiated, conducted, and has a goal and a result. A Target Text, referred to by Vermeer as the *Translatum* and translated by Nord as "translation action*",* must be appropriate for the intended audience and "functionally sufficient". Therefore, the translator must understand why a source text needs to be translated and the purpose of the target text.

Reiss and Vermeer want to develop a universal translation theory that applies to all texts, as suggested by the title of their 1984/2013 book. In the first section, Vermeer's *Skopos* theory is thoroughly explained; in the second, under "particular theories,"

Reiss's functional text-type model is adjusted to fit the general theory. For space considerations, the researcher focuses on the fundamental 'rules' of the theory in this chapter (Reiss and Vermeer 2013: 94ff) cited in Munday (2016: 127). These are as follows:

a) A translation action is determined by its *Skopos*.
b) It is an offer of information in a target culture and target language concerning an offer of information in a source culture and source language.
c) A target text does not initiate an offer of information in a reversible way.
d) A target text must be internally coherent.
e) A target text must be coherent with the source text.
f) The five rules above are hierarchical, with the *Skopos* rule predominating.

(Munday, 2016: 127)

Here are some crucial explanations. Rule 1 is crucial: the target text's *Skopos* determines what it is; for example, the book '*The Marrow of the Zulu Nation'* was determined by the *Skopos* of '*uMongo KaZulu'.* Rule 2 is significant because it relates the function of the source text and the target text in the respective language and cultural contexts. Here the translator is once again the key player in the process of intercultural communication and the production of the *Translatum.* The irreversibility in point 3 shows that a target text's function in the target culture is not always the same as the function of the source text in the source culture. Rules 4 and 5 discuss general *Skopos* "rules" that govern how the effectiveness of the action and the transfer of information is to be assessed based on its functional adequacy:

a) the coherence rule, linked to internal textual coherence, and

b) the fidelity rule linked to intertextual coherence with the source text.

Munday (2016) states that these are crucial:

a) According to the coherence rule, the target text must be understood in light of the target text recipient's circumstances. In other words, the target text must be translated in a way that makes sense to them, given the target text receivers' circumstances, knowledge, and needs (Munday, 2016: 128). Additionally, the

target text is only adequate for its intended purpose if it meets the needs of the target text recipient.

b) The fidelity rule only requires coherence between the source text and the target text, or more particularly, between:

i. the information received by the translator;
ii. the interpretation the translator makes of this information;
iii. the information that is encoded for the target text receivers.

Skopos theory emphasises adapting the target text to achieve the target text's purpose and fulfil the needs of the target text audience (Munday, 2016: 130). Following some criticism of the *Skopos* theory, Munday (2016) addresses it and builds on Nord (1997: 109–22) and Schäffner (1998b: 23–7] for their interpretation. Christian Nord (1997) explicitly addresses the fourth of the four points of criticism with her model of translation-oriented text analysis, which the researcher will explore in a moment. Before the introduction to Nord's model of translation-oriented text analysis, the fourth point the critic is concerned with is that "*Skopos* theory does not pay sufficient attention to the linguistic nature of the source text nor the reproduction of micro-level features in the target text. Even if the *Skopos* is adequately fulfilled, it may be inadequate at the stylistic or semantic levels of the individual segment" (Munday, 2016: 131).

2.3 Translation-Oriented Text Analysis

According to Munday (2016: 131), Christian Nord's *Text Analysis in Translation* (1988/2005) offers a more thorough function model that incorporates aspects of text analysis and looks at text organisation above the sentence level. As a result, Nord first distinguishes between the two basic types (and processes) of translation: instrumental translation and documentary translation.

a) **Documentary translation** 'serves as a document of a source culture communication between the author and the source text recipient according to (Nord, 2005: 80) cited in (Munday, 2016: 131). Thus, for instance, in literary translation, the reader is aware that the text is a translation, but the target text recipient is given access to the source text's ideas. He explains additional examples of documentary translation

provided by Nord, including literal and word-for-word translation and "exoticising translation" that aims to retain the local colour (Munday, 2016: 131). In the latter, certain culture-specific lexical items from the source text are kept in the target text to preserve the source text's local colour.

b) **An instrumental translation** ‘serves as an independent message transmitting instrument in a new communicative action in the target culture and is intended to fulfil its communicative purpose without the recipient being conscious of reading or hearing a text which, in a different form, was used before in a different communicative situation’ (ibid). In other words, receivers of the target text read it as if it were a source text written in their language. Both the source text and the target text may have the same function. A translation of a computer manual or software, for instance, should serve the same purpose of guiding the reader of the target text that the original material does for the source text reader. Thus, these are termed "function-preserving translations" by Nord (Munday, 2016: 131).

2.4 Comparative Analysis

As noted by Toury (1995: 80), two different objects cannot be compared directly: they can only be compared using some intermediary concept, which should be regarded as the invariant of the comparison. This intermediary concept is termed the *tertium comparationis* or TC. The TC in this study comprises cultural aspects such as proper nouns (personal names and place names), terms of address, figures of speech (i.e., simile, metaphor, idiomatic and proverbial expressions) and aspects of contemporary life (food, animals, clothes, house, and customs). Within the framework of descriptive translation studies and as proposed by Kruger and Wallmach (1997), the critic first compares the translation and its origin in terms of the micro-textual level, i.e., words and phrases. As stated above, this study aims to describe the translation strategies Zulu (1995) used in *uMongo KaZulu* to translate the above elements used in the English translation, *The Marrow of the Zulu Nation* (1995).

The current study relates to more than one branch of knowledge because its analytical aspect is a definite and direct correlation between literary analysis and literary translation. Comparative analysis, as a literary technique, which uses comparison as

its main instrument of research, can establish whether the translator(s) has subjected themself to the source text with the strategies and norms of the target stylistic devices or whether the translator(s) has managed to effect linguistic and cultural compromise (Baloyi, 2015: 3).

Baloyi (2015: 3) asserts that the word ‘compare’:

> Suggests that one thing is like another in some significant way, unlike others. In the imperative, the word may also be an invitation to regard two things side by side in order to note their differences as well as their similarities.

On the other hand, Baloyi (2015: 4) defines ‘analyses’ as:

> Resolving or separating of a thing into its elements or components: ascertainment of those parts, tracing things to their source and discovering the general principles underlying individual phenomena.

According to the description above, the exercise of doing an analysis could refer to a critical scrutiny of the characteristics of anything. Based on the definitions of the two concepts offered above, namely 'compare' and 'analysis,' and as extracted from the idea, 'comparative analysis', it becomes easier to define it as applied in the current study. Comparative analysis, as defined within the premises of this study, refers to the approach of making a comparison to detect deviations from a standard or confirm identity by tracing stylistic devices and other linguistic features in both the source and target texts and thus discovering the general principles underlying individual phenomena.

For this study to be adequately represented, the proposed interdisciplinary method of translation is designed to explain the source text in the source system first in order to provide an opportunity to analyse the interrelationships of the literary works identified comprehensively. It necessitates a thorough understanding of the source text and the source system in which it is embedded, as well as the ability to deal with various translation strategies and techniques for translating specific items. This suggests taking into account literary and textual constraints imposed upon the text by relevant political, social, cultural, and textual norms while converting and concentrating on a category or those categories that will serve as *tertium comparationis*, adopted from Kruger and Wallmach (1997). After establishing this basis for comparison, the

identified text will be examined at the micro-textual level without totally excluding the macro level.

Equally significant is that language may not always have a distinct edge that would make it simple to identify and define as a phenomenon of society. Though it is equally important to remember that language as a means of communication, a system of sound and meaning relations, a symbol system, and a phenomenon that involves grammar is, in a sense, a concept in the minds of linguists and translators (Baloyi, 2015: 4). Therefore, these linguistic features are derived from close examinations of observable occurrences that are directly connected to language.

This suggests that the comparative analysis that will be used as the method for literary translation will also help in broadening insights and transforming ideas through the examination and evaluation of similar aspects, provided that the study follows the guidelines in Kruger and Wallmach's (1997: 125) advice, which states:

> The first thing we do is make sure we are comparing like with like; this means that the two (or more) entities to be compared, while differing in some respect, must share specific attributes. This requirement is firm when we are contrasting, for example, when looking for differences, since it is only against a background of sameness that differences are significant. We shall call this sameness the constant and the different variables. In the theory of CA [contrastive analysis], the constant has traditionally been known as the *tertium comparationis* or TC for short.

Instead of presuming objective sameness, the current investigation assumed subjective correspondence. Consequently, the *tertium comparationis* approach adopted was designed to compare, analyse, and investigate the feasibility of translating the stylistic elements of *uMongo KaZulu* from isiZulu into English.

The following figure graphically depicts how *tertium comparationis* was used in this research study, as adopted from Kruger and Wallmach (1997: 125):



← *Tertium comparationis* →

***Figure 1*:** The *tertium comparationis*

Thus, aspects of culture such as personal names, terms of address, idiomatic expressions, figures of speech and aspects of contemporary life (customs) would then constitute the *tertium comparationis.* As alluded to above, this study aims to investigate the different translation strategies employed to transfer aspects of culture that appear in the isiZulu text into English.

2.5 Source Text Analysis

As Nord (1991: 22) noted, "a translation is normally expected to render ‘faithfully’ all the features of the source text". Furthermore, she posits that analysing a source text produces an understanding of multiple functions and emphasises various levels of relevance in the translation process and that “before embarking upon any translation, the translator should analyse the text comprehensively since this appears to be the only way of ensuring that the source text has been wholly and correctly understood”, (Nord, 1991:1). Based on this, the researcher would assume that Zulu (author) had no translation brief, but he did perform an analysis of the source text before taking on the translation thus in doing so averts the inclination of translating the text word-for-word. In doing so, “the communicative function of the source text, which is represented by the factors of the communicative situation in which the source text fulfils its function, is of decisive importance for text analysis”, according to (Nord, 1991: 35).

In professional translation, source texts are frequently defective, yet they nonetheless serve a necessary communication function that they usually fulfil and must, therefore, be translated. Text organisation at or above the sentence level is examined in Christiane Nord's *Text Analysis in Translation* (1988/91), which offers a complete functional model incorporating text analysis elements (Selepe, 2013: 10). Documentary translation and instrumental translation are the two significant

categories of translation products that she identifies. Selepe (2013: 10) quotes Munday (2001: 82) asserting that:

> Instrumental translation is an independent message-transmitting instrument in a new communicative action in the target culture. It is intended to fulfil its communicative purpose without the recipient being conscious of reading or hearing a text which, in a different form, was used before in a different communicative situation. In other words, the target text receivers read the target text as though it were a source text written in their language. The function may be the same for both the source and target texts.

Nord's text analysis model applies to almost all text types and translation situations. This model is categorised into extratextual and intratextual elements, which are conveniently expressed in the following set of "WH questions" based on the so-called New Rhetoric formula" (Nord, 1991: 36).

According to (Nord, 1991: 36), **extratextual factors** are analysed by enquiring about:

- The **author or sender**: which is about who transmits?
- **Sender's intention:** what for?
- **Recipient or addressee**: the text is directed at (to whom?)
- **Medium or channel**: by which medium is the text communicated?
- **Place**: where?
- **Time**: when was the text production and text reception?
- **Motive**: why was the text written or translated for communication?
- **Function**: a text with what function?

In addition, Nord (1991: 37) explains that **intratextual factors** are analysed by enquiring about:

- The **subject matter:** what subject matter the text deals with?
- The **content or information:** what content is presented in the text?
- The knowledge **presupposition:** what is it the author does not say?
- The **text composition or construction**: in what order of the text?
- To **non-verbal or non-linguistic elements**: using which non-verbal elements?

- The **lexical** characteristics**:** in which words?
- **Syntactic structure**: in what kind of sentences?
- **Suprasegmental** features: which tone is used (intonation and prosody)?
- The **effect**: to what effect?

Selepe (2013: 8) mentions that “once text analysis is done, the features to be prioritised in the translation can be determined”.

These are:

- The intended function of the translation should be decided (documentary or instrumental).
- Those functional elements that will need to be adapted to the target text addressees’ situation have to be determined (after analysis of the translation brief.
- The translation type decides the translation style (source or target culture-oriented).
- The problems of the text can then be tackled at a lower linguistic level.

The above-mentioned is a functional hierarchy that translators ought to prioritise when taking up a translation. It was established by Nord (2001).

2.6 Translation Strategies or Techniques

Newmark (1988: 40) states that “communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership”. *uMongo KaZulu* falls under an informative translation “where the function focuses on the external situation, the facts of a topic, and the reality outside of the language” (Newmark, 1998: 40). Therefore, when translators translate, it is inevitable to encounter numerous challenges of non-equivalence; this could be at word level or above word level.

The researcher will go through translation techniques that were used and those that the translator could have used during the translation process of *uMongo KaZulu* into *The Marrow of the Zulu Nation.* Gambier (2018) is of the view that “strategy is one of those ambiguous terms in Translation Studies. It is not only used in different ways, but it also seems to compete with a dozen other terms (in English) such as procedures, techniques, operations, changes, shifts, methods, replacements, and so forth” (Gambier, 2018: 412). Dlamini (2021) concurs with Gambier's notions (2021), who claims that there is a debate among scholars on the phrase "translation procedure" or more specifically, that there is no agreement on the most appropriate name, whether it should be procedure, tool, or technique (Dlamini, 2021: 71).

Gambier explains that the psycholinguistic and text-linguistic transformations caused uncertainty regarding terminology and the concept of strategy to emerge particularly enormously high in Translation Studies, posing new issues such as what transpires when translators alter a source text (ST) into a target text (TT)? How do they process meanings, intentions, and allusions? (Gambier, 2018: 412). This study adopts the concepts of ‘translation strategies’ and ‘translation techniques’. According to (Gambier 2018: 413), authors list different ‘strategies’ to cope with specific features of a genre; the number, types and names of strategies differ. Despite differences in terminology, scholars concur that translation techniques are essential for comprehending and particularly helpful when translating (Dlamini, 2021: 71).

Since there are different types of problems, Gambier (2018: 413) explains that “it is often implicitly defined as a matter of (un)translatability rather than actual translation. We have worked on how to translate metaphors, collocations, proverbs, puns, humour, forms of politeness, proper names, toponyms, culture-bound references, allusions, swear words, dialects, etc.”. For example, “adaptation” might be a cultural equivalent or the most accessible form of translation; “modulation” might be a shift of point of view (abstract vs concrete, means vs results) or to translate in compliance with the current norms of the target language” (Gambier, 2018: 416).

Authors like Vinay and Darbelnet, according to Gambier (2018: 413), provide a good illustration of a translation procedure (*procédés techniques de traduction*) or translation technique. Theirs is said to be understood as a process that comes into play when shifting between languages; their seven procedures, according to

(Gambier, 2018: 413), are said to be divided into direct translation (three types) and oblique translation (four types) they operate on three linguistic levels (lexical, morphosyntactic, and semantic). Dlamini (2021) states that the two translation strategies at the core of this model are direct translation, which addresses three procedures, and oblique translation, which addresses the remaining four procedures. Thus, it comprises seven procedures in total. Although the linguistic model developed by Vinay and Darbelnet (1995) was based on a stylistic comparison of French and English texts, it has had a broader impact, according to (Dlamini 2021: 73).

According to (Dlamini, 2021: 73), the objectives of translation techniques or strategies are often varied and may include the following:

- Techniques applied by translators in creating a target text (TT) that is equivalent to the source text (ST);
- Resolving translation problems;
- Transferring meaning from ST to TT;
- Analysing sentences as well as smaller units of language text, that is, they do not go beyond the sentence level.

Translation techniques or strategies are essential to complete the translation action and address translation problems. By incorporating ideas from many scholars, the researcher will discuss the translation techniques or translation strategies proposed by Vinay and Darbelnet (1995) and Baker (1992).

2.7 Two Strategies, Seven Techniques

In addition to what Gambier (2018) alluded to above in this study, Dlamini (2021) adds that Vinay and Darbelnet categorise their seven procedures (techniques) into two strategies (direct and oblique). Thus, their justification for doing so is that these two strategies can be applied at different phases of the translation process (Dlamini, 2021: 76). The procedures they grouped under the direct translation strategy are usually employed by translators when there is morphological, syntactic, and even lexical correspondence between the two languages, source language (SL) and target language (TL), that is if indeed the language families of the two languages involved in a translation transaction are the same. As stated by Dlamini (2021: 76), the oblique

translation strategy comes into play when languages belong to distinct language families since there are probable to be significant structural and even cultural dissimilarities between the languages.

The oblique translation strategy demands the translator's special stylistic skills and cultural knowledge. As a result, oblique translation procedures are applied when direct translation procedures yield unacceptable results; according to (Dlamini, 2021: 76), this happens when the message is literally translated as well as the text.

- yields a different meaning; or
- is meaningless; or
- violates the structure of the TT; or
- does not have a corresponding expression within the metalinguistic experience of the TL; or
- has a corresponding expression but not within the same register.

Conversely, it frequently happens that a target text shows parts of oblique and direct translation procedures.

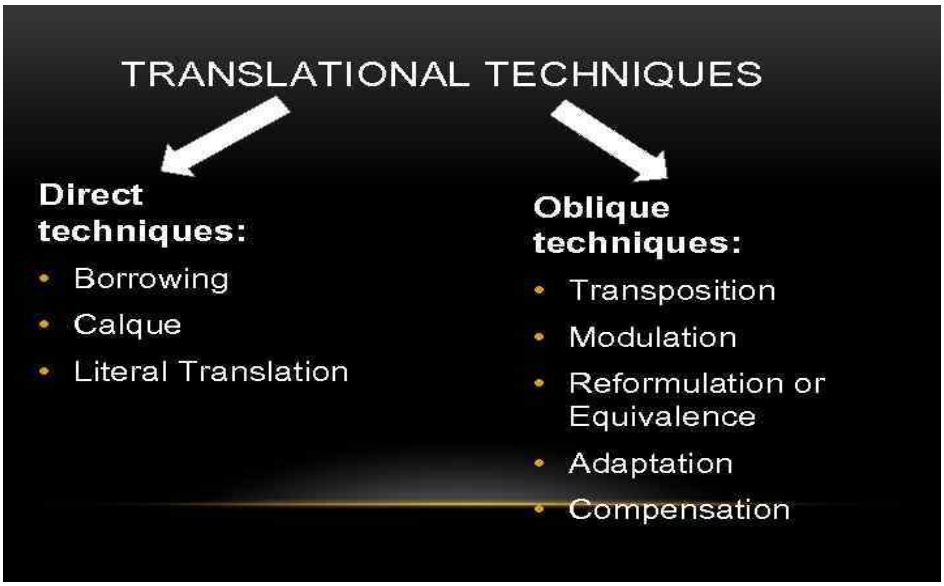


Figure 2: *Vinay and Darbelnet's translation procedures.*

In addition to the seven translation strategies proposed by Vinay and Darbelnet (1995), there are additional strategies that are still significant in translation theory. There are substantial overlaps in some techniques; in other instances, two techniques refer to

the same process. Although this is not a comprehensive list, the researcher will also explore a few other strategies for this study. These are:

- Amplification - involves adding more words in the target text that were not in the source text. These extra words are typically used in the target text due to syntactic requirements or for clarification reasons; in some circumstances, they are only included to make the writing more appealing or sound more natural.
- Vinay and Darbelnet (1995) define explicitation as the 'process of introducing information into the target language that is present only implicitly in the source language, but that may be gleaned from the context or the situation,' as stated by (Dlamini, 2021: 97). This indicates that the technique involves introducing words into the target text that were not there in the source text. Contrary to amplification, the words the translator adds to the target text further explain the concept to ensure comprehension. The necessity for this additional explanation may be because the concept, as it is in the source language, lacks a corresponding concept in the target language, meaning that the meaning of the word in the source language must be overtly communicated in the target language.
- Loss, gain and compensation: loss occurs when the source text nuances of meaning, and structure are not preserved. A gain could be added at another point in the same text to make up for this. The technique is known as "omission" if there is a loss without gain or compensation.
- Generalisation - is a strategy where a specific term from the source text is substituted with a more general term in the target text. This is generally done because the target text lacks the necessary vocabulary, and borrowing is not the best option.
- Simplification - the tendency to simplify the language used in translation. Dlamini (2021) references Baker (2011), who believes this method is the most popular for addressing different kinds of non-equivalence. For instance:
    - Ambiguous nouns or words can be replaced with forms that allow more precise identification;
    - Complex syntax is made more accessible;

  - Use of punctuation, for example, quotation marks, distinguishes a person’s speech or thoughts even when these were not in the source text.

- Substitution - is the act of replacing one thing for another. Therefore, substitution in the context of translation is a strategy where a word or phrase in the source text is replaced with a different word or phrase in the target language. It is an approach for avoiding lexical elements' direct repetition.
- Omission - as the name implies, is a translation technique in which the translator omits text from the target text when translating it from the source language. This technique is applied correctly when omitted word, or phrase does not alter the overall meaning of the target text. When working with different language families, it is normal for the translator to be unable to find an equivalent word or phrase in the target culture. Moreover, the omission is not only created by non-equivalence, but this strategy can also be employed when the intended audience may experience ambiguity or interpretation issues.
- According to Dlamini (2021: 105), implicitation is a translation technique that makes what is explicit in the source text implicit in the target language since the circumstance or context suggests it. Consequently, implicitation could be viewed as the antithesis of explicitation.

The researcher is now outlining some of the most typical non-equivalence kinds that frequently cause problems for translators and some tried-and-true strategies for overcoming them based on the background above. According to Baker (1992: 17) non-equivalence at word level means that the target language has no direct equivalent for a word that occurs in the source text. Additionally, depending on the nature of non-equivalence, the type and degree of difficulty might vary considerably. Different types of non-equivalence demand different strategies, some of which are extremely simple to handle while others are more sophisticated and challenging. In addition to the nature of non-equivalence, the context and purpose of the translation will often rule out some strategies and favour others (Baker, 1992: 20).

Types of non-equivalence will be discussed separately from the strategies professional translators employ. The latter will be covered below concerning typical

non-equivalence problems. The following are some common types of non-equivalence at word level, according to (Baker, 1992: 21).

a) Culture-specific concepts:
   Where the source language word may express a concept that is unknown in the target culture, the concept in question may be abstract or concrete, it may relate to a religious belief, a social custom, or even a type of food. Such concepts are often referred to as ‘culture specific’.

b) The source language concept is not lexicalised in the target language:
   Where the source language word may express a concept that is known in the target culture but not lexicalised, that is not ‘allocated’ a target language word to express it.

c) The source language word is semantically complex:
   Baker (1992: 22) states that this is a fairly common problem in translation; hence, words do not have to be morphologically complex to be semantically complex. In other words, a single word which consists of a single morpheme can sometimes express a more complex set of meanings than a whole sentence.

d) The source and target language make different distinctions in meaning:
   The target language may make more or fewer meaningful distinctions than the source language. What one language regards as an essential distinction in meaning another language may not perceive as relevant.

e) The target language lacks a superordinate:
   The target language may have specific words (hyponyms) but no general word (superordinate) to head the semantic field.

f) The target language lacks a specific term (hyponym):
   More commonly, languages tend to have general words (superordinates) but lack specific ones (hyponyms) since each language makes only those meaningful distinctions that seem relevant to its particular environment.

g) Differences in physical or interpersonal perspective:

Physical perspective may be of more importance in one language than it is in another. Physical perspective has to do with where things or people are in relation to one another or to a place.

h) Differences in expressing meaning:

There may be a target language word with the same propositional meaning as the source language word, but it may have a different expressive meaning. The difference may be considerable or subtle but essential enough to pose a translation problem in a given context. It is usually easier to add expressive meaning than to subtract it. In other words, if the target-language equivalent is neutral compared to the source-language item, the translator can sometimes add the evaluative element by employing a modifier or adverb if necessary or by building it in somewhere else in the reasons, such as filling temporary semantic gaps in the language and creating humour. Their contribution is also important in the area of terminology and standardisation.

i) Differences in form:

There is often no equivalent in the target language for a particular form in the source texts. Certain suffixes and prefixes which convey propositional and other types of meaning in English often have no direct equivalents in other languages. English has many couplets, such as employer/employee, trainer/trainee, and payer/payee. It also makes frequent use of suffixes such as – '*ish'* (for example, boyish, hellish, greenish) and -able (for instance, conceivable, retrievable, drinkable)

j) The difference in frequency and purpose of using specific forms:

Even when a particular form does have a ready equivalent in the target language, there may be a difference in the frequency with which it is used or the purpose for which it is used. Baker (2011: 22) makes an example that English uses the continuous – 'ing' form for binding clauses much more frequently than other languages with equivalents for it. In the case of

German and Scandinavian languages, it said that they render every – '*ing'* form in an English source text with an equivalent.

k) The use of loan words in the source text:
Using loan words in the source text poses a particular problem in translation. Quite apart from their respective propositional meaning, loan words such as *au fait, chic, déjà vu, sushi, and jihad* in English are used for their prestige value because they can add an air of sophistication to the text or its subject matter. Loan words also pose a problem for the unwary translator, namely the problem of false friends, or *faux amis* as they are often called. False friends are words or expressions with the same form in two or more languages but convey different meanings. Once a word or expression is borrowed into a language, we cannot predict or control its development or the additional meanings it might or might not take on. Some false friends are easy to spot because the difference in their meanings is so significant that only a very inexperienced translator is likely to be unaware of it.

The above are some of the more common examples of non-equivalence among languages and the problems they pose for translators. Baker (2011: 23) asserts that the first step in handling any form of non-equivalence is to evaluate its importance and effects in the context in question. As much as possible, we must attempt to convey the meaning of crucial words crucial to a text's comprehension and development. However, we cannot and should not divert the reader's attention by examining each word separately and attempting to provide them with a complete linguistic account of its meaning (Baker, 2011: 23).

With the aforementioned proviso in mind, we may look at strategies skilled translators employ to address different non-equivalence. Professional translators use a variety of strategies to deal with varying sorts of non-equivalence. According to Baker (1992: 26 – 42), these are:

- Translation by a more general word (superordinate)
- Translation by a more neutral/ less expressive word
- Translation by cultural substitution

- Translation using a loan word or loan word plus an explanation;
- Translation by paraphrasing using a related word;
- Translation by paraphrasing using unrelated words;
- Translation by omission – it should be noted that not in all contexts can the omission of words be an option, but only words that do not carry meaning can be omitted;
- Translation by illustration.

Nida employs the phrase "techniques of adjustment," according to Gambier (2018: 413); this is because Nida refers to a process aiming to produce correct equivalents. Translation strategies have thus been and are still regarded as an operation in the translator's mind while translating. Nida has five techniques that help adapt the message to the target language's structural requirements, produce semantically equivalent structures, and provide stylistically appropriate equivalents (Gambier, 2018: 413). It is believed that Nida's techniques allow dynamic equivalence.

Newmark also speaks of “procedures”; his 15 procedures are applied to sentences and smaller units of language, but he distinguishes them from the eight methods that are based on the whole text (Gambier, 2018: 414). Chesterman's "production strategies" are conceptual tools, and different ways to generate a "good" translation, according to Gambier (2018). They are "how the translator manipulates the linguistic material to produce a suitable target text". Chesterman makes two crucial distinctions between global and local strategies and comprehension and production strategies, “even though Chesterman does not go into details” (Gambier, 2018: 414).

For authors like Gambier, Vinay, Darbelnet and others, strategy is no longer a constitutive element for a general translation theory but a tool to tackle the possible problems that emerge during the translation process and a concept to describe the translation as a decision process. Furthermore, strategies are considered observable phenomena from the translated texts compared to the ST and are not linked to a mental process. Later in this study's findings, these aforementioned translation strategies are again consulted to determine how the translator employed them to address various translation problems encountered during the translation process of the ST to the TT.

2.8 Cultural Aspects in African Literature

2.8.1 African literature is generally written in both African and European languages.

Ntuli (n.d.: 11) is of the view that African literature written in African languages has a relatively small and insubstantial written corpus because of the history of privileging orality overwriting, Masubelele (2007) confirms what Ntuli (n.d.) asserts to be accurate, she states that missionaries captured African languages in writing, in training large portions of the African population, in reading and writing and in translating the Bible. Masubelele (2007) further stated that “the fact that they had access to a written Bible in their languages after the advent of the missionaries not only had a significant impact on their way of life but also affected their literature, effecting a transition from the oral to the written mode” (Masubelele, 2007: 1). Bible translation was indeed one crucial step that led to African written literature, in South Africa it enabled prospective writers to tap into several models for written literature.

African literature written in European languages has a direct relationship with the global market (Ntuli, n.d.: 11). This, therefore, translates to the fact that the latter “is directly assimilated to the standards used to value the literary books of the world” (Ntuli, n.d.: 11). An example would be the classic African literature written in English by Chinua Achebe “*Things Fall Apart”* (1958)*,* together with the other two texts which form a trilogy *“No longer at ease”* (1960) and *“Arrow of God”* (1964*).* These classics have reached a staggeringly wider audience than those written in African languages.

One historical notion that is confusing based on the structure of African languages is “that African languages would have perished were it not for the charitable missionaries” (Ntuli, n.d.: 14). As a result, missionaries had an agenda of wanting their religious didactic viable because they were very much hands-on with the orthographies for them to have communication betwixt them and the indigenous people. The claim made by Ntuli (n.d.: 14) that "African literature published in African languages is commonly perceived as catering for the ordinary people of Africa who are often not learned" is one that many Africans believe to be accurate. In addition,

these people are defined by their ethnicity because it is all they are aware of (Ntuli, n.d: 14).

Africans hold an opposite opinion, which is that "African literature written in European languages is regarded as transcontinental, for the middle-class black Africans, or those who are educated and primarily inclusive since it transcends ethnicity and the continent to include even the European readership" (Ntuli, n.d: 15).

Unfortunately, very few literary books are written in African languages vis-à-vis the literary works written in European languages. Consequently, we end up having fewer African works, which makes it challenging to have more work translated into European languages, just like *Inkinsela YaseMgungundlovu* (1961) and *uMongo KaZulu* (2005) translated into English.

2.8.2 Cultural Aspects in Literary Texts

Zulu people have cultural values which differ from English values because they conceptualise reality differently. They name objects differently, they have different customs, rituals, and ceremonies than the English, and they address and greet one another differently (Ndlovu, 1997: 10). An example of this is that it is taboo for a man not to take his hat off when he sees His Majesty and raise his left hand or not to fold his arms and kneel if he visits His Majesty. It is important to note that women do not do this. It is taboo for a person not to utter the salutation *BAYEDE! WENA WENDLOVU, HLANGALEZWE,* even if His Majesty does not see them. Other cultural taboos include that one cannot call an older person by name, while in the English culture, such is not a problem. This means an English translator will not find equivalence for the English segments. They must use particular translation strategies to overcome the cultural barrier (Ndlovu, 2007: 10).

Ndlovu (2007: 9) notes, “culture conditions the behaviour of the people of that society and is reflected in the language they speak and write”. We cannot limit culture to isiZulu and English because culture is a general phenomenon. Some of the cultural elements that must be considered whenever translating into English from isiZulu or vice versa (Newmark, 1988: 103) include:

I. Material culture (artefacts): food, clothes, housing, transport, and communication.
II. Ecology: animals, plants, local winds, mountains, plains, ice, etc.
III. Social culture: work and leisure.
IV. Organisations, customs, ideas: political, social, legal, religious, artistic.
V. Gestures and habits (often described in 'non-cultural' language).

This means the translator has no other option but to make decisions on culture-bound elements such as terms of address, forms of greeting, and figurative language because a translator translates for their target community. The translator does not want to sound too ‘foreign’ and ‘strange’, where the word is not understood when read. Translators of literary texts deal with many problems that affect the interpretation of the task, “literary texts of necessity reflect the distinctive ideas, customs, achievements, outlook, and so on, of a given society or group in a given period” (Ndlovu, 2007: 10).

2.9 Descriptive Translation Research

Following the publication of *The Manipulation of Literature: Studies in Literary Translation*, a particular group of translation scholars, namely André Lefevere, José Lambert, Susan Bassnett, Theo Hermans, Raymond van den Broeck and Gideon Toury (1985), were given the nickname of the ‘Manipulation School’. As a result of their belief that "every translation includes a degree of manipulation of the original text for a specific purpose," these scholars began describing (and explaining) literary texts and their translations in terms of shifts or manipulations that have occurred (Ndlovu, 2007: 21). They aimed to establish a new paradigm for literary translation, this new paradigm that the scholars were pursuing is Descriptive Translation Studies (DTS), and “it aims to study, describe, explain and even predict translation outcomes in a systematic and controlled way” (Ntuli, n.d.: 9).

This approach is functional and target-oriented since it accepts any text as a translation if it functions as such in the receiving cultural system” (Ndlovu, 1997: 21). The approach came about in the 1970s when “several scholars in the field of translation studies began to express dissatisfaction with prescriptive methods in

translation studies" (Masubelele, 2007: 28). Toury postulates that DTS aspires to offer a framework for individual studies of all kinds, at all levels (Toury, 1995: 7). The three approaches 'functions, processes, and products are not just related in some mysterious way but rather form one complex whole whose constitutive parts are hardly separable from one another for the purposes other than methodical, (Toury, 1995: 7). He further states that even if the individual study is process, product or function-oriented all the three types will no doubt always be performed (Toury, 1995: 7).

Toury (1995: 23) asserts that "a text's position and function, including the position and function which go with a text being regarded as a translation, are determined first and foremost by considerations originating in the culture which hosts them". The assertion above could not be further from the truth. In the translation of *uMongo KaZulu,* the positions and functions of the hosting culture were determined by considering the host culture; for example, '*IWundlu leSilo linikezwa uMntwana uZibhebhu'* was translated as '*The King's son is handed to Prince Zibhebhu'.* The propositional meaning of *'iSilo/ iNgwe'* is in isiZulu; in English, it is a 'leopard'. It would have been inaccurate if the translator had performed a literal translation strategy to translate '*iSilo*' as 'leopard' and '*uMntwana'* as 'child.'

Toury's (1995) use of the term 'function' is specific. The position (function) of a translation within the recipient culture is regarded as a solid governing factor for the very make-up of the product in terms of underlying models, linguistic representation, or both. DTS theorists do not dictate how translation should be carried out. Thus, they are free to focus on the type of equivalence that exists between translations and their originals rather than having to determine if translations are equivalent to their sources (Ndlovu, 1997: 22). Furthermore, the aforementioned scholars identify and explain the various factors that may account for its particular nature, in terms of constraints or norms prevailing in the target culture at a specific time that may have influenced the method of translating, and the resulting product they describe the particular characteristics of a translated text (or multiple translations of the same original).

In simpler terms, "in DTS, translated texts are studied to find out how they have been translated within a specific culture and at a specific historical moment" (Ndlovu, 1997: 22).

2.10 Theoretical Framework

The study compares the source text *uMongo KaZulu (*2005), and the target text, *The Marrow of the Zulu Nation* (2005). Descriptive Translation Studies (DTS) proponents favour a system that specifies translation and its steps. The contextualisation of this study is based on DTS, which seeks to discover the norms and constraints that govern translations in a given culture and era. Thus, the approach is functional and target oriented. This approach focuses on the type and degree of equivalence accomplished in the two texts rather than on a utopian definition of equivalency.

The product-oriented, function-oriented, and process-oriented methods of translation studies are the three proposed methodologies by Toury (1995). Accordingly, the product-oriented approach outlines current translations in either the same or a separate target system. The function-oriented approach determines the text's function within the target cultural system. Further, the process-oriented approach looks into translations more psychoanalytically to determine the translator's psychological processes during the translation process. This hypothesis is tested by understanding that all these three approaches are interdependent. Therefore, they have been employed to discuss the book's title, proper names, terms of address, and figures of speech, such as similes, metaphors, personifications, and proverbial and idiomatic expressions in the two languages.

2.11 Summary

This chapter has reviewed the existing literature to help understand the research's scope and influence the current study. It has critically examined the published works of researchers and scholars to gather the analytical tools necessary to analyse the anticipated data. In a nutshell, different functions and cultures imply different approaches to the target text. Thus, this demonstrates a need for achieving the communicative function (*Skopos theory) the source text is intended for, thereby dictating terms for the choice of translation strategy within descriptive approaches,* DTS.

Ndlovu (1997: 29) attests that the literary polysystem was the first theoretical foundation for descriptive translation research. Thus, this theory allows translations to be studied within a broader cultural and historical framework so that social, economic, and political factors can be taken into account. In particular, literary translation is viewed as 'a creatively managed process of acculturation'. Translations can take an original text and either import it with little effort to acculturate its unfamiliarity or adapt it to a dominant poetics or ideology in the recipient culture. Furthermore, they can devise some compromise between the two sets of poetics or ideologies of the source and target cultures.

DTS helps us to understand the power dynamics between the target textual traditions and the translation. The target textual conventions are used to determine what form the translation will take, and that form usually promotes the target textual traditions (Ntuli, n.d.: 11). In a nutshell, DTS believes that the target text system is the most important in translation because it is the system that initiates a cross-cultural translation. The emphasis was placed on comparing and integrating the different theoretical viewpoints which shape the frame of reference of the current study.

This chapter has categorically outlined translation theories, translation norms, and strategies. Thus, they serve as a theoretical model for translation. The next chapter expounds on research methodology.

Chapter 3

Research Methodology

3.1 Introduction

To fulfil the above-mentioned aim, it is crucial to explicate the kind of research method that this study employs. Therefore, this chapter outlines the research methodology as the framework for this study, namely Descriptive Translation Studies (DTS) and Source Text Analysis.

3.2 Descriptive Translation Studies

The Descriptive Translation Studies (DTS) approach was employed in this research. Product-oriented Descriptive Translation Studies (DTS), Function-oriented Descriptive Translation Studies (DTS), and Process-oriented Descriptive Translation Studies (DTS) are the three primary types of research that fall under the purview of Descriptive Translation Studies (DTS), as proposed by Holmes (1988/2000: 173-176) hypothesis. The study is based on product-oriented DTS, mainly because it describes individual translations, the comparative descriptions of the translation of one source text from one language into another, from isiZulu into English in this regard. In line with product-oriented DTS, this study examines existing translations of *uMongo KaZulu into The Marrow of the Zulu Nation*. The aforementioned source text and the target text serve as the primary focus of this study. In terms of DTS, such a study can concentrate on describing and analysing numerous target text translations of the same source text that have been translated into other languages. In this study, the researcher is looking at only one target text the source has been translated into: English.

Toury (1995: 13) posits that the relationship between function, product, and process is that a translation's (potential) systemic position and function determine the appropriate surface realisation (textual and linguistic make-up) of the translation, which in turn governs the strategies by which a target text is derived from its original and consequently the relationships that hold them together. A further significant feature of DTS is its concern with translations as texts in their own right, viewed from

the standpoint of the receiving culture. In other words, the DTS approach starts from the premise that translations are originals as far as the receiving culture is concerned. The main criterion for observation and description is the text's impact on the receiving culture. The methodology adopted to study translated texts as autonomous entities within the context of the receiving culture is, thus, firstly to determine their 'acceptability and correctness' to the norms originating in that culture (Toury, 1995: 56-57). Only later are they compared and contrasted to the source texts to determine their 'adequacy' in the light of their adherence to the textual and linguistic norms of the source culture system.

3.3 Source Text Analysis

Textual Analysis is a term used to study and understand texts. It includes exploring the text's languages, symbols, patterns, pictures, and so forth. Dlamini (2021: 28) defines text analysis as "an analysis of a string of words that are cohesively connected, coherent, and meaningful. As a result, before embarking on a translation, a translator needs to analyse the text to assess its translatability because translating it would be futile if a text does not make sense (Dlamini, 2021: 28).

Though analysing a text is much more comprehensive, Dlamini (2021: 21) adds that "the main aim of analysing a text is multifaceted with each facet essential in its way". Typically, translators are commissioned to translate different types of texts written by other authors, presented in different styles and vocabulary, aimed to perform various functions, and targeted at different audiences (Dlamini, 2021: 28). To restate the factors of source-text analysis that communicative function is the decisive criterion for textuality, to which the semantic and syntactic features of the text are subordinate (Nord, 2005: 41). Furthermore, utterances lacking semantic coherence as well as utterances without the necessary formal and syntactic properties of cohesion are considered 'texts' by their receiver as soon as they fulfil a communicative function (Nord, 2005: 41). Thus, according to (Nord, 2005: 41), the factors of the communicative situation in which the source text is used are decisive importance for text analysis because they determine its communicative function. Nord (2005) calls these factors 'extra-textual analysis' or 'external' factors (as opposed to the intratextual

or internal factors relating to the text itself, including its non-verbal elements). Extratextual factors may be mentioned, i.e., 'verbalised' in the text; in this case, 'metacommunicative utterances' (Nord, 2005: 41).

The researcher went through the source text, i.e., *uMongo KaZulu*. The objective was to comprehend what it was about as well as to pinpoint words and expressions that were challenging. The researcher immediately began researching them so that it would be easier to effectively compare and analyse problematic terms and phrases when the analysing process began.

The following 'WH-questions' based on the New Rhetoric formula, as previously alluded to, are a practical method of expressing the interaction between extratextual and intratextual. According to (Nord, 2005: 41), these questions can be categorised as extratextual or intratextual factors of analysis depending on their relationship to the communicative context or the text itself.

Who transmits
to whom
what for
by which medium
where
when
why
a text
with what function?

On what subject matter
does s/he say
what
(using what)
in what order
using which non-verbal elements
in which words
in what kind of sentences
in which tone
to what effect?

Textual analysis is most suitable for a study of this nature as it provides insights into how equivalence is explored from a perspective that is not possible through qualitative or quantitative research methodology. This chapter compares the source text segments to the target text segments. The comparable components are carefully and critically examined in relation to Vinay and Darbelnet's (1995) and Baker's (1992) translation techniques or strategies and Nord's (2005) extratextual and intratextual factors of analysis. A textual analysis of source text extracts was conducted, compared, and contrasted to the target text; the comparison mainly concentrates on

accuracy and correctness under the classifications of the title of the books, book cover, terms of address, idiomatic and proverbial expressions, customs, proper names, and figures of speech like similes, metaphors, and personifications. This is linked to the broader questions of whether Zulu (the author) achieved his intention to assimilate the foreignness and aspects of the isiZulu language and culture into *The Marrow of the Zulu Nation*, ergo, is *The Marrow of the Zulu Nation,* a true reflection of *uMongo KaZulu* and what types of processes, challenges, and strategies are interweaved in translating cultural texts?

It is crucial to note that the source text was the main point of referral, and the study is target-oriented because it scrutinised how the target audience would receive the text.

3.4 Summary

According to the DTS, in order to conduct a comparative text analysis of cultural aspects between the source text and target text, a corpus must be chosen to be examined; in this study, the source text and target text were examined first. Hence, the target text was derived from the source text. Therefore, the researcher needs to be acquainted with the source text and embedded source system. The source text analysis is linked to the broader question of whether *The Marrow of the Zulu Nation* (2005) is a true reflection of *uMongo KaZulu* (2005). The chapter outlined the research methodology used in this study and described the context of this research to select the most appropriate research method.

The next chapter provides research findings and a critical analysis of the isiZulu narrative systems; in doing so, the researcher can then consider the constraints imposed upon the target text, *The Marrow of the Zulu Nation* (2005).

Chapter 4

Data Presentation and Analysis

4.1 Introduction

Below are the sections selected to fulfil this study's purposes. These sections were selected from the beginning, the middle, and the end of the source text '*uMongo KaZulu'.* The study is target-oriented as it looked at how the target audience received the text and whether *The Marrow of the Zulu Nation* is a true reflection of *uMongo KaZulu*. It also looks at whether target language readers would find it comprehensible and accessible, as previously mentioned. In an attempt to translate the book, the translator's translation process is reviewed and investigated below. The study's findings are based on the researcher's first-hand experience after reading the books and the researcher's expertise in comparing the two versions, that is, the source and target text. The limitation of the study is that not all aspects of the source and target text can be examined in this study, and that being the case, only the most salient features of the two texts are discussed.

According to Dlamini (2021: 107) and Lefevere (2017), translation is a rewriting of the source text using ideologies and poetics of the target text, and Bassnett (2002) attests those translations or rather rewritings, always reflect ideology and poetics, irrespective of their function. Consequently, it influences the text to function in a particular way. Furthermore, when translating, that particular translation occurs within a specific cultural and historical context (Dlamini, 2021: 107). The preceding notion is cemented by the fact that one cannot talk about translation without including culture since no two languages regarding ideology and poetics are the same. Therefore, the source text is made to conform to the structure and culture of the target text.

Concerning translation strategies and techniques, as highlighted above, it translates to the fact that these translation strategies and techniques operate within the culture of the language. This study examines the translation strategies Zulu employed to transfer aspects of culture from '*uMongo KaZulu'* to *'The Marrow of the Zulu Nation' in* the English translation. Unwritten fundamental norms dictate what is appropriate in a particular culture and or language (Dlamini, 2021: 107). Ndlovu (1997) adds that

translators cannot merely substitute the semantic meanings of the expressions used in the original. They also have to ensure that the new TL expressions consider the cultural values of the target community. As a result, to aid the translation critic in analysing the entire translation's function and exposition of how Zulu made the TT accessible to his new English readership. Given the cultural distinctions between English and Zulu, translation problems at word and sentence levels are to be anticipated, as noted in Chapter 1 of this study. Various forms of the English language repertoire have been used to convey an impact similar to that of original text readers. The concentration of this study and investigation will be on the following aspects of culture: the book's cover, the title, terms of address, idiomatic and proverbial expressions, customs, proper names, and figures of speech such as similes, metaphors, and personifications.

4.2 The Book Covers

Both versions of the books (isiZulu and English) have identical covers and feature the same portrait of the late King, His Majesty King Zwelithini Goodwill Zulu, the author of the book, Prince Bhekizizwe Zeblon Zulu, and the men of King Zwelithini's regiment flank them. The book cover features a leopard print to symbolise Royalty because leopards (*Izilo*) have consistently been recognised as fierce and resilient animals in the Royal House.

Accordingly, book covers are marketing devices (as the adage goes, 'do not judge a book by its cover); the consistency of the translator to utilise the same book cover prevented contradiction of text, wordings, and imagery. The meaning of the text could have been suppressed or even negated by another. Thus, it is believed that when a book is translated into a target language, it will be adjusted to the dominant social and ideological factors in the target society. Therefore, the image and graphic design of the book covers ought to be changed. However, the researcher believes that the translator of *uMongo KaZulu* retained the most significant functions of the source text's cover, that is, the symbolisms derived from the cover design, the cultural, historical, and social references of the Zulu Royal House, which influence ideological implications, the communicative purpose as well as the genre of the text. Jakobson

(2000) delineates intersemiotic translation as one of the three types of translation: intralingual translation (rewording), interlingual translation (translation proper), and intersemiotic translation (transmutation). Consequently, intersemiotic translation or transmutation is an interpretation of verbal signs using a nonverbal sign system (Jakobson, 2000: 14). Ergo, the translator conveyed the source text's intersemiotic translation adequately.

The picture below depicts the covers of the two books, the isiZulu, and English versions.

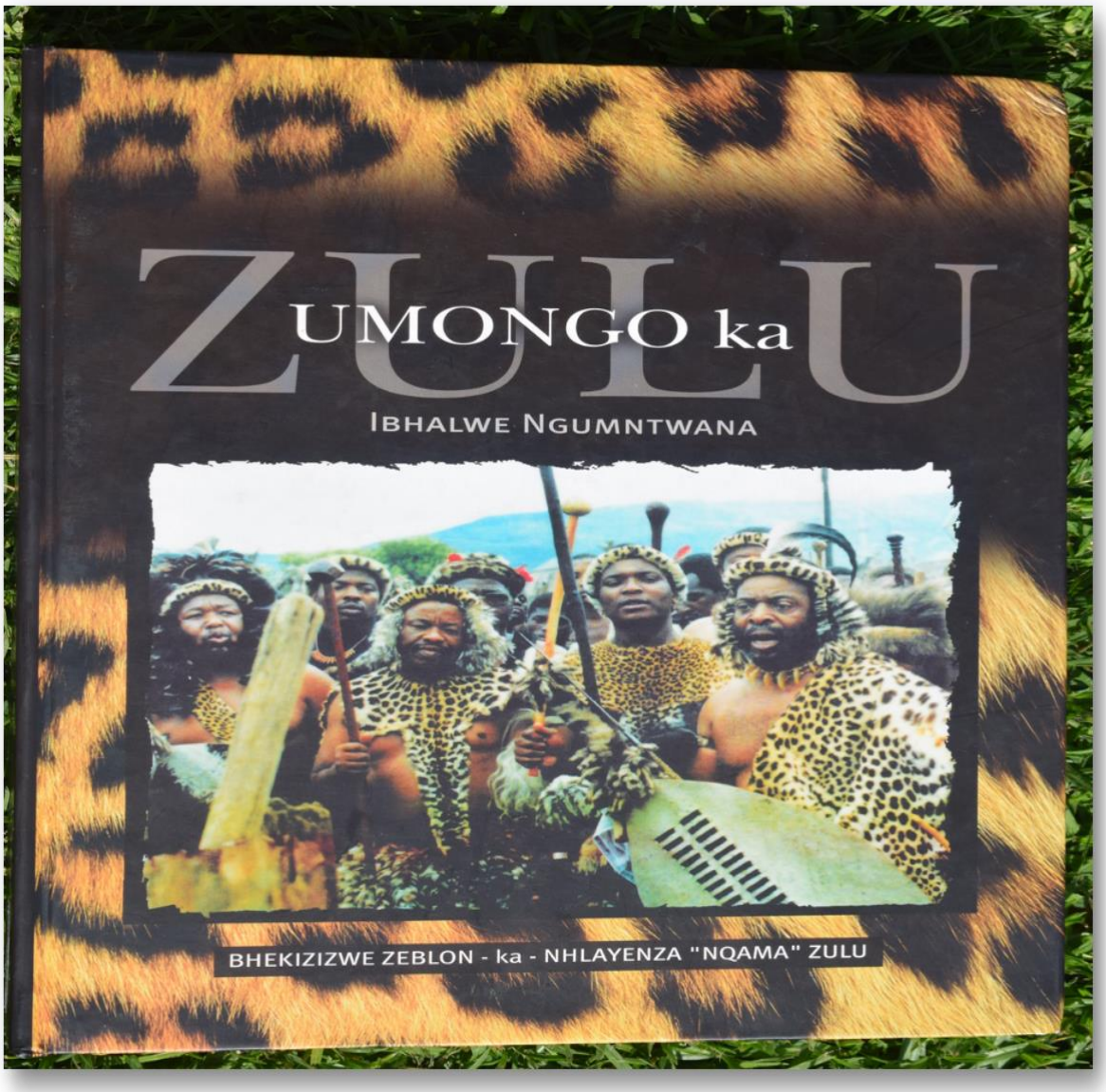


Figure 3: Cover of the source version (IsiZulu)

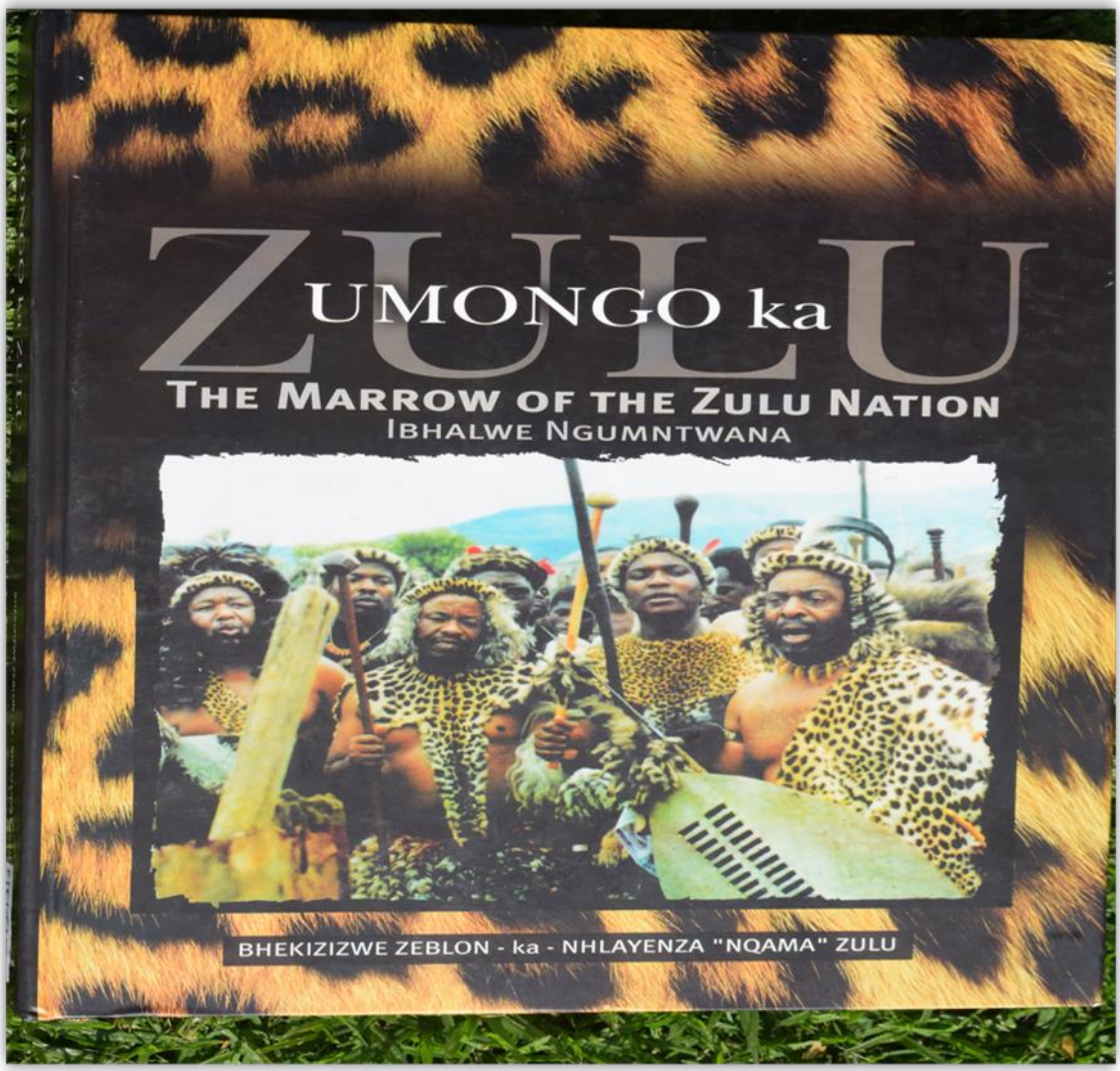


Figure 4: Cover of the target version (English)

4.3 Translation of the Title

The book's original title, *'uMongo KaZulu*,' was translated to *'The Marrow of the Zulu Nation'. Dlamini* (2021: 125) notes that a title of a book plays a vital role in the decision to buy or read the book; it is essential that the title is catchy and relevant to the story. She further explains that “one of the methods of teaching reading is to look at the title and deduce what the story is about” (Dlamini, 2021: 125). As a result, if the title is well-translated, appropriate, and appealing, an interesting discussion can ensue, yet the opposite would lead to confusion from the outset. Further, it is possible that an appealing title can become dull in another language; translating a title so that it

captures the reader of the TT, as it did to the reader of the ST's reader, can be challenging. Still, it is what translators must aim for (Dlamini, 2021: 125). Usually, the subject concord, which is always part of the verb, takes the place of the subject pronouns.

In this study, it is evident that the translator or author of the original title '*uMongo KaZulu'* understood the broader function of translating the title, the recreated English title '*The Marrow of the Zulu Nation'* sounds attractive, allusive, and suggestive, and it does bear relation to the original. The translator kept the characteristics of the original title as it does consult the cultural background to balance the informative, aesthetic, and commercial functions. Darwish and Sayaheen (2019: 240) explain that in translating titles, the translator has two principal choices: leaving the semantic content of the source titles as they are (i.e., literal translation) or manipulating the translated titles using different methods motivated by various reasons. Some forms of manipulation include adaptation, transposition, substitution, explications, paraphrasing, and transliteration (Darwish and Sayaheen, 2019: 240).

As explained above, the SL title is metaphorical. The translator understood the isiZulu metaphor and devised an English one that captured the meaning. This is closer to literal translation but modified with the noun '***Nation',*** which is an **explicitation** in the SL title in that '***Ka***' is '***Nation',*** which is present implicitly. The literal meaning of **'nation'** is ***'isizwe'*** in the context of the book title. The translator recreated the title in another language, to another market, to be read by new readers with different cultural backgrounds by employing literal and explicitation translation strategies. The following is a back translation of the literal meaning of the TT title:

TT: *The Marrow of the Zulu Nation*

BT1: *uMongo WeSizwe SamaZulu*

BT2: *uMkantsha WeSizwe SamaZulu*

As alluded to above, the translator translated the TT title by employing literal translation and explicitation translation strategies to be faithful to the TL since the connotations of the recreated title are the same as those of the original title. Thus, the researcher believes that the translated title of the TT achieved the function that it had to perform in another market by turning a source text title that is metaphorical into a

more explicit target text title. In other words, the ST title is less explicit and more metaphorical than the TT title. Interestingly, translators may occasionally choose the contrary, making the TT title more implicit. Considering the meaning was prioritised, the translation strategies ensured that the language used was accessible. Dlamini (2021) explicates that explicitation is the phenomenon that frequently leads to TT stating ST information in a more explicit form than the original. This attests to the fact that in '*The Marrow of the Zulu Nation',* this technique added words that were not in the ST. The words that the translator added further elucidate the concept in the TT in order to make it understood.

The researcher believes a title has a significant communicative role because it captures the interest of prospective readers and viewers. The *Skopos* theory proposes a shift from the prescriptive concept of language equivalence to the descriptive concept of functional appropriateness. As a result, scholars like Vinay and Darbelnet (1995) have proposed several strategies for clarifying what transpires during the translation process. In translating the ST title, the translator shaped the TT title to meet the essential functions offered by Nord (2005). The title is distinctive because there is no English literature with the title *The Marrow of the Zulu Nation; hence*, titles belonging to the same corpus or culture should be distinct. Given that it adhered to the genre conventions of the culture it was intended for, the title is then metatextual. Furthermore, the TT title is phatic because it engages its culture-specific audience.

The second grouping that Nord (2005) proposes is optional functions. In optional functions, there is referential. According to the researcher, the recipients quickly grasp the information transmitted by the TT title using their culture-specific world knowledge. The ST title is expressive to the SL speakers. However, the target audience cannot feel the emotions of the original title because they are of a different culture, and the translator carried those emotions to the TT. Furthermore, the researcher believes the TT title is appellative because the translator managed to induce the addressees to respond in a certain way by considering their susceptibility, and the TT title could be more than they expected.

4.4 Terms of Address

Background to terms of address, Braun (1988: 7) posits that terms of address are words and phrases used to address one another in spoken or written communication, and depending on the structure of the language, such words could include nouns, pronouns, and verbs. In isiZulu, the primary forms of address are nouns. These include personal names, kinship terms (for example, *Baba*- Father; *Mama*- Mother), titles, abstract nouns (for example, *Bayede*! - Hail Your Majesty!), relationship terms (for example, *Mhlobo wami*- My friend), forms of address which express the addressee's relation to another person (for instance, MaZwane - daughter of Zwane) and occupational terms (for example, *Weta!* - Waiter!) Ndlovu and Kruger (2012: 52) elaborate. Thus, politeness is an essential component of isiZulu terms of address and failure to use the proper terms entails a significant violation of etiquette.

Terms of address may carry a variety of connotations depending on the addressers and addressee's mutual background or culture. For example:

Mzala (cousin), *Gazi* (blood), *Gaz'lami* (my blood),

The terms mentioned above are frequently used in isiZulu. Initially, cousins would call each other *mzala* (cousin) or *gazi* (lit. blood), *gazi lami* (lit. my blood). Understandably, people sharing the same blood because they are related use the term *gazi* (blood), according to (Dlamini, 2021: 108). These terms are commonly used by Zulu males, mainly from rural areas. Dlamini (2021: 108) mentions that if they are used by parties who share a similar background, it carries more meaning, that is, warmth, endearment, care, or closeness. Conversely, if a common background is not shared, such terms may be scowled upon or interpreted as a mere term of address with no deeper meaning (Dlamini, 2021: 108).

IsiZulu tradition does not permit adults to tolerate impoliteness from their youth. It would be taboo for a Zulu youngster to call an older person by name. The English people, on the other hand, have no such reservations. There are numerous distinctions between Western and African cultures in terms of the words or phrases used to address one another and how individuals address one another. The following translation examples were observed to determine which translation strategies Zulu employed to overcome impoliteness in transferring terms of address from isiZulu (*uMongo KaZulu, 2005)* into English (*The Marrow of the Zulu Nation, 2005*).

ST: ***ISilo*** *uNdaba* (2005: 24)

TT: **King** Ndaba (2005: 24)

Lit.: **Leopard** Ndaba.

This is a popular term of address in isiZulu to refer to Zulu Kings at the Royal House; reigning Kings are addressed with several terms of address, and *'iSilo'* is among those. It is unheard of in traditional African culture, particularly in isiZulu culture, to address a King by his first name(s). To express politeness, endearment, and symbolism. Kings, Queens, and Royal children are then addressed using several abstract nouns, titles, relationship terms, and other coined terms of address to avoid calling them by their first name (s).

However, in the extract above, we can see that the translator opted to employ a cultural substitution strategy as opposed to a literal translation strategy. This was done to accommodate the target audience's comprehension and avoid confusing them by saying 'leopard Ndaba', as well as to comply with the target language system because the source language metaphor does not carry the same connotation when literal translation is utilised.

ST: ***INgonyama*** *uJama kaNdaba* (2005: 37)

TT: **King** Jama of Ndaba (2005: 37)

Lit.: **Lion** Jama of Ndaba

It is common practice in isiZulu to coin such terms of address, and the literal meaning provided by the words is usually distinct from the meaning carried by the term of address. This term of address is used interchangeably with other terms of address used when the addresser is referring to or praising a Zulu King. The translator took note of the cultural differences between isiZulu and English by performing a cultural substitution strategy. The translation strategy above involves replacing a culture-specific item (or expression) in the source language with a target language item that does not have the same propositional meaning but is likely to have a similar impact on the target reader. According to (Baker, 1992: 31), the main advantage of using this

strategy is that it gives the reader a concept with which they can identify something familiar and appealing.

Had the translator performed the literal translation technique on ***'INgonyama** uJama kaNdaba'* as ***'*Lion** Jama of Ndaba', it would have confused the intended audience and lost the translation context. Although the literal meaning of ***'INgonyama'*** is '**Lion**', the context and situation do not permit the translator to perform a literal translation.

ST: ***Wena Wendlovu**! Dinuzulu kaCetshwayo* (2005: 157)

TT: **Hail, Your Majesty**! Dinuzulu of Cetshwayo *(*2005: 157)

Lit.: You of the elephant Dinuzulu of Cetshwayo

This form of address, among many others, demonstrates the symbolic, poetic quality of the isiZulu language. It implies that the Zulu Royalty and the amaZulu people belonged in an era of direct personal relationships founded on respect, obedience, and fidelity. The '*Marrow of the Zulu Nation'* is a target-oriented translation where the translator (Zulu) tries accommodating his English readers. Therefore, the translator could not translate some aspects of the terms of address literally, which would imply disrespect and confusion to the target text readership.

In isiZulu, the term of address, ***Wena Wendlovu!*** (Hail Your Majesty!), is frequently used when conversing with a King, the Queen, and Royal offspring to greet, praise, and agree with them in the middle of the conversation. The translation strategy employed is cultural substitution which will cater to the target audience with a familiar and appealing term.

ST: ***IZinyane LeMbube uShaka*** (2005 :65)

TT: **Shaka, the son of King Senzangakhona** (2005: 65)

Lit.: Shaka, the lion cub

It is taboo to address Zulu Royalty children by their first names; instead, a metaphorical term of address is employed to express politeness and recognition. In a singular form, it is ***Izinyane LeMbube* - Lion's whelp; in** plural form, it is ***Amazinyane eMbube* - Lion's whelps.** The translator added cultural terms of address that express politeness and offer the reader a concept they can identify and are familiar with rather than

employing the literal translation strategy. The literal translation strategy could have brought about confusion and negative connotation in the TT.

ST: ***IWundlu leSilo*** *linikezwa* ***uMntwana uZibhebhu*** (2005: iii)

TT: **The King's son** is handed to **Prince Zibhebhu** (2005: iii)

Lit.: Leopard's cub is handed over to Prince Zibhebhu

In the above extract, we discover two popular and metaphorical terms of address routinely used in isiZulu to address specific Zulu Royalty figures. ***IWundlu* - cub** is only used to refer to or address Royal House children, and it is not specific to the gender of the children, and '***uMntwana'*** literally translates to '**baby or child**'. However, in the context of Zulu Royalty, ***'uMntwana***' denotes '**Prince**'. All these terms of address carry different meanings when literally translated, which is problematic for a translator to interpret; hence, the translator could read the underlying nuances and context, and he employed practical terms in English to match the ones of the SL.

ST: ***UMntwana*** *uPhumuzuzulu* (2005: 172)

TT: Prince Phumuzuzulu (2005: 172)

Lit.: Child Phumuzuzulu.

When addressing the Princes of the Royal House, the preceding term of address must always be applied. It portrays the values observed in the Zulu culture and expresses politeness. Thus, it is taboo to refer to the descendants of the Royal House utilising their first name(s) only. To address them by their first name(s) in public could result in a fine.

ST: ***INdlovukazi*** *OkaMsweli* (2005: 150)

TT: Queen Msweli (2005: 150)

Lit.: She-Elephant of Msweli.

The above term of address is a sign of respect, it always comes before the referent's surname, and the opposite is regarded as disrespectful. However, the translator in this extract omitted the prefix '***oka',*** which indicates that this is the daughter of Mr Msweli.

This will confuse the TT since the intended audience will not comprehend that this is the surname of the Queen's father.

ST: ***UNdlunkulu*** *uBuhlebuni* (2005: 171)

TT: INdlukulu Buhlebuni (2005: 171)

Lit.: Big house Buhlebuni.

The above form of address is a term of courtesy to address a traditionally married wife. Especially at the Royal House where Kings have more than one wife; therefore, there will be *UNdlunkulu* et cetera. The translator chose to transliterate the term of address, where he adapted the ST name to the TT. He was guided by the context and employed *iNdlukulu* as a sign of respect, and it is a culture-bound term.

This commands the translator's socio-linguistic and extralinguistic competence. According to (Dlamini, 2021: 111), what is essential is for the translator to read the underlying nuances and context in terms of address in isiZulu to select a suitable term in English, which carries the same effect as the isiZulu, and the contrary is also true. This is supported by the fact that the first writing style suggests the symbolic, poetic quality of the isiZulu language and the dignity the amaZulu royal family is afforded.

4.5 Proverbs and Idioms

Background to Proverbs and idioms, Dlamini (2021) states that although many scholars define proverbs and idioms differently, the meaning of both proverbs and idioms cannot be derived from the individual words from which they are formed because they are innate to the language to which they belong to. She then defines idioms as indigenous expressions with meanings that cannot be deduced or inferred from knowledge of the individual words that constitute them (Dlamini, 2021: 130). As a result, they are native to a language. On the other hand, Ndlovu (1997: 106) defines an idiom as a "structural form or a form of expression peculiar to a particular language, and one which reflects the genius of the language and the psychological workings of the speakers of such language. Furthermore, Baker (2011: 63) defines idioms and proverbs as "frozen patterns of language which allow little or no variation in form and,

in the case of idioms, often carry meanings which cannot be deduced from their components".

Following reviewing idioms and proverbs, for this study, we will extract examples from the ST and their translations in the TT to determine the translation strategies Zulu employed to transfer the idioms. Adopting these translation strategies enables the translator to deliver a translation that is not rigid and usually reads to the TL reader. Dlamini (2021: 131) highlights that the translator must be able to decipher the idiom, the translator needs to understand the meaning and context in which it is used, and the translator needs to find a proverb in the TL that best suits the purpose and the context. It is understood that the less appropriate the idiom or proverb, the more out of place the text is. Thus, an idiomatic or proverbial expression is usually inserted to accentuate a particular element in a text.

Baker (1992: 71-78) suggests the following translation strategies a translator can use during the translation process when faced with problems due to the use of idioms or proverbs in a text. These include:

- using an idiom of similar meaning and form;
- using an idiom of similar meaning but different form;
- paraphrasing the idiom;
- omission of the idiom;
- translation by compensation.

The researcher will now analyse some examples of how Zulu handled the use of idioms from *uMongo KaZulu* (2005) in *The Marrow of the Zulu Nation* (2005):

4.5.1 Idioms

ST: *Kanti uMagasa* ***ubafihlele induku emqubeni*** *(*2005: 137)

TT: **Little did they know** that Magasa had **a secret strategy to outwit them** (2005: 136 - 137)

Lit.: That Magasa had concealed a stick for them in the manure

Zulu realised that paraphrasing the idiom would bear an equivalent meaning in the TT. The idiomatic expression in the ST is unique to the isiZulu language and indicates the language's richness. Consequently, paraphrasing the idiomatic expression suits the meaning and the context because the TT and ST describe the same situation using different stylistic or structural means.

ST: ***Hebe! Usuthu****!*

TT: Hebe! Usuthu!

According to (Zulu, 2005: 117), King Cetshwayo had a servant named Hebe of Jaja of the Dludlas. Hebe was King Cetshwayo's jester and was inseparable from the King; he would sing praises to the Prince, and he was a member of the *iMboza* or *uThulwana* regiment. Whenever Hebe appeared, the warriors knew that Prince Cetshwayo would follow. After Prince Cetshwayo took charge of the nation's Affairs, the appearance of Hebe would result in the first person seeing him shouting 'Hebe!' The regiments would then await Prince Cetshwayo's arrival before praising him, saying "*Ndabezitha, Wena woHlanga* (You of the Reed). This is how the amaZulu regiment idiom of "*Hebe! Usuthu!*" originated (Zulu, 2005: 117).

The idiom expression is embedded in the isiZulu language in the above extract. The translator opted to borrow the phrase from the ST. This is because it contains an ideophone which makes it challenging to translate. However, an explanation of what has morphed into an ideophone in isiZulu has been provided, keeping the TL reader from becoming confused or misled.

ST: ***Sabondwa sayekwa nephini, kwahlwa emini zabhodla izilwane zabadla zabaxhafuza*** (2005: 139)

TT: Although many of the King's troops fell that day, the Mandlakazi army **trounced** Usuthu (2005: 139)

Lit.: It was stirred and left with the stirring spoon, it became dark in broad daylight, and the animals roared and ate them.

The above example illustrates that the translator omitted the idiomatic expression, including the following sentence in the paragraph of the ST. It is difficult to say whether the omission of the idiom and the sentence obscures the understanding of the text or is it because the translator could not find an English cultural substitution since he used the verb 'trounce' only to convey the effect of the source text's idiom. According to the researcher, the omission of '***sabondwa sayekwa nephini, kwahlwa emini,*** *zabhodla izilwane zabadla* ***zabaxhafuza'*** may have benefitted the translator to present the TT to the intended readership without barrier, which could have generated some confusion or shift in meaning.

4.5.2 Proverbs

ST: ***Inkunzi iyazibeka*** (2005: 150)

TT: A bull enthrones himself (2005: 150)

Lit.: A bull puts itself.

In the above example, the translator understood the meaning and context of the proverb. As a result, the translator found a proverb in the TT that suits the meaning and context. The strategy that the translator employed was to find a proverb of similar meaning and form.

ST: ***Unontandakubukwa njengesakabuli*** (2005: 281)

TT: You love attention like a paradise whydah (2005: 281)

Lit.: the seeker of attention like a long-tailed widowbird.

The poetic form of the above proverb is unique to isiZulu. The translator here transposed the above proverb by utilising a similar meaning and form.

Idiomatic expressions are, however, intertwined in both isiZulu and English and are bound to cause challenges in translation. Idioms, proverbs, and figures of speech in translations are among the most challenging tasks for human translators as well

as machine translation. It demands a high level of language competence in both languages involved in the translation (Dlamini, 2021: 144).

ST: *Awu! nembala akukho nyathi yaphika nethole layo* (2005: 150)

TT: Omitted by the translator

Lit.: *Awu!* Indeed, no buffalo will ever go head-to-head with its calf.

In the above example, the translator omitted a proverb that appears in the ST. The reason could be that the translator may not have been able to find an equivalent proverb or phrase in the target culture, or he may have concluded that it did not change the target text's overall meaning. However, the researcher believes the translator should have opted for an equivalent proverb or phrase in the target culture rather than employing this strategy, which diminished the richness of the SL and TL languages.

4.6 Figures of Speech

Background information on figures of speech, Dlamini (2021: 130) defines figures of speech as a deviation from the plain and ordinary use of words to increase or specialise the effect. In other words, figures of speech are an essential language element. Like idioms and proverbs, figures of speech contribute to a language's richness in many ways (Dlamini, 2021: 133). Newmark (1988) views figures of speech to have a referential purpose as well as a pragmatic purpose. To elaborate further, Newmark (1988: 104) highlights that the referential purpose is to describe a mental process or state, a concept, a person, an object, a quality, or an action more comprehensively and concisely than is possible in literal or physical language. The pragmatic purpose is to clarify, please, delight, and surprise graphically. Therefore, the referential purpose is cognitive, usually found in formal texts such as textbooks, and the pragmatic purpose is aesthetic.

It crystallises the idea that figures of speech are significant because they enhance the poetic qualities of the language and, like idioms and proverbs, may prove problematic for translators (Dlamini, 2021: 132). There are translation strategies developed by

various theorists to be utilised when interacting with figures of speech in the translation field. Dlamini (2021: 132) emphasises that the translator must first recognise that they are dealing with a figure of speech because only then can they use a suitable translation strategy. Given that, the competencies of a translator are essential in this regard.

To deal with figures of speech, Ndlovu (1997: 109) recommends a composite of these translation strategies:

- Reproducing the same image or vehicle in the TT;
- Replacing the vehicle in the SL with the standard TL vehicle;
- Translating a metaphor using a simile;
- Translating a metaphor (or simile) using a simile (or metaphor) plus an explanation;
- Conversion of a metaphor to a paraphrase, that is, by a non-metaphorical expression;
- The same metaphor combined with its sense or paraphrase or description;
- Deletion;
- Translating a non-metaphor using a metaphor.

Although there are many different types of figures of speech, similes, metaphors, and personification are the most prevalent. This study focuses on the three aforementioned figures of speech.

4.6.1 Similes

A simile is an art of comparing two things by saying one is like the other in form or behaviour. In other words, it is a figure of speech involving the comparison of one thing with another thing of a different kind, used to make a description more emphatic or vivid. Ndlovu (1997: 109) describes a simile as a figure of speech that directly compares two elements and is usually introduced by *like* or *as.* In isiZulu, there are morphemes (prefixes) that are used to indicate a simile, the formatives that introduce similes in isiZulu include: *ngange* (like the size of), *njenge* (like) and *okwe, okwa, fana, fuze, saku (*like) and so forth.

Examples of similes as used in the ST and TT will now be considered:

> ST: *kwaqhamuka abelungu bangenisa **okwa**manzi omfula ogelezayo ezweni lakwaZulu befuna umhlabathi* (2005: 121).
>
> TT: the whites flocked into Zulu territory demanding land (2005: 121).
>
> Lit.: then the whites came overflowing like the waters of the river in the Zulu nation, demanding the land.

As noted from the prefixes of the highlighted words, the example of a simile found in the ST creates an image of the whites coming into the Zulu nation with the intent to take over or destroy, like flooding water. The translator here has employed a generalisation translation technique, and the TT meaning is implicit, not overtly expressed as in the ST; the tenor of the ST is now less in the TT. This could be because the translator did not have a corresponding concept, or he did not further explain. Hence, these languages belong to different language families the use of generalisation, implicitation, and explicitation is bound to happen.

> ST: *Yabatheleka ekaJininindi **kuhle** kwamafutha abilayo laduma **lakhufula** imibani* (2005: 122)
>
> TT: Jininindi's army **overran** the British **like** boiling oil (2005: 122)
>
> Lit.: Jininindi's swarm over them like boiling oil; it thundered and spat out a lightning bolt.

In the above extract, we find two figures of speech (simile and personification) in one sentence. The translator employed literal, explicitation, loss, gain, and compensation translation techniques. In the ST, we can see *kuhle* (like) being literally translated in the target text and the image of the Jininindi's army metaphorically attacking them like boiling oil. An explicitation of the nouns, 'army' and 'the British' is implicit in the ST. Therefore, the translator translated a simile using a simile. However, he performed deletion of the personification *'laduma **lakhafula** imibani**'; this*** neutralises the figurative expression of the ST in the TT.

ST: *Lokho akubange kusawasiza ngoba uZulu* ***wayesekhaphuzela*** *kulo ikamu* ***kuhle*** *komlilo wequbula* (2005: 122)

TT: This did not do the British much good as the Zulu army was now approaching **like** veld fire in winter (2005: 122)

Lit.: That did not help them because Zulu was already marching in their barracks like wildfire, which was out of control.

The extract above contains a morpheme kuhle (like) to indicate a simile; the translator reproduced the same image or vehicle in the TT. The TT maintains the same tenor, which is considered 'translation equivalent' in that they share a familiar tenor. However, the ST does not specify the fire season as it did in the TT.

ST: *Ngumfana nje, kepha impi yakhe ilwa* ***njengo****mlilo wequbula engingakaze ngiwubone empilweni yami futhi iholwa nguye mathupha* (2005: 65)

TT: He is just a boy, but his army fights **like** wildfire, the like which I have never seen in my life, and he, himself, is the Commander in Chief of his army (2005: 65)

Lit.: He is just a boy, but his fight fights like wildfire that I have never seen in my life, and he leads it personally.

The above extract shows that the translator substituted the ST simile with a TT simile. It is worth noting that the Commander in Chief (King Shaka), as he was known in the Zulu Kingdom, had tenacity in warfare which the translator emphasises in this simile. This effectively conveys how King Shaka hounded Chief Phungashe across the Black Mfolozi River, where he took refuge in Zwide's land.

ST: *Kuthiwa uMagasa wambheka* ***kuhle*** *kwenkunzi yenyathi, embuka ngeso elihlabayo* ***elifana*** *nonyazi lwezulu kwase****ngathi*** *ufuna ukumudla ezwa* (2005: 140)

TT: They say that Magasa stood and stared at him **like** a buffalo bull, eyeing him with a fearsome look that looked **like** lightning (2005: 140)

> Lit.: They say that Magasa looked at him like a bull of a buffalo, looking at him with a mean-looking eye like that of a sky's lightning as if he wanted to eat him feeling.

The highlighted words in the illustration above show that similes are present in the sentence, as they can be observed wherein translated from the ST into the TT. Thus, the translator opted to translate a simile of the ST using a simile in the TT.

The extracts above depict that in some instances, Zulu reproduced the ST simile; thus, in some contexts, he translated the similes of the ST using cultural substitution (wherein the images are familiar to the TT readership), and he also added a simile for culturally neutral expressions in the ST to acculturate the TT. He amplified the poetic quality of both languages.

4.6.2 Metaphors

Nokele (2012) emphasises that human thought processes are largely metaphorical. This allows humans to articulate their experiences and realities through metaphors, considered language characteristics (Nokele, 2012: 327). As a result, language users can grasp one domain of experience in terms of another. Nokele (2013: 321) notes that although human experiences seem to be the same, the manner that these experiences are conceptualised may vary due to language or cultural differences. Thus, this difference becomes more evident when the experiences are translated into another language. According to (Dlamini, 2021: 132), a metaphor is an art of comparing two objects by calling one by the other's name to create a particular image in the mind of a recipient of the text. Considering that, in isiZulu, prefixes or markers are not used.

In addition, Ndlovu (1997), when we utilise a metaphor, two different thoughts about two subjects are active simultaneously, even though we use the same word (group) for the two thoughts. The interplay of both thoughts resulted in the new meaning of this word (group).

Examples of the translation of metaphors in *uMongo KaZulu* (2005) into *The Marrow of the Zulu Nation* (2005) will now be considered:

ST: *Mina bengazi ukuthi **izikweletu yizintwala zendoda** kodwa ezami sengathi akunjalo ngoba namuhla ezami **sezenekelwe umhlaba wonke*** (2005: 169)

TT: I thought that **debts were like lice on a man's head,** but it seems as if it is not so because mine have been **put out for the whole world to see** (2005: 169)

Lit.: I knew that debts are lice of a man, but it seems like it is not so because today mine are aired for the whole world.

In this context, the lice being alluded to are not actual lice but rather a metaphor to illustrate that a person is nothing without debts, even though they annoy and irritate like a louse. The ST metaphor has been translated by employing a simile in the TT. The idiomatic expression in the sentence's latter part portrays the impression that King Zwelithini's personal affairs are being aired for the public to see. As a result, the translator rendered the idiomatic expression using another idiomatic expression, according to the researcher; this strategy of employing a figurative expression provided the TT same tenor and meaning.

ST: ***IBhubesi** lakaNodwengu selikhiphe igama lokuthi alilandelwe **ingubo yalo kuntanga walo*** (2005: 110)

TT: **The Lion** of Nodwengu had sent a word to Prince Maphitha to **fetch his garment** from an **old lion of his age** (2005: 110)

Lit.: The Lion of Nodwengu had said they ought to fetch him his blanket from his compeer**.**

The preceding excerpt incorporates a term of address used to address an old King *(iBhubesi).* King Mpande wanted to be covered with the skin of a lion when he died since he was on his deathbed and aware that he was nearing the end of his life. He ordered Prince Maphitha to assemble the men customarily for a lion-hunting expedition. This statement is metaphorically expressed in the ST. Although the translation in the TT utilised generic language, the metaphor is expressed very similarly and communicates the same meaning.

ST: *BoZulu namuhla **angifile nginqamuke ikhanda** ngale ngane yami* (2005: 163).

TT: BoZulu (my brothers), today I have not **died but have had my head removed** with the loss of this child (2005: 163).

Lit.: BoZulu, today I have not died, but I disengaged my head with this child of mine.

In this extract, the ST and TT used the same tenor, that of being displaced and feeling helpless of King Solomon after the death of his firstborn son. The translator in the TT accentuated the term of address (calling each other by surnames '*boZulu'*) frequently used by Zulu males. The effect of the ST metaphor appears to have conveyed the same message in the TT.

ST: *Kwathi iNdlunkulu okaMatshana weza neNkosi uMntwana uBhokwe bafike **bakhumelana umlotha basengelana ilala*** (2005: 157*)*

TT: Soon INdlukulu okaMatshana came with Prince Bhokwe **to eat ashes** and **make peace** (2005: 157)

Lit.: When the big house Matshana came with the child Bhokwe they arrived, ingested ashes, and milked for each other palm tree.

The extracts above show a metaphor in use. Here the translator employed the use of a literal translation technique. The source text expression *'ukukhumelana umlotha'*, when literally translated, means to make peace. However, he omitted '*basengelana ilala'* when the literal translation technique is applied to it; it also means to make peace; the reason behind this technique might be that the translator saw it would be a repetition simply because it does not alter the overall meaning of the TT.

The extracts provided here do not cover all the suggested translation strategies for dealing with figures of speech. They further demonstrate that it was rarely possible to maintain the image (vehicle) conveyed by the original metaphor because of cultural differences between the languages involved. In some circumstances, the vehicle changed because an event was conceptualised differently because of the diverse cultures involved, leading to the use of different metaphors or because of the decision

made by the translator. Some isiZulu metaphorical expressions do not have corresponding expressions in English, and these were either paraphrased or omitted from the target texts, culminating in the metaphor's potency being weakened.

4.6.3 Personifications

Background to personifications, Ndlovu (1997: 114) defines personification as the giving of human characteristics or shape to an inanimate object, to an emotion or instinct, to a moral quality, to an event like death, or an invisible essence like the soul. Moreover, the object, emotion, moral quality, event, or invisible essence endowed with human, or animal-like qualities will invoke the reader's senses (Ndlovu, 1997: 114). Dlamini (2021: 132) attests that personification is giving an unliving thing or object human qualities or making them behave or do things done by human beings.

In this study, extracts of personified objects, emotions, moral qualities, events, or invisible essence endowed with human, or animal-like qualities will invoke the reader's senses. Consequently, personification allows the readers to comprehend the narrative elements that the ST writer has conveyed, such as the environment, characters, plot, etc.

The following few extracts are from *uMongo KaZulu* (2005) *and The Marrow of the Zulu Nation (*2005*):*

> ST*: Kwase* ***kuyijozi*** *kuphela okwasekufuneka* ***lixoxe nendoda*** (2005: 139)*.*
>
> TT: It was only the warriors' spears that should now ‘talk’ (2005: 139).
>
> Lit.: It was only **the spear** that was left **to talk to the man.**

The extract above was translated by replacing the vehicle in the ST with a standard TT vehicle. The translator here used literal translation to portray how prepared Zibhebhu’s army was after being doused with the concoction; only their spears were left to do the talking (figuratively) with the men they were fighting.

> ST: *Kwathi lapho* ***ilanga lithi chaphasha****, waseyiphaka eyakhe uGwavumane wamasotsha* (2005: 139).

TT: As the **sun rose** from the mountains, Gwavumane wamasotsha (Prince Zibhebhu's warrior name) at last distributed his regiment (2005: 139).

Lit.: When the sun landed, Gwavumane *wamasotsha* dished up his.

In the example above, we can see that the personification was neutralised in the TT by replacing the ST vehicle with a standard TT vehicle. The ST depicts the sun as having landed or been comfortably perched on something before the regiment's battle. On the other hand, the translator in the TT portrays the sun as if it were simply rising from the mountains and bringing light. As a result, the tone and sense in TT become less than those found in the ST.

ST: ***Yabubula kwakanye*** *ingebe ezixwembe* ***yamthela othulini*** (2005: 140).

TT: The **rifle thundered,** and he crumbled to the ground- dead (2005: 140).

Lit.: The multifaceted rifle groaned once and threw him to the dust.

The description of the rifle in the ST is translated into the TT by employing a similar image of the sound it made when it went off and killed him instantly. The translator here reproduces the same image in the TT, plus an explanation that makes the meaning more explicit.

ST: *Kwathi* ***ayihlangane ngamakhala*** *impi yoSuthu* (2005: 162).

TT: This led to the two rival groups **almost clashed** (2005: 162).

Lit.: It nearly collided with the noses, the battle of uSuthu.

The ST personification illustrates how close the regiments came to one another; the author creates this image of proximity using human organs. However, in the TT, the translator replaces the vehicle in the SL with a standard TT vehicle, which somehow conveys or recreates the image found in the ST, but no personified expression is used in the TT.

ST: *Kwathi lapho impi yoMntwana uNyangayezizwe iqhamukela phezulu eNkantolo yafica uMandlakazi esehlezi* ***emnyama bhuqe embethe igquma lonke lakwaKlebe*** (2005: 163).

TT: When Prince Nyangayezizwe's army reached the Court, they found Mandlakazi out in full force **like a black wave stretching** from Klebe Hill (2005: 163).

Lit.: Then, when Prince Nyangayezizwe's army emerged on top of the Court, they found Mandlakazi seated pitch black, covered by the entire hill of Klebe.

In the above extract, the translator managed to translate the personified expression using a simile. The ST uses the image of covering the hill to the brim to portray the magnitude of Mandlakazi's army. As we note, the translator reproduced the same image or vehicle in the TT.

ST: ***Izinhliziyo*** *zamaqhawe akwaMandlakazi* ***zase zibhodla umlilo negazi*** *lokuziphindiselela* (2005: 136).

TT: Mandlakazi heroes were angry and wanted to retaliate (2005: 136).

Lit.: The hearts of Mandlakazi's heroes were eructating fire and blood for retaliation.

In the extract above, the ST example is a personified expression. However, the translator has translated a non-metaphor using a metaphor in the TT. Though the latter translation strategy does neutralise the ST expression, it also conveys an image of the anger of the Mandlakazi's heroes in the TT.

ST: ***Umphefumulo*** *woMntwana uDinuzulu* ***wawuboshezelwe kula maketango*** *okwakufuneka azikhulule kuwo* (2005: 150).

TT: Prince Dinuzulu had **taken these words to heart** and vowed to avenge his father's death (2005: 149).

Lit.: Prince Dinuzulu's spirit was imprisoned in these chains, which he had to liberate himself from.

The description of Prince Dinuzulu's vow to avenge his father (King Cetshwayo) after he was terrorised by the British and Prince Zibhebhu is portrayed via a personified expression in the ST. The translator has, therefore, used an idiom in the TT to convey Prince Dinuzulu's feeling more clearly.

The above extracts of personifications depict that some personified expressions were translated by reproducing the same image; in some, the image was changed, and in some, a figurative expression was translated by a non-figurative expression and in some, the personifications were neutralised in the translation.

4.7 Proper Nouns

Regarding proper nouns, Koopman (2002) asserts that the word onomastics is derived from the Greek word *onoma,* which means 'name'. Consequently, onomastics is the study of names and naming systems. In any language, names are nouns, that is, linguistic units (Koopman, 2002: 8). As we understand, names that they are linguistic units that generally operate within a social context. Therefore, onomastics can be considered a branch of sociolinguistics. Koopman (2002), when he answers the question of "what are names?", mentions that philosophers and linguists have been troubled by what precisely a name is. Traditionally, the terms 'proper nouns' or 'proper names' are used (Koopman, 2002: 9). Accordingly, it is generally accepted that all names are nouns, establishing consensus on the borderline between nouns that are names and those that are not difficult, albeit not impossible. The study of names can be divided into various subcategories, that is, literary onomastics, anthroponyms (where we find personal names, nicknames, nicknames, and surnames), ethnonyms, and toponyms (Koopman, 2002: 8 - 12).

Dlamini (2021) attests that in every language, we have a word category called nouns, and under nouns, we have common and proper nouns. A proper noun is a name of a person, place, or thing, and is usually spelt with a capital letter, so proper nouns are also known as names (Dlamini, 2021: 111). This study focuses on personal names, homestead names, and regiment names as they feature prominently in translation.

Dlamini (2021, 111) elaborate further that the naming of people, places, and things follows the rules of a particular language wherein the naming occurs. Additionally, such rules are influenced by the linguistic connotations, history, and culture of that language (Dlamini, 2021: 111). In other words, proper names and forms of address almost always bear substantial cultural identifiers. In addition to serving as lexical indicators of meaning, these markers also function as sociolinguistic markers of tribal and family affiliation, gender and class, and racial, ethnic, national, and religious identity.

For this study, the researcher investigates how the translator dealt with the translation of people's names, place names, and regimental names of the ST and identifies which translation strategies the translator employed in translating the aforementioned proper names. According to (Dlamini, 2021: 112), when an ST has proper names, the translator must ensure that they clearly understand these and what they bring into the text. As a result, Dlamini (2021: 112) notes that names are retained throughout the translation process to preserve a person's nationality, provided that these names have no connotations in the text. The assertion above, however, contradicts other scholars' views that proper names should not be changed during translation because they lack meaning and should instead be transferred to the target language (TT) as they are.

In light of the preceding, a translator must be mindful of whatever implications the name may have in the source text. To do that, it goes back to what Dlamini (2021) mentioned earlier about how a translator must perform ST analysis in addition to the importance of the translator's sociolinguistic and extralinguistic competence. To ascertain whether translators ought to substitute or preserve proper names during the translation process, we will explore some translation strategies for addressing proper names, as Dlamini (2021) and Ntuli (n.d.) suggest.

The following are some strategies for translating proper names:

- Exotism - the traditional method of preserving vernaculars is through exoticizing them; exoticisation is achieved through a typographic procedure (italics) to isolate some linguistic features serving to add authenticity to the translation and to emphasise a certain stereotype held against that vernacular (Ntuli, n.d.).

Exotism is retaining the SL name unchanged in the TL, according to (Dlamini, 2021: 114).

- Transliteration - adapting the SL name to the TL's phonological and morphological structure (Dlamini, 2021: 114).
- Cultural transplantation – reproducing a name in the TL with a similar cultural connotation as in the SL (Dlamini, 2021: 114).
- Substitution – Replacing the name in the SL with another from the TL (Dlamini, 2021: 144).
- Omission – leaving out the proper name in the TL (Dlamini, 2021: 144)

The following subsection deals with specific proper nouns from '*uMongo KaZulu'* (2005) to *'The Marrow of the Zulu Nation* (2005)

4.7.1 Personal Names

According to Koopman's (2002: 20) explanation, this is the name given to each child at or shortly after birth; it is usually provided by one of the parents and occasionally by grandparents or other close kin. Furthermore, a child will be given more than one personal name, especially if each parent has a strong reason for choosing a particular name (Koopman, 2002: 20). The assertion made by Koopman (2002) could not be further from the truth, as the Zulu Royal House has Kings, Queens, Princes, and Princesses with several personal names, notably King Solomon Maphumzana Phumuzuzulu (lit. give the Zulu clan a rest) kaDinuzulu (2005: 169) and King Zwelithini (lit. what is the nation saying) Goodwill Mbongiziyozwa kaBhekuzulu (2005: 169). Personal names in African culture have meanings and usually connotations exclusive to that linguistic community or culture. Contrary to Euro-Western countries, personal names in African societies are significant carriers of cultural, spiritual, and contextual information (Dlamini, 2021: 112).

It is true that African people do not name their children at random; instead, naming selections are frequently made in light of the circumstances surrounding a child's birth (Dlamini, 2021: 112). In addition, names sometimes convey an illusion of a particular word in the language and are an element of a language community's 'idiomatic history'. Dlamini (2021) states that most, if not all, names in isiZulu have certain connotations

and should be used carefully, mainly when used by translators to replace foreign names in the translation process. Hence, they carry implicit information. She cautions translators to remember that names serve particular purposes or functions, which must not be lost during the translation process (Dlamini, 2021: 112-113). Using foreign names in TT may generate reading challenges due to foreign morphological and phonological systems that may compromise fluency.

Given the stark differences between Zulu names given to isiZulu-speaking children and English names, dealing with personal names during translation is challenging. The problem is compounded if there are images or artwork that show the people who are given those names. In the books *uMongo KaZulu* (2005) and *The Marrow of the Zulu Nation* (2005), Kings, Queens, Princes, and Princesses are depicted via pictures and artwork. Dlamini (2021: 114) proposes that a translator reads the entire text and decides on the best suitable strategy.

The following extracts are from *uMongo KaZulu* (2005) to *The Marrow of the Zulu Nation* (2005):

ST: *INgonyama* ***uCetshwayo Dlamvuzo*** *kaMpande* (2005: 117)

TT: King Cetshwayo (2005: 117)

The example mentioned above amply illustrates the omission of King Cetshwayo's other isiZulu names that the ST has. As we can note, the other omitted names carry cultural and generational connotations, and these names were not transferred to the TT, implying that the translator was aware of this fact. King Cetshwayo's name is written beneath his artwork in both the SL and TT; therefore, the researcher finds the translator's strategy inconsistent and distorting facts, given that these are factual texts based on history.

ST: *ISilo* ***uNyangayezizwe Bhekuzulu*** *Cyprian* (2005: 161)

TT: King *u*Nyangayezizwe Bhekuzulu Cyprian *ka*Solomon (2005: 161)

The extract above reflects that the translator here employed an exotism strategy where the King’s names have been transferred as they are from the ST to the TT. Dlamini (2021:116) points out that regardless of the language they are translated into, all factual texts with personal names (for example, based on history, technology, and

science) should retain these names. We note that the translator also prefixed the King's names with '*u'* and '*ka'* just like in the ST; the King's names were transposed into the TT. Nevertheless, the prefixes render the King's names read improperly in the TT sentence.

ST: *INkosi UMntwana* ***Kufakuyazikhuluma*** *kaMashibha* (2005: 225)

TT: Chief Prince Kufakuyazikhuluma (2005: 225)

The translator employed an exotism strategy based on the fact that this is a factual text and the Chief Prince's name carries a cultural connotation, but the other generational name of the King was omitted. The researcher believes the translator's choice misrepresents the facts in the TT text. Consequently, the translator's choice to apply an omission technique has lost the name's cultural connotation.

ST: *INkosi* ***uNkantini Vikimithi*** *kaSitheku* (2005: 223)

TT: Chief Nkantini Vikimithi of Sitheku (2005: 223)

Even though the translator chose to utilise the exotism translation strategy to transfer Chief Nkantini's names as they are, it favours the factuality of the text. The above extract shows that the translator properly transposed the King's names.

For the purpose of this study, a subcategory of personal names will incorporate regimental names. Koopman (2002: 87) states that regiments were a feature of Zulu military history throughout the nineteenth century. Thus, King Dinuzulu was the very last Zulu King to assemble young men as regiments for military purposes. It is not a stretch to argue that regimental names have historical value. Even though several scholars have compiled lists of the Zulu Kings' regiments, only two (Faye and Samuelson) have attempted to explain the meanings and analyses of these names (Koopman, 2002: 87). Furthermore, regimental names show many similarities with other types of Zulu names, such as clan names, and clan *izithakazelo*[1] on the other hand, and names of homesteads on the other, while at the same time keeping an onomastic profile all on their own (Koopman, 2002: 87). Not forgetting to mention how incredibly rich in onomastics these regimental names, homestead names, and

[1] *Izithakazelo*-praise names.

cow names are. As a result, it is critical to emphasise that the treatment of regimental names in this study is exclusively onomastic. It will not offer a historical treatment of the regiments.

This is how Zulu translated the following regimental names in *uMongo KaZulu* (2005) into *The Marrow of the Zulu Nation* (2005):

ST: ***AManketshane adla umuntu ehamba*** (2005: 101)

TT: The Wolves that eat a person while he is walking (2005: 101)

In the example above, we observe the cultural transplantation strategy utilised by the translator, where the name of the regiment in the SL is reproduced with a similar cultural connotation name in the TT.

ST**: *UManukela, iNgangakazana eyanukela izizwe*** (2005: 163)

TT: UManukelana, iNgangakazana eyanukela isizwe (2005: 163)

The preceding example depicts that the translator utilised the exotism translation strategy in order to transpose the culturally connoted regiment name. As previously noted, it is essential to highlight that all historical documents featuring personal names should retain them regardless of the language they are translated into (Dlamini, 2021: 116).

ST: ***UMkhuphulangwenya*** (2005: 163)

TT: UMkhuphulangwenya (2005: 163)

The above example transfers the name of the regiment through the use of the exotism translation strategy. Other regimental names that the translator transferred to the TT utilising the exotism technique are *INkizalibalele, UKhandampemvu, UFelaphakathi, UDakwawukusutha, UHlomendlini Omhlophe, UVukayibambe, Indlovenezinhlonti, Ingobamakhosi, and UNombhongowezulu* this is rooted in the fact that this is a historical text.

When translating proper names, the translator has a wide range of strategies to choose from because the selected strategy or strategies must take the appropriate

noun's function in the ST into account. If there is one selected, it should be applied throughout the text to avoid inconsistency. For instance, we noted that the translator of *uMongo KaZulu* (2005) into *The Marrow of the Zulu Nation* (2005) was very inconsistent in selecting the strategies when he transposed isiZulu personal names and regimental names. The translator did not look for the specific function of the ST names to be carried over to the TT. This resulted in connotations that were not present in the ST. The researcher believes that the strategy to be used throughout the translation process of proper names is the exotism translation strategy, given that the context dictates it.

4.7.2 Place Names

We previously reviewed the reasons parents name their children the way they name them, as well as how these names could be grouped into several categories, such as family structure, circumstances of birth, state of mind of the parents, and more. Place names are also given for a reason. Koopman (2002) asserts that place names are given to describe a particular feature being named, they may be named after people, and they may even, as with personal names in parts of Africa, be named for the 'state of mind' of the people. Moreover, Zulu place names commonly link location and nature by referring to the plant, animal, and bird life that is characteristic of the area (Koopman, 2002: 123). Places named after historical events or cultural practices fall under this category.

According to (Koopman, 2002: 135), the meanings of Zulu place names have always fascinated non-Zulu visitors and recently have become a valued part of the Zulu culture offered to tourists. Usually, in most languages, when writing place names, the first letter of the place name becomes a capital letter. In African languages and isiZulu in particular, when place names are used in context, a vowel is prefixed to them (Dlamini, 2021: 115). For example, Germany is transliterated as *eJalimani* (2005: 151).

This study focuses on the names of homesteads, particularly the traditional Zulu *umuzi* is not a single building. The typical homestead, still commonly found in rural areas today, consists of several huts, depending on the number of the homestead heads' wives, grouped around a central cattle byre (*isibaya*), the whole surrounded by a fence

(*uthango*) made of branches (Koopman, 2002: 183). It is these names that are the subject of this study. Koopman (2002) further explains that in Zulu society, ownership or headship of a particular homestead may pass through several generations, with the eldest son inheriting the responsibility from his father. In such circumstances, the name given by the original builder of the homestead (*umuzi)* usually remains unchanged; the preceding statement is supported by the fact that the Zulu Kings and Queens named all Zulu Royal family homesteads and have remained unchanged to this day. For instance, King Shaka's homestead '*kwaNobamba'*, inherited from his father, King Senzangakhona, is one of the oldest kraals in Zululand and is believed to have been in the family for numerous generations. Accordingly, the homestead and its name had been in the family for five generations until King Shaka inherited it. There are multiple functions of homestead names. According to (Koopman, 2002: 185), the primary one is to identify the homestead, to single it out from other homesteads in the district. The secondary function of the homestead name has everything to do with the underlying meaning, it may refer to the characters of the inhabitants or homestead head, and it may refer to a particular incident (Koopman, 2002: 187).

The following examples of translation were observed from *uMongo KaZulu* (2005) into *The Marrow of the Zulu Nation* (2005):

ST: ***kwaThengisangaye*** (2005: 151)

TT: Thengisangaye (to sell out) (2005: 151)

Lit.: the place of selling them out.

The example above shows that the translator omitted the locative prefix *kwa*- (place of) in the TT. The locative form *kwa*- is typically used with an anthroponym. It can be either a personal name, a clan name, or clan praises (Koopman, 2002: 132). It is usually used in the sense of 'home of'; for example, *kwaBhekeshowe* (2005: 254) means Bhekeshowe's house or Bhekeshowe's establishment. The second strategy that the translator applied in transposing the ST homestead name into the TT is exotism. To make the translation more accessible to the new readership, the translator chose to omit a vital locative prefix in the homestead name, which led to the loss of the original connotation. King Dinuzulu of Cetshwayo named the homestead because

the Chiefs of the Kingdom, who were by no means innocent in the death of King Cetshwayo, betrayed him to the English at Mndlovana by saying, “the people of Zululand do not want Dinuzulu anymore. He is ruthless like his father Cetshwayo” according to (Zulu, 2005: 151). The family strife is the inspiration for the homestead's name.

ST: ***kwaKhethomthandayo*** (2005: 163)

TT: Khethomthandayo (2005: 163)

Lit.: the place of choosing the one you love.

In the example above, we observe the omission of the locative prefix *kwa*-, which is not substituted by the preposition ‘at’. This underlying meaning of *kwa-,* thus, means that most names incorporating *kwa*- will refer to human settlement, whether large towns, small villages, or single homesteads (Koopman, 2002: 132). King Nyangayezizwe had ascended the throne and left Dlamahlahla Palace to live among the people of Meva who had supported him. His Majesty named his new place Khethomthandayo, referring to how Prince Mshiyeni had chosen Prince Thandayiphi as his favourite (Zulu, 2005: 163). The naming of the homestead is based on the friction in the family.

ST: ***kwaMasusimpisi*** (2005: 140)

TT: Masusimpisi (2005: 140)

Lit.: at the one who removes the hyena.

The extract above depicts animals as a basis of place names. The translator employed an omission strategy to *kwa*- the locative prefix and exotism, thus, leaving the ST name unchanged (exotism strategy) in the TT.

ST: ***kwaDlamahlahla*** (2005: 152)

TT: Dlamahlahla (2005: 151-152)

Lit.: at the one who eats old dry branches

In the preceding example, the translator used omission and exotism translations strategy. Therefore, the translator omitted *kwa-* which served as a locative prefix in the ST and performed an exotism translation strategy which transferred the homestead's name as it is. Zulu (2005: 152) elaborates on the day of King Dinuzulu's cleansing ceremony. When the cattle had been slaughtered, and the troops were out gathering wood, King Solomon arrived and asked why they were not roasting the meat. The troops responded that they were waiting for the other troops to return with the firewood.

Further, it is said that the King asked why the fire was not lit since there was wood (pointing at the grave of King Dinuzulu). Zulu's (2005: 152) elaboration elucidates that whilst the troops were standing around incredulous at what the King had just said, they saw him heading straight for the grave and pulling out the wood used to fence it. The King then told them to prepare the fire using these branches, as the King was not buried there. After the cleansing ceremony of King Dinuzulu, King Solomon built a palace at a place called Mahashini and called it Dlamahlahla (to eat branches), according to (Zulu, 2005: 151-152).

The extracts selected above show that the translator was under the impression that his target audience would have difficulty comprehending the presence of the prefixed locative *'kwa-*'. He could have kept the original forms used by the local people or inserted 'place of' before the noun (homestead name). It is accurate that one can ascertain information about the story's setting, the characters' social statuses, and their ethnicity from proper names. Dlamini (2021) states that such information, though implicit in the ST, needs to be transferred skilfully into the TT to capture the essence of the story. Ergo, the transposition of the names has lost its function in the text.

4.8 Aspects of Contemporary Life (Customs)

This section looks at several contemporary life elements described in the Zulu Royalty culture's source text. This includes tribal cultural practices, in other words, customs. The comparative analysis aims to discover which translation strategies Zulu applied to translate these cultural elements into English. Keeping in mind the readership of the TT, he had anticipated the reader's reaction to presenting some aspects of the original

text that would capture their interests by learning about these customs and traditions. The practice of translation must evolve with language continuously, and many factors influence this. According to Dlamini (2021: 142), culture poses a challenge to translators when translating text between languages of different cultures. Furthermore, it is not enough to know the target language's culture, the translator must also be familiar with the culture of the source text in order to do justice to the text (Dlamini, 2021: 142). One word may have various connotative meanings in both isiZulu and English.

Consequently, considering context is essential in a translation. The issue of untranslatability could easily be related to culture (Dlamini, 2021: 142). Now examples from *uMongo KaZulu* (2005) into *The Marrow of the Zulu Nation* (2005) will be considered:

> ST: *Isigodlo sokuqala ngesamakhosi aleleyo lapho kukhona indlu okuthiwa* ***ngeyovu,*** *ISilo singena kule ndlu* ***yovu*** *uma senza imisebenzi emikhulu yobukhosi, yilapho sishisela khona impepho Kunendlu* ***esigonqela kuyo ebizwa ngokuthi kusesikhupheni****. Ngenkathi sikule ndlu kuthiwa ISilo sisesikhupheni, sihleli, siyaxoxa,* ***sininga*** *nabaphansi, amathongo obukhosi BukaZulu. Ngalenkathi kayibonwa ngisho nabaseNdlunkulu imbala* (2005: 175-176).
>
> TT: The first upper residence is built for past Ancestor Kings where there is a specific room called ***'esikhupheni',*** the house of '***uvu'***. The King enters this secret room during the cultural activities of the Royal Household to burn incense. While in this room, he speaks to his ancestors, the Kings of the Zulu nation. During this time, no one is allowed to see His Majesty, not even his close family members (2005: 175-167).

Because numerous activities associated with ***'umgonqo***, ***isikhupha*** and ***uvu'*** may need to be translated into English, the translator utilised the borrowing technique, which is prominent in translation amongst language families. The translator could not find related concepts in the TT; hence, he transferred the words from ST to the TT as they were.

ST: *Kuthe ekuzalweni kwengane uMntwana uZwelithini, yathathwa ezandleni zeNdlovukazi yayobekwa kuNdlunkulu okaMphahleni ukaMthali ongomunye wogogo owayegane ISilo uSolomoni, akaze yalinikwa ithuba lokuncela kuNdlovukazi**. "Ingalinge nangeshwa iyincelise ebeleni layo leyo ngane**". **Ngokosiko lwaseNdlukulu kwakungavunyelwe ukuba ingane elikhanda lobukhosi incele ibele likanina*** (2005: 164).

TT: On the day of Prince Zwelithini's birth, he was taken from the Queen's hands and given to Queen Mpahleni of Mthali (known as Hlabangane), who was one of the grandmothers who had been married to King Solomon. He was never allowed to taste the milk of his mother's breasts. **"She should not dare let that child drink the milk from her breasts**" because it was a tradition that the heir to the throne should not drink milk from his mother's breasts (2005: 163-164).

The isiZulu culture has its behaviour and beliefs, which are distinct from any other culture. Accordingly, a new-born is occasionally taken away from their mother shortly after birth for various reasons. The child will be reunited with their mother after a period specified by the elders. The translator, therefore, employed a literal translation strategy, for example, "*ingalinge nangeshwa iyincelise ebeleni layo leyo ngane"* into *"*she should not dare let that child drink the milk from her breasts" and "*ngokosiko lwaseNdlukulu kwakungavunyelwe ukuba ingane elikhanda lobukhosi incele ibele likanina"* into *"*this was because it was a tradition that the heir to the throne should not drink milk from his mother's breasts".

ST: ***isiko lokuyothela amanzi eSilweni**, isiko lokuyethela amanzi yilona eliyinsika nomgogodla wokubekwa **kweNkosana esihlalweni sikayise**. Ileli siko eliqinisa ukuma kwendlu yeNkosi ukuze ingashabalali esizweni sayo, kusekwenziweni kwaleli siko lokuthela amanzi lapho **iNkosana igeza khona iSilo ngenkomo**, phela yiSilo esisuke sifelwe **yiDuna laso elisuke lisiphathele inhlabathi yaso. ISilo naso sigeza isihlalo ngenkomo qede sithele iNkosana ngenyongo** bese sifaka isiphandla senyongo esihlakaleni sayo* (2005: 107).

TT: the custom of pouring water over the King, the custom of splashing the heir apparent to his father's chieftainship, was the backbone of the ceremony. This

> custom was used to solidify the house of the Chief and his authority to rule over his tribe so that his home did not disappear; it was during the performance of this ceremony of pouring water over the heir apparent, the next in line to the chieftainship, that the incumbent King used a beast for cleansing. When the Chief, who had run the affairs of the tribal authority on the King's behalf, died, the chief's seat and also the land of the tribe were cleansed by the King with a beast. Then the King poured bile over the heir apparent and anointed his wrist with *'isiphandla'* (2005: 107).

In this extract, we can see that the translator employed a literal translation technique to translate the following metaphorical expressions, that is, "*isiko lokuyothela amanzi eSilweni"* into "the custom of pouring water over the King", and "*iNkosana igeza khona iSilo ngenkomo"* into "the incumbent King used a beast for cleansing", and "*phela yiSilo esisuke sifelwe yiDuna laso elisuke lisiphathele inhlabathi yaso"* into *"When the Chief who had run the affairs of the tribal authority on the King's behalf died".* Thus, the extracts mentioned above sound natural in the TT, there is no indication that these are translations, and no grammatical or lexical rules are violated. Furthermore, the borrowing technique is utilised to transpose *isiphandla* as it is into the TT, given that *isiphandla* is a culture-specific item.

> ST: *Isilo uZwelithini siyabuvunulela ubukhosi bawoyisemkhulu.* ***Asiyikazeli uma sivunule****, ekhanda sifaka umqhele wengwe bese siwuchoma usiba olulodwa lwenda phezulu esiphongweni somqhele. Kwesinye isikhathi usiba lolu luba yimitha ubude balo. Kuthi entanyeni yaso sifake umgexo wamazipho ebhubesi, owehlukaniswe ngamaqanda phakathi kwawo. Sifaka* ***umtamatama*** *owodwa wamazipho ebhubesi owakhiwe njengawo umgexo. Siwufaka wehle usuka ehlombe lesokudla uyojika* ***emhlubulweni*** *wesandla sobunxele, ezikhathini eziningi yembatha isikhumba sengwe kuya ngokuthi ithande ukuvunula ngani. Kwesinye isikhathi kuyenzeka ivunule* ***ngamambatha*** *engwe emahlombe kuthi lapha ezingalweni ngenhla kwezindololwane ifake amashoba amhlophe izingalo zombili. Ithanda kakhulu ukubhinca* ***imvayiza yomthini ensundu*** *noma eyengwe kanye* ***neyendlozi****. Imvamisa lena iyibekela* ***ngombhukuza*** *owodwa phezu kwethanga langenhlanye, ibuye ivunule*

> *ngebheshu lengwe noma **elensimango** kokunye ibhince **ubhece.** Laphaya ezithweni zombili ifaka amashoba amhlophe, ithanda kakhulu ukuphatha **isihlangu** kanye nomkhonto uma ivunule, kuthi esandleni sayo iphathe **inhlendla** eyisisila senkonjane noma **isizenze**. Emkhosini wokweshwama ifaka **isakabuli ekhanda*** (2005: 171)
>
> TT: King Zwelithini dresses in the finest traditional ceremonies, and his attire makes it evident to anyone that he is a member of Royalty. He wears a crown made of leopard skin with a single blue crane feather that can be as long as a metre at times. Around his neck, he wears a necklace made of lion claws, and in most instances, he wears **leopard skin over his shoulders**. Just above his elbows, he wears cattle tails on both arms and likes to carry a shield and spear when he is in his traditional attire. In his right hand, he usually has a spear, which is like a swallow's tail; during the Ceremony of the First Fruits, he wears a different headband and a black ox tail around his body (2005: 171).

It is worth mentioning that translators are not just translating language but also culture. Thus, the translator has to take into consideration all the cultural elements that are in the ST as well as those in the TT. According to (Dlamini, 2021: 123), the more significant the gap between SL and TL, the more cultural problems will arise in translation. In such cases, the translator must adopt different strategies to address the cultural challenge while also paying attention to the issue of consistency. In the above example, there are culture-specific items wherein we observe the translator employing the omission translation technique. This is when the translator omits the words that appeared in the ST, that is, *umtamatama* (bandolier), *imvayiza yomthini ensundu*, *indlonzi* (serval cat), *ibheshu lensimango* (rear apron made from syke's monkey skin), *ubhece* (a type of rear apron created by combining the skins of a tiger and a sykes monkey), *isizenze* (prestige battle axe), and *isakabuli* (long-tailed widowbird). The translator could have employed this technique since he believed these words or phrases would present ambiguity or interpretation problems for the target audience.

The second translation technique visible is an adaptation, where the translator has to perform cultural equivalence using adaptation. For example, *imbatha* as leopard skin over his shoulders, and *inhlendla* as a spear. Consequently, this rewriting of SL culturally bound words or expressions were performed to suit the culture in the TL.

ST: *UMntwana uMabhaca wafika* ***wamkhunga ngomveshe wenkabi*** *ngenkathi esemethula kubafowabo* (2005:161)

TT: Prince Mabhaca welcomed him with a huge ox and introduced him to his brothers (2005: 161).

Again, in the preceding extract, ***ukukhunga*** is an African concept with no equivalent in other non-African languages. The closest equivalent for *ukukhunga* is welcome, albeit this is only partially true. However, culturally in isiZulu, *ukukhunga* can work in varying degrees and contexts. Thus, the translator opted to adapt *'ukukhunga'* as welcome in the TT, which is on point for this context.

ST: *Amabutho ayephelele onke Ondini ngenyanga kaMasingana 1879, ISilo soHlanga* ***sinyathela uselwa*** *emkhosini waso omkhulu kaZulu* ***wokweshwama*** (2005: 122).

TT: All the troops gathered at Ondini in January 1879. The King of uHlanga had just celebrated the traditional Zulu ceremony of the First Fruit (2005: 121).

The translator omitted the clause 'sinyathela uselwa' in the extract above. This strategy could be because the translator could not find an equivalent clause in the target culture or did not see the need for this description, as it does not add or remove any crucial information from the meaning of the TT. Thus, it is expected when dealing with languages of different families to employ the above translation technique. The second translation technique that we observe is adaptation. Vinay and Darbelnet (1995: 30) state that adaptation is a strategy that is an advanced kind of translation in instances where the situation that the ST is referring to is utterly unfamiliar to the TT culture, indicating a cultural divide. In other words, this technique effectively addresses culturally bound words or expressions in translation. *Umkhosi wokweshwama* has been adapted as the First Fruit ceremony in the TT. Thus, this Zulu cultural concept has no equivalent in English.

ST: *Abesifazane banomkhosi obizwa yiNdlovukazi wokuletha izithungo zokufulela isigodlo ngesikhathi esithile. Umkhosi omkhulu lona wezithungo ubizwa ngokuthi* ***ngowomthangala****. Kuyaye kuthi amakhosikazi lawo athwele izithungo uma engena kuthiwe wangena umthangala ingubo kakhundlase. Izintombi nazo* ***zinomkhosi wazo womhlanga wokwakha amagama*** *aseNdlunkulu. Kule mikhosi yomibili yilapho kubizwa khona abesifazane bekhuleka bethi:*

Wena weSilo!

Wena weSilo!

Wena weSilo!

Ndabezitha!

Ndabezitha! (2005: 275)

TT: The women have a ceremony in which the Queen leads, bringing grass to thatch the palace roof at a particular time of the year. This significant ceremony of delivering grass thatch to the palace is called ***'umthangala'***. When women arrive at the palace carrying grass for thatching, the spectators say, "There ***comes the blanket of khundlase***". The maidens also have their ceremonies of the Reed Dance. Reeds are used to build the front shelters of the palace; in performing these two ceremonies, the females salute His Majesty the King by saying:

Wena weSilo!

Wena weSilo!

Wena weSilo!

Ndabezitha!

Ndabezitha! (2005: 275)

The fact that language and culture are intertwined presents challenges for translators. The extract above reflects that some cultural aspects are difficult to translate into a different culture. For the translator to carry across the custom of ***umthangala,*** he had to utilise the borrowing translation technique given that the TT does not have a concept

that will express ***umthangala*** just like the ST. In doing so, he maintained consistency because the concept appeared more than once in the text. We again note the adaptation technique as the second strategy employed to transpose ***umkhosi womhlanga*** from the ST to the TT as the Reed Dance.

4.9 Summary

In this chapter, a comparative analysis of cultural aspects in uMongo KaZulu and The Marrow of the Zulu Nation was conducted to ascertain which translation techniques were employed to carry across culture into the target text. In the next chapter, the conclusion of the research findings from the analysis and recommendations will be delineated.

Chapter 5

Conclusion and Recommendations

5.1 Introduction

This chapter presents the study's conclusions and the researcher's recommendations based on the findings.

5.2 Conclusion

As stated in the introduction to this report, the intended aim of this research was to investigate the transfer of culture between *uMongo KaZulu* and its English translation, *The Marrow of the Zulu Nation.* This study has shown that it is challenging to translate cultural aspects in any literature if the ST and TT are as far apart as isiZulu and English. On the other hand, the translator has several techniques to deal with this issue. These strategies are not rigid rules that the translator must follow, but they assist in handling some aspects under specific circumstances because the goal is to make the translated literature accessible to a new readership.

The translation is an activity that invariably entails two or more languages and cultural traditions. The translation of the target text's title has depicted the main tenets of descriptive translation studies that the translations process was target-oriented, as the translator treated the problem of the cultural aspects which were implicit in the ST and found the most appropriate technique (s) to convey these aspects in the TT title.

Proper names are unable to be transferred from ST to TT. It is important to consider the target community's cultural context. The translator can select the best technique and retain, naturalise, or substitute such a name by carefully analysing the ST. Thus, we have observed in the extracts above that the translator had to consider some intracultural aspects. As a result, the translator thought that Zulu speakers mainly comprehend the connotation of proper names in Zulu; this is seldom the case with English speakers.

Terms of address especially pose challenges for translators. In demonstrating how Zulu speakers engage with one another, Zulu exhibits his understanding of cultural distinctions, notably in how people are addressed in European and African cultures. Zulu realised that certain aspects of the terms of address imply politeness and carry deeper meaning in isiZulu and would not be accepted in the target language if he literally translated them. Therefore, he replaced forms of address using cultural equivalents; for example, *IWundlu leSilo* was transposed as the King's son and *UMntwana* as Prince. Furthermore, *UNdlunkulu* was transliterated as *INdlunkulu*. In Zulu custom, the Zulu Royal family members are never addressed by their first names; in order to avoid compromising this Zulu custom in the translation, culturally acceptable terms were used.

The translator explicitly incorporated idiomatic, proverbial, and neutral words in dealing with idiomatic and proverbial expressions. In contrast, the ST had idiomatic and proverbial expressions, as illustrated by the above excerpts. This reflects the translator's intention to acculturate the text, making it more accessible to English audiences. As alluded to above, no two languages are the same in terms of poetics and ideology; the reworking takes place under the constraints of the TT poetics and ideology. In other words, the ST is compelled to conform to the TT structure and culture. The translation strategies employed by the translator made the text accessible to English readers.

For this study, figures of speech concern simile, metaphor, and personification. Concerning similes, the translator transposed the ST similes using familiar images to the TT and used similes for culturally neutral expressions. The aim was to accommodate the poetic elements of the English language.

As regards metaphor, the analysis shows that besides substituting the ST metaphor with a different metaphor (with a different vehicle or image but more or less the same tenor) in the TT. There are some extracts where the translator used non-metaphors to translate metaphors.

As regards personification, the analysis demonstrates that some personifications were translated by changing the image. In other words, some non-figurative expressions were utilised to translate figurative expressions. Furthermore, in some instances, the personifications were neutralised in the translation. Therefore, the translators' use of

different translation techniques can be explicated to acclimate the ST. Zulu's use of these strategies entails that certain structural elements are emphasised in the TT that in the ST.

Aspects of contemporary life (customs), the language used by a specific community reflects its customs. In *uMongo KaZulu* (2005), Zulu as the translator had problems in translating concepts such as *isikhupha, uvu, umgonqo, isiphandla, imvayiza yomthini ensundu* that are foreign to English readers. This may be the rationale underlying his decision to omit the paragraphs that discusses these concepts.

This research aimed to ascertain which translation techniques Prince Bhekizizwe Zulu employed in his English translation, *uMongo KaZulu (2005)* into *The Marrow of the Zulu Nation* (2005), to translate aspects of culture that is, the title, idiomatic and proverbial expressions, terms of address, proper names, customs, and figures of speech such as similes, metaphors, and personifications. Further, it was to determine if The Marrow of the Zulu Nation is a true reflection of *uMongo KaZulu.*

The findings presented above show that several translation techniques may be employed to transfer aspects of culture if translating isiZulu nonfiction text into English. In the translation, Zulu chiefly utilised explicitation, exotism, adaptation or transliteration, borrowing, literal translation, loss, gain and compensation, omission, and substitution. The findings accentuate that Zulu combined communicative and semantic translation techniques to accommodate the English reader. His primary objective was also to match the target language's linguistic, literary, and cultural norms. The translator did not manage to acculturate the ST completely. It is noteworthy that the translation did not entirely acculturate the ST. Nevertheless, he achieved some degree of mutual diversity between the English target system and the isiZulu source system. This chapter marked the conclusion of the study.

5.3 Recommendations

As stated in Chapter 4, the translation strategies employed by the translator suggest that the translator has presumably devised some sort of cultural compromise during the translation by choosing and reconciling characteristics that are not common to both source and target cultures. Thus, the translator has acculturated the source text to the

target text by employing the translation strategies accentuated in Chapter 4, rendering the TT a target text-oriented translation. Additionally, the translation strategies highlighted in the preceding chapter prove their centrality in the English translation of African literary texts.

This report is among the few reports in South Africa investigating culture transfer in an isiZulu literary text translated into English. The systemic methodology used in this study, along with the cultural model for translation (adopted within the descriptive translation studies paradigm) that was used to perform a comparative analysis of cultural aspects in the source text and target text, have significantly advanced the field of study on culture and translation in African languages. The critical analysis method revealed that translators and critics must conduct extensive research before translating and critiquing. Translators should adhere to the translation brief and consult with experts in the same subject as well as those of the language they are translating into.

It is the researcher's additional recommendation that translators undertake more translations of African languages literature into other European languages, and the author, Prince BZ Zulu, attests that we must acknowledge and affirm that we are Africans with history, with culture and that Africa is now the undisputed cradle of humankind.

5.4 Summary

The researchers' conclusions and recommendations, summarised in this chapter, are helpful for translators venturing into translating African literature into English or other target languages whose cultures are dissimilar from African cultures. According to the findings above, several translation strategies can be employed to transfer cultural elements when translating isiZulu literature into English.

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