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The translation of children's literature: a comparative study of the translated of Nal'ibali (Here is a story) children's stories from English into Xitsonga

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UNIVERSITY OF THE WITWATERSRAND

SCHOOL OF LITERATURE AND LANGUAGE STUDIES

TRANSLATION AND INTERPRETING STUDIES

The translation of children's literature: A comparative study of the translated of *Nal'ibali* (Here is a story) children's stories from English into Xitsonga

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Declaration by Students

I **Machebe Mixo** (Student number:**1386057**) am a student registered for **Masters of Arts in Translation Studies by Coursework and Research Report** in the year **2021-2022**. I hereby declare the following:

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Signature: _____  _____ Date: **14th March 2023**

DEDICATION

I dedicate this research report to my late mother, Thembisa Glory Machebe.

ACKNOWLEDGEMENT

Foremost, I give honour and glory to my glorious God. I appreciate his love and blessings bestowed in me in Jesus's name. All that I am, that I have, and all that I am still to be and still to have, is all because of him.

My supervisor, Prof. Alice Leal. I have never seen such a caring and supportive supervisor and a lecturer like her. She has worked tirelessly and creatively to ensure that this research report is a complete success in the new era of lockdowns and online learning. She has always made time in her busy schedule for me.

With love, I celebrate, honour and appreciate our late beloved mother. Eighteen years later, her son is a masters graduate from Wits University – and her daughter, Gavaza, a chef at the South African Defence Force. *Tinyungubyiseni, mhani*. *Hakanene ku veleka i mafumisana*.

I further acknowledge and send my love and gratitude to my only child, Mberha 'Hlekelasava' Machebe. He has been nothing but the pillar and a cornerstone of my ambition to further my studies.

I express my sincere gratitude towards my siblings and my two aunts, Violet and Mkateko Machebe for the encouragements and support they gave me during the entire process. If it was not for aunt Violet, Gavaza and I would not be where we are today. This research report would have been just a mere dream. I thank her for taking over the baton after our mother's death.

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CHAPTER 1: INTRODUCTION

1.1 Background

Riitta Oittinen (2000) claims that he was read to a lot as a child, and that he read a lot, to himself and to his children. This shows that his tribe has a reading culture. It is not the case with Vatsonga, we do not have a reading culture – most of us cannot read or write. This explains why Vatsonga parents do not read to their children. There is a Xitsonga idiom that says *ku tlula ka mhala ku letela n'wana wa le ndzeni*, directly translated as "the spring of the impala teaches the young she bears inside" (Henri Phillippe Junod, 1978, p. 38). The inference to draw from this idiom is the notion that children reflect what their parents do. Therefore, it can be concluded that Vatsonga lacks a reading culture because their ancestors did not read. Only through embracing a new culture of reading books will this current culture within the populace be eradicated. If not, it will be passed on to future generations as well. Therefore, as a result, the benefits of reading books will continue to be denied to Vatsonga, especially the youngsters.

The dearth of children's literature originally written in Xitsonga and of Xitsonga translations from other languages is explained by the dearth of a reading culture in Vatsonga. Currently, Vatsonga children depend on the smaller scale of translated literature from other languages, particularly from English. An example of children's literature that has been translated from English into Xitsonga is the collection of children's short stories from *Nal'ibali. Nal'ibali* is an IsiXhosa word which can be translated as 'Here is a story'. Through translation, children from the Vatsonga community may read more Xitsonga literary works that they could not read in English. Many children across the world depend on translated literary works. Moreover, the Department of Education has endorsed the *Nal'ibali* to work with about 720 South African schools with aim to enhance pupil's literacy (Nal'ibali). The main tool used is translation, where children's book were made available in all South African official languages including English. through compulsory reading. Margareta Schildt claims that in Sweden about half of the children's books are translations (Tabbert, 2002). This is because English is an international language of higher status as compared to other languages in the world. Kruger, Kruger and Verhoef (2007) also claim that English is, and will in all likelihood remain, the most important language of communication internationally. The huge gap between Xitsonga and English creates a translation dilemma as it makes it a challenge for Xitsonga translators to translate within the two languages. The challenges that translators face are resolved through the employment of translation strategies.

1.2 Problem Statement

There are only a few children's literature books that have been written and translated into Xitsonga. In response to this, the government and private organisations such as the Department of Education and *Nal'ibali* call for the translation of children's books from English into African languages, including Xitsonga. Evidently, writing, translating and reading in general have many benefits for children. Children's literature is essential for teaching culture, tradition and customs. The amalgamation of writing and translation of children's books yield large libraries full of both original and translated works published in different languages as writers write more and readers read more. On the other hand, reading on its own produces self-confident readers who are able to express their ideas freely. Writing, translation and reading contribute to the development of languages and their vocabularies in various ways. A language with a rich vocabulary, for example, has the advantage of making translation easier as the gap between languages is narrower. Therefore, it becomes difficult for translators working with small, poor, and marginalised as the have limited vocabularies. Politics-related factors, such as lack of or inadequate funding from the South African government for the development of Xitsonga, also contribute to its slow development.

Since there are few books written in and translated into Xitsonga as a marginalised language, which is also affected by the absence of a reading culture. It is therefore clear that translating from a prominent language like English into the marginalised Xitsonga presents challenges for Xitsonga translators. In this case, Xitsonga translators rely in the use of translation strategies to mitigate the translation problems they face.

1.3 Research Questions

It has been mentioned above that translators of children's literature often face translation challenges. Therefore, this study aims to answer this question: What are the translation strategies that are employed in the translation of children's literature? Since this research focuses on the translation of *Nal'ibali* children's stories from English into Xitsonga. And Xitsonga being a small and marginalised language with small vocabulary. Therefore, this research also aims to answer this question: What are the translation strategies that were employed in the translation of *Nal'ibali* children's stories? Moreover, the issues of translation strategies and power relations in children's literature is also important in this research. Venuti claims that "translation is always an issue of norms and power" (quoted in Oittinen, 2000, p. 74). Norms and power talks to both the power relations and translation strategies entailed in a

translation projection. However, in brief, the main issue that this research is interested in is the strategies utilised by translators of children's literature when translating children's literature.

1.4 Aims and Objectives

As stated above, Xitsonga is marginalised in South Africa compared to other South African languages, such as English and IsiZulu. Xitsonga translators working with English are likely to face translation problems from the word level as a result. The solutions to the translation problems are negotiated and mitigated by the employment of translation strategies. In this context, the overarching objectives of this study are:

- To find out the translation strategies used by translators of children's literature in the mitigation of translation problems in the translation children's literature.
- To ascertain the translation strategies used by Xitsonga translators in mitigating translation problems that they faced in the translation of *Nal'ibali* children's literature from English into Xitsonga. The selected *Nal'ibali*'s children's stories are as follows: *Dog* (*N'wambyana*), *A day to remember* (*Siku leri ri nga rivalekeki*), *How to be a superhero* (*Ku va nghwazi leyikulu*), *Temo and the plant thieves* (*Temo na makhamba ya swibyariwa*) and *Timi and the barber* (*Timi na mukeri wa misisi*). Additionally, this study seeks to ascertain the relationships between children and their intermediaries.

To achieve the two overarching objectives above, this study must also achieve the following sub-objectives:

- Ascertaining general translation problems faced by translators of children's literature in the translation children's literature.
- Ascertaining the translation problems found in the translation of *Nal'ibali*'s children's stories.
- Ascertaining power relations involved in the translation of children's stories.
- Assuming of the power plays that might have play a role in the translation of *Nal'ibali*'s children's stories.

1.5 Rationale of the Study

My prior research project for my BA Honours in Translation and Interpreting served as an inspiration and foundation for this study. The project focused on identifying translation problems faced, as well as strategies that were used by Xitsonga translators in the translation of public service texts, such as informative material about HIV and AIDS, the Bill of Rights, right to food, etc. Such public texts are usually targeted at adults to educate them about fundamental issues that affect their livelihood. The knowledge that I have gained from the

research project sparked my interest in studying the translation of children's literature and its dynamics. Children's literature is one of the genres that are available to children. It is authored, translated and distributed to children by adults. It is believed that translating for kids is distinct from translating for adults.

Section 6 (1) of the Constitution of South Africa of 1996 recognises Xitsonga as one of the eleven South African official languages. In Section 6 subsection 4 of the Constitution of South Africa of 1996, it stipulates that all the eleven official languages must "enjoy parity of esteem and must be treated equitably". Moreover, Section 2 subsection (b) of Use of Official Languages Act 12 of 2012 (South Africa) stipulates that its objective is "to promote parity of esteem and equitable treatment of official languages of the Republic". In South Africa, Xitsonga is still considered marginalised and therefore does not enjoy such esteem and equity. Erasmus (2002) believes that the recognition and development of all South Africa's languages must be an objective towards which all citizens of the country should strive, rather than a mere status quo to be maintained. This is why Vatsonga write and publish in their language. On the other hand, some of Vatsonga translate children's stories written in other languages into Xitsonga. According to Section 6(5)(a) of the Constitution of South (1996, p. 4), the government has established a Pan South African Language Board (PanSALB) to "promote, and create conditions for, the development and use of" all South African official languages including Xitsonga. Despite the government's efforts to promote Xitsonga and despite its proclamation in the constitution, Xitsonga is nevertheless treated unfairly in comparison to other languages. This is demonstrated by the exclusion of Xitsonga from the national anthem, which is a royal and important treasure of every nation. Language is power; therefore, all South African languages ought to be treated equitably and be included in the national anthem. Kruger et al. (2007, p. 3) state that:

> In order to respect the language rights of all South Africans, multilingualism needs to be protected constitutionally, but this protection needs to filter through all sectors of society, as a commitment to respect and involve all languages relevant to a particular community, and to take active measures to elevate the status and advance the use of indigenous languages.

The exclusion of some languages in such treasures gives some South Africans the right to think that their languages are superior to others. Against this background, this study is also inspired by the predicaments faced by Vatsonga as a result of the status of their language in the country.

This has been evident in the xenophobic attacks that occurred in the past decades, with recent attacks in 2021. Although Xitsonga is one of the official South African languages, Vatsonga still suffer xenophobic attacks in the hands of other South Africans who think Vatsonga are foreigners – because Vatsonga's roots shoot from Mozambique. Writing on xenophobia, an online a personalised news aggregator, Sunday Independent (2022) reports that the infamous Operation Dudula in Alexandra forcibly removed a couple from their RDP houses only because the wife speaks Xitsonga. In (ibid.), Operation Dudula believe that the Xitsonga speaking wife was from Giyani (Limpopo, North of South Africa) was from Mozambique. Operation Dudula is a radical mob (consisting of mostly IsiZulu and IsiXhosa speakers) that claims to be eradicating the influx of foreign nationals in South Africa. Oatway and Skuy (2021) claim that approximately 62 people were killed in xenophobic attacks in the town in May 2008, and the violence spread rapidly to other provinces. Moreover, Vatsonga suffer in the hands of government officials as well. Nkanjeni (2022) also reports on xenophobia that:

> Many people have expressed outrage at police allegedly identifying foreigners by whether they can name body parts in SA languages… "This is what led to the murder of our people in Boipatong in the early 1990s. If you couldn't say *Ndololwane* you get killed."

In most xenophobic attacks, mobs and police officers use dialects to identify nationality. Sunday Times (2022) reports that "a viral video showed police officers allegedly asking a resident in Diepsloot what an elbow is called in xiTsonga." Moreover, Wikipedia (n.d.) claims that:

> According to a 1998 Human Rights Watch report, immigrants from Malawi, Zimbabwe and Mozambique living in the Alexandra township were "physically assaulted over a period of several weeks in January 1995, as armed gangs identified suspected undocumented migrants and marched them to the police station in an attempt to 'clean' the township of foreigners."[14][15] The campaign, known as "Buyelekhaya" (go back home), blamed foreigners for crime, unemployment and sexual attacks.

In these xenophobic attacks, Vatsonga got killed by mobs or imprisoned for failing to name specific body parts in IsiZulu.

In a nutshell, my experience in research, the status of Xitsonga in South Africa and the complexities that its speakers endure have played an important role as a motivation to this study.

CHAPTER 2: CHILDREN'S LITERATURE

2.1 Literature versus Children's Literature

According to Fialho (2019), literature in general may be perceived as a source of self-knowledge, both revealing and concealing much about who we are. A reader's horizons are expanded personally, socially and culturally through literature. What is literature and what is children's literature? Meyer (1997) asserts that majority of literary definitions have been "criteria definitions" or are built on a set of standards that all literary works must adhere to. According to Thompson-Wohlgemuth (1998), McDowell defines children's literature by their characteristics. On the other hand, Lesnik-Oberstein (1998, p. 15) claims that "the definition of 'children's literature' lies at the heart of its endeavour". However, Meyer (1997) defines literature as written texts that are marked by careful use of language (i.e., creative metaphors, well-turned phrases, elegant syntax, rhyme, alliteration and meter), are in a literary genre (poetry, prose, fiction or drama), are read aesthetically and may contain weak implicatures. The emotional and cultural struggles with which young people deal daily are addressed in young adult's literature. According to Rosenblatt (cited in Ivey & Johnston, 2013, p. 3), engagement with such texts invites dialogic relationships with the characters whose narratives have relevance for readers' lives.

Thompson-Wohlgemuth (1998, p. 5) asserts that the definition of children's literature can range from:

> Anything that a child finds interesting including newspapers, magazines, even films, literature read by children up to the age of 16, literature intended and produced specifically for children to literature for any child or adolescent under the adult age including textbooks for school.

According to Thompson-Wohlgemuth (1998), Klingberg defines children's literature as literature that is intended and produced for children.

2.2 *Skopos* of children's literature

It has been stated above that, according to Oittinen (2000), situation and purpose form the central part of every translation. Oittinen (2000, p. 3) further claims that "the whole situation

of translation takes precedence over any efforts to discover and reproduce the original author's intentions as a given", which includes dealing with questions such as "what are the intentions of the publishers and buyers of books? What is the overall purpose of translations for different audiences – children, for example?" Children's literature has always been connected to teaching and educational objectives. Intermediaries have great influence in determining the *skopos* of children's literature as they have goals to shape children in the way they see fit, and they therefore exercise their powers to gate-keep and censor what children should or should not read. Thompson-Wohlgemuth (1998, p. 108) posits that:

> Parents usually have firm ideas of how they want their children to grow up and they use control over the selection of literature as a tool to achieve their ends… Schools and libraries echo the policies of governments, and these most definitely attempt to exercise power over future generations, advancing their own brand of ideology.

There has been evidence of a pedagogic nature in children's literature even before specific literature books existed (Lathey, 2006). Children's literature is meant to educate children about the world in which they live in and their cultures, and it is also used to impact children's beliefs. Fox and Short (2003) assert that children's literature has an impact on how they perceive different cultures, people and their place in the world, as well as how they see themselves and where they fit into the world. Moreover, Ooka (cited in Lefebre, 2013, p. 43) claims that "literature is the means by which all children come to understand the stories of others [and of the world]". The ability of translated children's literature to expose children to many cultures and viewpoints is emphasised by Van Coillie and McMartin (2020).

According to Inggs (2003), children's literature has pedagogical purposes. She stresses that it educates them about culture and ideologies. She further postulates that issues concerning culture and ideology are of utmost importance in children's literature, especially in translated children's literature. Inggs (2003, p. 285) further claims that it shapes "the child's cultural identity and world-view" and broadens "the child's knowledge and understanding of other cultures". Moreover, refugees use children's literature to support childhood integration into the indigenous culture (Lefebre, 2013). Lefebre (ibid.) further claims that children in Vietnam, for example, got to understand the world of the parents, including relatives and their ancestors, through folktales.

2.3 *Nal'ibali*'s Children's Stories

Nal'ibali is an IsiXhosa word meaning ‘here is a story’. According to *Nal'ibali* (2022), *Nal'ibali* is a national campaign that promotes ‘reading-for-enjoyment’. Its mission is to spark and embed a reading culture throughout South Africa. It also ensures that children's daily lives include reading, writing and sharing stories in all South African languages. Nelson Mandela (2015, p. 215) claims that “if you talk to a man in a language he understands, that goes to his head. If you talk to him in his own language, that goes to his heart”. Cadbery (2022) agrees with Mandela’s assertion. It maintains that “children who read and hear engaging stories in languages they understand are well equipped and motivated to learn to read and write” (ibid.). In Nal'ibali's context (ibid.), as stated in its website, “languages they understand” simply means their native languages as they are typically exposed to them first before learning a second language. Furthermore, the *Nal'ibali* campaign fosters connections between adults and children by giving them the opportunity to tell, read and discuss stories in their native languages as well as those they wish to learn (The DG Murray Trust, 2014, p. 1).

As a result, *Nal'ibali* writes stories in English and translates them into the other ten official South African languages. The particular reason for this is to ensure that the stories are accessible to children in their native languages. Sparking and fostering connections between learners and teachers also plays a pivotal role in the maximisation of the accessibility of the children’s stories. It allows them to read no matter where they are. The teacher will always be there to ensure that the child reads when at school, and caregivers will also play the same role when the child is at home. *Nal'ibali* collaborates with a variety of institutions, including nursery schools outreach to promote reading, writing, storytelling and book discussion (Alexander, 2015). Furthermore, the *Nal'ibali* campaign does not only equip children but also schools and teachers with the necessary skills and resources to enable meaningful reading while strengthening the communities that form the essential foundation and relationships for a child’s lifelong learning (Naidoo & Malila, n.d.). The selected children’s stories for this research are outlined in detail as follows:

2.3.1 ***Dog – N’wambyana***

The short story describes how dogs were once wild animals before being domesticated. Dog and Nobantu are the names of the two characters in the story. Children can learn a few moral lessons from the story, such as patience, trust and kindness. According to the story, Dog was once a wild animal that lived in the same manner as all other wild animals. Nobantu discovered and rescued the dog when it was in need. Dog had been living in a cold cave without food and had asked Nobantu for help. She did so by providing Dog with a home and food. In order to

accommodate one another, they needed to build mutual trust. Nobantu was patient in teaching Dog how to be a useful domestic animal by guarding her. The senses of hearing and sight are among the elements of the story that children can learn. “My ears are so good that I can hear the smallest noise, my eyes can see in the dark…” (*Nal’ibali*, 2022).

2.3.2 ***A day to remember – Siku leri ri nga rivalekeki***

This is a story about a girl named Hope and her two friends, Josh and Neo. Hope had read about a frightening story in her mother's new book. She wanted to try out what she had learned from the book, so she invited her friends to the park to do so. Her plan was to make a terrifying creature out of a balloon, a pirate hat, an eye patch and karate clothes, which she would then tie to Josh's kite. Unfortunately, when they arrived at the park, it was crowded with people because the mayor was there to provide service to the community. He went to the park to plant trees in order to create shade. This was bad for Hope's plan because it required an area free of trees and too many people for safety reasons. Josh and Neo agreed that they should go ahead with Hope's plan. Finally, they carried out the plan, causing chaos and interrupting the mayor's speech. Children can learn from the moral of the story that reading is valuable and that books can teach them new things. They might as well learn the significance of preparing ahead of time, having a backup plan and taking safety precautions before participating in sports that might put them or others in risk.

2.3.3 ***How to be a superhero – Ku va nghwazi leyikulu***

This is a story about Timo, a boy who lived with his grandmother in a beautiful mountainous village with green forestry. He loved playing around the fields because it made him feel like the superhero he aspired to be. His grandmother always encouraged him to stay at home and read storybooks instead of going to the park, claiming that it provided a wealth of knowledge. Timo insisted on playing in the park with friends because he wanted to explore. Timo and his friends, while playing, discovered that one of their friends, Pamela, was crying. Siya accidentally pushed Pamela off the swing, and she fell, injuring and bleeding her knee. Timo's friend Noma reached into her backpack for a first aid kit and treated Pamela's wound. Timo was astounded and impressed, and he wondered how Noma knew how to help. He thought it was important for superheroes to know how to help others and asked her where she had learned to use the first aid kit. Noma claimed to have learned it from stories she read. After hearing that, Timo never wanted to go out and play because he wanted to learn how to help people since he wanted to be a superhero.

The story's most important moral lesson for children is the value of reading. This is because reading teaches a variety of lessons, including how to handle emergencies and risks. Children can also learn from this tale to always play carefully, to always lend a hand to a friend in need, to always listen to or follow the advice of their elders, and to always take the necessary safety procedures when treating wounds.

2.3.4 *Temo and the plant thieves – Temo na makhamba ya swibyariwa*

This is a story about Temo, a girl who used to refuse to help her parents with house chores. Her parents were surprised when she decided to start growing vegetables because she used to be idle. Her father purchased vegetable seeds for her to grow. The goats grazed in the garden after the plants had grown. Temo's parents decided to build a fence after she complained. The cows then followed suit and grazed, after which the gate was locked with a padlock. After the second occurrence, the birds flew in and ate the plants. Then Temo decided to hang up a net over the garden. The garden was thus protected from the animals and the vegetables were protected. Children can learn from the story that hard work is essential when one needs to achieve their goals. Additionally, they can find solutions to their problems as children on their own. One could also argue that children can learn to always seek for help from their parents when they are in need.

2.3.5 *Timi and the barber – Timi na mukeri wa misisi*

This is a story about a young boy called Timi. His hair grew very quickly, and he never liked having it cut. When his mother took him to the barbershop for a haircut, he would sob inconsolably. His mother, the barber and the community tried everything to keep him calm, including giving him food to calm him down during his haircut, but he would not stop crying. The barber had to work hard to keep Timi quiet while cutting his hair. He decided to tell Timi a story while cutting his hair; the story was about a young boy who was like him. The boy’s hair grew fast and long, and he did not like to have it cut just like him. The boy's hands swelled from scratching and pulling his hair, but the barber changed his life by cutting his hair. While his hair was being cut, Timi remained calm and asked questions out of curiosity. His hair was cut before he knew it, and he did not even cry. The story thus teaches about the importance of storytelling to children, highlighting how it can change children’s views.

CHAPTER 3: TRANSLATION

3.1 Translation versus Translating for Children

One of the interesting questions this study asks is whether there are any distinctions between the translation of children's literature and other types of translations. Klingberg claims that it is impossible to identify differences between the problems faced by translators in the translation of adult and children's literature (Klingberg, 1986). In contrast, Van Coillie and Verschueren (2006) claim that translating children's literature is different from translating adult literature. Indeed, research shows that translating children's literature and other types of translations cannot be approached in the same way. Vemeer's *skopos* theory substantiates this claim. *Skopos* theory concerns itself with "the purpose of a translation and of the action of translating" (Munday, 2012, p. 126). According to Oittinen (2000), situation and purpose are essential components of all translations because translators never translate individual or isolated, but rather entire situations. Moreover, s*kopos* theory suggests that texts are translated differently to serve their different purposes and to ensure that the translations function adequately. In Section 3.4, the differences and similarities between general translation and translation of children's literature are discussed further.

3.2 Dual Readership: Power Relations

> Since books are a major influence on the formation of children's values and attitudes, adults take a very strong interest in them. Often they express the idea that it is dangerous to expose children to too wide a variety of books; that children cannot be trusted to make an appropriate choice (Thompson-Wohlgemuth, 1998, p. 109).

Power relations is one of the areas that this research explores as it plays a pivotal role in children's literature. Thompson-Wohlgemuth (1998) defines power as the ability of the strong to take advantage of others and enforce your will upon them. A variety of objectives, including entertaining and educating children, are pursued in children's literature. However, children's

literature enjoys a dual readership. Dual readership refers to the fact that it is read by both adults and children rather than by children only. It is notable that children are not always directly involved in choosing the works of literature to be translated, and they are not at all involved in the actual translation process. However, when children select books or stories, they select them purely for entertainment (Thompson-Wohlgemuth, 1998). Still, adults have direct influence in the translation of children's literature as they strive to protect the well-being of the children in their care and to ensure that no one interferes with the message they wish to convey (ibid.).

It has been established by researchers that translators, editors and publishers "openly manipulate" the source texts, thus complicating the relationship between the source texts and its culture (Kaniklidou & House, cited in Van Coillie & McMartin, 2020, p. 21– 22). The power relations between children and adults are imbalanced as adults are clearly in a more dominant position. In essence, adults' dominance disables children from guarding against shifts that have been imposed by the translated literature they read – yet they can only experience another culture through translation (ibid., p. 22). Kruger (cited in Van Coillie & McMartin, 2020) asserts that what children can handle and what is valuable to them is determined by adults.

According to Van Coillie & McMartin (2020), dual readership forms a critical part of the context of the translator, which, to some extent, pilots the translation strategies. The accomplices involved in the production process of the translation of children's literature, such as publishers, editors and marketing specialists, shape the situational context of the translator too (ibid.). Van Coillie & McMartin (2020, 11–12) define context in the realm of translation practice as being "often understood as referring to the text-internal, linguistic context surrounding a given textual feature: the words, sentences and ultimately the text as a whole in which the textual feature being studied is situated."

The power relations and distribution of power are discussed below.

3.2.1 The Translators

Translators and editors play different roles in the translation of children's literature. However, in most cases, they may as well advocate on behalf of children by making changes that may benefit children. This is called adaptation. Shavit argues that such translation strategy is mostly encouraged "by the ideology or the stylistic norms of the target culture and are typical for (translated) children's literature" (Van Coillie & McMartin, 2020, p. 17). Van Coillie &

McMartin describe how translators advocate for children in the translation of children's literature when they state that:

> …the translator is seen as the ultimate author of a picture book translation, its final version is often heavily influenced by the (text) editors, and as a result of negotiations, mostly between the translator and the text editor, with the book editor acting as a mediator between the two. Text editors are often the first (or even only) people who read the target text after the translator, but they mostly work without the source text, and often adapt the target text to the target language and stylistic norms, as well as to their private opinion on what 'sounds better' (Van Coillie & McMartin, 2020, p. 138).

Oittinen (2000) claims that, unlike text editors, translators are readers who switches back and forth between the original text and her/his own text (the translation). Briefly, their roles often take prevalence depending on the powers they hold. In most cases, it seems like translators have the most power because they appear to have the most control over the translation's form, substance and whether it should be considered a documentary or an instrumental translation (Thompson-Wohlgemuth, 1998). However, those who pay for the translation have the final say over the translation. This poses problems for most translators as they lose their freedom of choice when translating.

3.2.2 The Publishers

According to Thompson-Wohlgemuth (1998, p. 106), the "twin" factors that play a pivotal role in the publishers' choice are demand and costs, which respond to other factors, such as power. Publishers are inclined to operate according to the strict demands of the economy – therefore, they select books which they believe can be sold for a profit (ibid.). An increase in co-productions is evidence of how costs influence choices made by publishers in the translation of children's literature. Thompson-Wohlgemuth (1998) postulates that co-productions can be a significant constraint on what and how is translated. The types of literature available, such as canonised and non-canonised literature, on the other hand, influence demand. Thompson-Wohlgemuth (1998) defines canonical children's literature as those works approved by society as being good for children, and non-canonical literature as literature intended to arouse in children's new patterns of thought that are not always consistent with societal norms. Moreover, the power that certain languages have also plays a role in choices of publishers, whereas marginalised languages are unlikely to be selected for translation, as their demand is

likely to be low. Thompson-Wohlgemuth (ibid.) further claims that publishers in most cases select books that they like over the rest.

3.2.3 Intermediary Groups

In the context of children's literature, intermediaries refer to parents, relatives, caregivers, authors, translators, publishers, schools and libraries who act as a link between children and the publishers. The intermediaries are the ones who purchase the literature meant for children. Their choice of books to purchase for children is influenced by the goals they want to achieve with their children through the books. In most cases, intermediaries have ideas of how their children are supposed to be raised, and they therefore use literature as a tool to mould their children.

3.2.4 The Children

Normally, children are regarded as dependents that are stronger and more experienced. However, Thompson-Wohlgemuth (1998) further posits that everyone has power in modern society, although some might have minimal power. When given a chance to choose the books they want, children usually choose books that are easier for them to read.

3.3 Translation Problems

Jakobson (1959/2012) argues that "linguistic meaning" and "equivalence" are key issues in translation. Most of the translation shifts or problems are a result of non-equivalence between two languages at word level, even at sentence level. According to Baker (1992), non-equivalence at word level means that the target language lacks direct equivalent for a word in the source text. Baker (ibid.) plainly identifies and lists a number of translation problems, which are a result of non-equivalence, at word level.

3.3.1 The source-language word may express a concept that is totally unknown in the target culture

A source text concept could be technical. Examples of technical concepts are religious, cultural etc. For example, during the coronavirus pandemic, PanSALB members had to gather to create and translate coronavirus terminologies. For instance, Xitsonga language experts developed a new comparable term for the expression "facial mask", namely *xipfalaxikandza*.

3.3.2 The source-language concept is not lexicalized in the target language

The source-language word may express a concept that is known in the target culture but has not been lexicalized, that is, it has not been allocated a target-language word to express it. For

example, *Mahala* means “for free” in South African street language and is a non-lexicalised concept in many South African languages, including Xitsonga.

3.3.3 The source and target languages make different distinctions in meaning

The target language may have more or fewer meaning differences than the source language. English distinguishes between genders by using “he and she” and between belongingness and association by using “his and hers” - for example “He or she is here” and “the car is hers or his”. However, Xitsonga does not make such distinctions of the example “**he** or **she** is here” is translated as ***i*** *kwala*, the ***i*** in its translation is not associated with any gender. It is the same case with ***yena*** in *i movha wa* ***yena*** for “the car is **hers** or **his**”.

3.3.4 There are differences between the expressive meanings of the source and target texts

The target language may have a word with the same propositional meaning as the source-language word, but it may have a different expressive meaning. For example, the IsiZulu word *bafana* and its Xitsonga equivalent word *vafana* have the same propositional meaning of “boys”, but in Xitsonga (maybe even in IsiZulu) the same word may have the expressive meaning “useless men” when used in a derogatory manner.

3.3.5 There is use of loan words in the source text

The utilisation of borrowed words in the source text presents a unique translation problem. Some loan words carry high status, so it is sometimes problematic to find equivalent words of the same value in the target language. For example, the isiZulu word *lobola,* which means a bride price paid to the bride’s parents by the groom to ask their daughter’s hand in marriage, also known as “dowry”. This word may pose a problem for a Chinese translator translating from African languages into Mandarin. The translator may opt to loan the word and include an explanation or paraphrase the word.

3.4 Translation Strategies

On the issues of equivalence, Munday (2016, 60–61) argues that:

> The absence of a word in a language does not mean that a concept cannot be perceived – someone from a hot climate can be shown a slush and snow and can notice the difference. Full linguistic relativity would mean that translation was impossible, but of course translation does occur in all sorts of different contexts and language pairs.

Jakobson (1959/2012) posits that the absence of an equivalent word in the target language does not hinder translation from taking place. He continues to make the case that translation entails completely replacing messages in one language with those in another (ibid.). Therefore, non-equivalence or translation problems can be mitigated by adopting translation strategies. African languages translators require translation strategies more than other translators do because they must contend with a lack of dictionaries and a semi-literate readership unfamiliar with concepts in areas such as banking (Walker et al., 1995).

Baker (1992) identifies some of the translation strategies employed by translators when they are faced with issues of non-equivalence, which are listed below.

3.4.1 Translation by a more general word (superordinate)

In the absence of an accurate equivalent word in the target language, a more general or superordinate word can be used to alleviate the translation problem. For example, in the translation of a passage from the novel *Triomf,* by Marlene Van Niekerk (1999), from English into French, one Francophone student translated the item "NG church" as *église* which is a more general word or superordinate (Fotheringham, 2017, p. 6–7). "NG Church" refers to an Afrikaans church called *Nederduitse Gereforme Kerk* (ibid.).

3.4.2 Translation by a more neutral/less expressive word

If the source language word is highly expressive; it can be replaced by a more neutral or less expressive word. In 5.2 Text 1: Pair 8, the translator has "her hut", as a more neutral or less expressive word rather than choosing a more expressive word.

3.4.3 Translation by cultural substitution

This strategy entails substituting a culturally specific item or expression 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. An example of "cultural substation strategy" is outlined by Fotheringham (2017, p. 18) as follows:

> HLM is the acronym of *habitation à loyer modéré*, which is the French equivalent of RDP. This is low-rent housing and apartments for low-income families in France, and RDP is the South African government's housing for the poor. The inclusion of HLM provides an interpretation of the concept.

HLM and RDP can be considered a "cultural substitution" in Baker's (2011: 29) scheme of translation strategies.

3.4.4 Translation using a loan word or loan word plus explanation

This strategy is especially common when dealing with culturally specific items, modern concepts and buzzwords. Once explained, the loan word can be used on its own – the reader understands it without being distracted by additional lengthy explanations. There are many loaned words in Xitsonga from English, Afrikaans, IsiZulu and IsiXhosa. *Fasitere*, for example, was loaned from the Afrikaans word *venster,* which means "window", and *Xikolo* was loaned from English for *school*.

3.4.5 Translation by paraphrase using a related or an unrelated word

This strategy is used when the concept expressed by the source item is lexicalized in the target language but in a different form, and when the frequency with which a certain form is used in the source text is significantly higher than would be neutral in the target language. In the *The Exploded View* (2004), by Ivan Vladislavić, paraphrase was used where "hijacking" is translated as *braquage de voiture,* which can be back translated into English as "car heist" (Fotheringham, 2017, p. 23).

3.4.6 Translation by omission

This strategy is mostly used when some words are not crucial in the development of the source text. For example, in "He was very tall as if he could see tomorrow", when translating into Xitsonga the translator can omit "as if he could see tomorrow" because it is not crucial. The important part is that the person is very tall and not what they could do with their height.

3.5 An Overview of Translation Problems and Strategies in Children's Literature by other Authors

As noted above, translation problems do not halt translation. Instead, translators employ different strategies to mitigate translation problems. Inggs (2003, p. 286) writes that "one of the central issues is how ideology is embedded in the text, and which strategies the writer adopts in order to put forward a particular value system". She further claims that an occurrence of a transfer of a translated text into another culture with different ideologies may cause the new reader to no longer share the "implied readers' beliefs and assumptions" that are "prevalent in a particular society" as put in the original text (ibid.). Consequently, the target readers could feel alienated due to the discrepancy between the source and target cultures. While children's

literature and adult literature differ in what they aim to achieve with their target readers, the functions of the translation need to match the functions of the originals.

In the case of children's literature, Nikolajeva (1996) speculates that it is required of translators of children's literature to have the ability to arouse "the same feelings, thoughts and associations experienced by the readers of the source text" in the reader of the target text. Therefore, translators of children's literature have a duty to faithfully translate them in manner that will enable children to achieve what Nikolajeva suggests. On the other hand, Friedrich Schleiermacher postulates that a translator "either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him" (Venuti, 2012, p. 101). Therefore, translators are mostly in liberty to do whatever it takes as regards translation strategies in order to achieve their translation goals.

Translators also tend to adopt simplification and clarification strategies when translating children's books. These strategies are mostly used when translating a text that is difficult for children to comprehend or a text that was written for adults. In most cases, adults' text is made difficult to create it aesthetic. Shklovsky (2008, p. 778) claims that "the technique of art is to make objects 'unfamiliar', to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and be prolonged". Difficulty in children's literature does not bring aestheticism Since adults can explain and clarify matters or concepts on their own, translators employ them less often when translating texts written for adults. In order to bring translations of children's books closer to the original language and to help young readers understand them more readily, it is crucial to simplify and clarify concepts. However, there is no eminent need for simplifying for adults as they can comprehend information on their own.

For example, Nguyen Nguyet Cam and Dana Sachs have translated a collection of Vietnam folktales named *Two Cakes Fit for a King: Folktales from Vietnam*, which were "translated into straightforward, simple, and unadorned English" for young Vietnamese American children (Lefebre, 2013, p. 44). These examples illustrate how translating for children differs from translating for adults.

Furthermore, a translation of children's literature can be adapted to cater to a more contemporary audience or readership through modernisation. In modernising a text, the translator may update old linguistic occurrences into the more contemporary ones, so that the

current readership can easily have access to it. This is one of the concepts discussed by Klingberg, for instance. The author defines modernising as an attempt "to make the text of more immediate interests to the presumptive readers by moving the time nearer to the present time or by exchanging details in the setting for ore recent ones" (Klingberg, Ørvig &Amor, cited in Lathey, 2016, p. 114).

Adults' text can also be modernised. Texts written for adults during the Shakespearean era, for example, can be modernised to suit a contemporary audience. The need for an update is clearly there for all readerships regardless of age. According to Du-Nour (1995, cited in Lathe 2016, p. 120), the modernisation of children's literature may be required by a publisher with intentions to update an archaic language and dialogue.

Shavit points out that, in the translation of children's literature, in order for a text to fit in the models that exist in the target systems, translators must use the adaptation strategy (Shavit, 1986). However, the same effect can be achieved through writing "abridged versions of the original text", including the simplification of the "complex narrative structures or content, or, most significantly, adjust the text for ideological and didactic reasons" (Shavit, 1986, cited in Inggs, 2003, p. 286).

Adaptation is more common in the translation of children's literature than in the translations of other genres. This strategy includes the reproduction of the text in another language in terms of meaning or style (Lathey, 2006). According to Storig (1963, cited in Lathey, 2006, p. 68), when employing adaptation strategy in translation, translators may expect to leave out passages or to literally paraphrase them completely because it is "very difficult to set limits to the wildest arbitrariness." In the translation of a letter titled 'Circular Letter on Translation' (1530), which is meant for adults, Luther (the translator) "used the adaptation method in other places in order to produce good German" (Lathey, 2006, p. 69).

According to Inggs (2003, pp. 286–287), Boris Zakhoder, well-known Russian children's writer and translator, in his translation of *Alice's adventures in Wonderland*:

> …replaces parodies of English rhymes with parodies Russian ones. By choosing such a strategy, the translator manipulates the culturally significant elements of the source and target cultures, in order to ensure that the text is as meaningful and accessible to the target text reader as it was to the source text reader.

Inggs highlights that the substitution strategy is adopted by translators in mitigating some of the culture-specific translation problems. This can also be used in any other type of translation. Baker (1992, p. 26–34), for example, calls it "translation by cultural substitution". This strategy involves replacing a culture-specific item or expression with a target language item which does not have the same propositional meaning but is likely to have a similar impact on the target readers (ibid.). For example, an English idiom that says, "it sticks out like a sore thumb" can be translated into IsiZulu by substituting it with *kusobala kuhle kwezinqe zembuzi*, which literally means "it sticks out like the goat's buttocks" (Walker et al., 1995, p. 3). Therefore, this shows that both translations are similar in their abilities to transfer culture - this is shown by the use of this strategy.

In the translation of *The Chronicles of Narnia*, children fantasy series meant for children between the ages of nine to twelve, translated from English into Russian, the translator uses omission strategy, also known as censorship. Lyakhova "omits the post-office" (Inggs, 2003, p. 288). This translation strategy is common to most professional translators. However, it is frequently used when certain terms are not essential to the development of the target text. For instance, "even the birds could feel it" can be omitted when translating "yesterday it was very cold even the birds could feel it" when translating into Xitsonga as *tolo a ku titimela swinene* (yesterday it was very cold). Whether or not the birds felt the cold is irrelevant; the main thing is that it was cold yesterday. Omission is very common in the translation of children's literature.

Censorship is a commonly used translation strategy in the translation of children's literature. Adults have the authority to decide what children need to consume and, as a result, they choose what literature children should read. Wanda Gag states that she decided "to practise censorship by toning down what she called 'goriness." (Lathey, 2016, p. 116). Therefore, when translating children's literature, translators are at liberty to practise censorship to a certain extent. In addition, censorship is achieved jointly using some of the other translation strategies mentioned above as well. Moreover, translators delete unwanted information which they think is unfit for children and sometimes replace it with what they think is the fitting information.

One of the important and challenging aspects in the translation of children's and adult literature is the translation of names. The most common strategy used in the translation of names in literature is transliteration. This strategy is also used in the translation of children's literature. According to Inggs (2003, p. 294), the translation of character's names (also in translation of

some of the food's names) never succeeded in the translation of *Narnia* by several translators as the characters' names had "associative meaning of these names".

Lathey (2016) claims that translation of names in the translation of children's literature can be achieved through the domestication of names, which means the substitution of the original names by available functioning names in the target language. Lathey (2016, p. 123) says that "Lawson Lucas domesticates the text by changing names – Geppetto to Old Joe, for example, and substituting shepherd's pie for 'risotto alla Milanese', or steak and kidney pudding for 'maccheroni alla napoletana'".

In children's literature, emphasis is crucial and is accomplished by the use of illustrations and repetition. Most often, repetition is employed as a translation technique to stress an idea, a fact, or an argument. The application of this technique is demonstrated by Inggs (2003). In the translation of *The Chronicles of Narnia*, the words by C. S Lewis "and then" are used multiple times to emphasise the abundance of food. In another translated version by Ostrovskaya, the same effect was achieved by the repetition of the word "and". This strategy may not be necessary in the translation of adult literature, for example. The reason for this is that adults can comprehend information without emphasising it. In a situation like this, where a translator must convey to adults the notion that there is plenty of food, he or she would simply say, for example, "there was a lot of food", without repeating any word. Additionally, illustrations play a pivotal role in children's literature, though they can also be found in adult literature. They appear as pictures and sketches in bibles, cookbooks, and other literature. Therefore, this constitutes one of the similarities between children's and adult literature. Are the illustrations a part of translation? Yes, they are. Nonetheless, in conclusion, Lathey (2006, p. 78) claims that "they pose a very special translation problem, as they convert texts into pictures."

CHAPTER 4: TRANSLATION CORPUS ANALYSIS

4.1 *Skopos* Theory and Functionality

Throughout the history of translation, translators and translation theorists employed a "stereotyped and over-simplified" evaluation process to determine if a translation was successful or unsuccessful (Du, 2012, p. 2190). This style of the evaluation was text-based and used the authoritarian criteria of “equivalence and faithfulness” to assess translations (ibid.). Vermeer and Reiss postulate that faithfulness and equivalence are equally unimportant; the important focal point is rather whether the translation has fulfilled the initiator’s needs and can function as an independent text in the target culture (Walker et al., 1995: 4). Such translation theorists viewed the study of translation as a prescriptive, rather than descriptive, activity. However, some translation functionalists saw the study of translation as descriptive since it is a “complex human activity” (Du, 2012, p. 2190).

Nord (1992, p. 43-48) claims that “translation never occurs in a vacuum”; there is always a reason behind every translation. She further asserts that the justification for a translation's necessity is independent of the original text's (source text) original intent. It is unimportant,

and unnecessary, for the final product (translation) to be judged based on the source text: the final product does not have to mirror the original text as long as it serves the '*skopos'*. Considering Nord's assertion, functionality can be defined as the creation of a translation that completely fits the purpose of the translation. Therefore, it is vital to scrutinise the functionality of the texts under consideration in this study. This can only be achieved by ascertaining the *skopos* of these texts.

According to Munday (2016, p. 126), Vermeer introduced *skopos* theory into translation theory in the 1970s. The term '*skopos'* is a Greek word meaning 'aim' or 'purpose'; this technical term was introduced by Vermeer to refer to the purpose, or aim, of a translation and of the action of translating (Munday, 2012 & 2016). While this theory can be compared to the translatorial action theorised by Holz-Mänttäri, *skopos* theory concerns itself with what a translation intends to achieve – although the translatorial action specifically "deals with a translational action based on a ST – the action has to be negotiated and performed and has a purpose and a result" (Munday, 2016, p. 127) and is therefore "designed to cover all forms of intercultural transfer" (Du, 2012, p. 2191). *Skopos* theory views translation as an action carried out with purpose. Nord (2012, p. 27) claims that *skopos* theory is a "framework for a general theory of translation". According to Trisnawati (2014, p. 245), Vermeer argued that the field of linguistics did not provide adequate basis for developing a translation theory and therefore his opinion "on this general approach is highly motivated by his attempt to seek for another way to translate without depending on linguistics level only". According to Trisnawati (2014, p. 245), Vermeer's claim is based on his opinion that "translating is not merely and not even primarily a linguistic process" and "linguistics has not yet formulated the right questions to tackle our problems". Du (2012, p. 2190) postulates that the *skopos* theory:

> tries to open up a new perspective on such aspects as the status of the source text and the target text, their relationship, the concept of translation, the role of the translator, translation standards and strategies…and is no longer limited by conventional source-text oriented views.

Since translation is a purposeful human activity that can be subjected to descriptive studies, the *skopos* of the source text may differ from the *skopos* of the initiated translation – moreover, the function of the source text in its home culture is less relevant; what is, however, is the intended *skopos* of the translation (Nord, 1992). For instance, the knowledge of African cultures in southern Africa may be preserved for future generations through the writing of instructional

tales by an African author. At the same time, an American publisher may translate the book into English with an aim to expose American children to African cultures. In addition, a children's book that was intended for pedagogical purposes in the source language may be translated into another language for entertainment purposes – thus redirecting the *skopos* of the original text.

The *skopos* theory postulates that the target text must be functionally adequate. For the target text to be functionally adequate, "the *skopos* needs to be stated explicitly in the 'commission'" (Vermeer, cited in Munday, 2016, p. 129). A translation brief or commission is an instruction from the initiator of the translation which briefly states the "goal and the conditions under which the goal should be achieved" (Munday, 2016, p. 129). Green (2012, p. 109) asserts that the *skopos* of a translation is outlined in the translation brief or commission "as an intercultural operative" in order to guide the translator. An intercultural operative refers to a guideline that regards cultural aspects of both languages.

Skopos theory is based on five underlying principles:

- A translational action is determined by its *skopos*;
- A translational action makes an offer of information in the target culture and target language concerning an offer of information in a source culture and source language;
- A target text does not initiate an offer of information in a clearly reversible way;
- The target text must be internally coherent; and
- The target text must be coherent with the source text (Reiss and Vermeer, cited in Munday, 2016, p. 127).

Skopos theory has received some criticism from translation functionalists. Munday (2016) claims that the theory 'dethrones' the source text. The 'dethroning' (a term coined by Vermeer) emanates from the way in which the theory defines translation and how it treats the source text (Trisnawati, 2014). Nord (1997), one of the functionalists who criticises the theory, alleges that it ignores the linguistic nature of the source text and the production of micro-level features in the target text. *Skopos* theory suggests that it is crucial that a translation should be carried out purposefully as negotiated by the initiator and, most importantly, the final product must function and serve the purpose of the translation. Reiss and Vermeer (1984) argue that, in functional translations, adequacy is more important than faithfulness and equivalence, as it assists in ascertaining if the action and information transfer was successful. They further posit that functional adequacy can be ascertained through the use of two so-called '*skopos* rules';

namely, the ‘coherence rule’ and the ‘fidelity rule’. According to Munday (2012), the coherence rule requires that the target text must be interpretable as a unified whole with the receiver of the target text’s situation; the fidelity rule, on the other hand, suggests that the source text and target text must be coherent. Moreover, the coherence rule implies that target text must always make sense to its receivers no matter their circumstances, knowledge of the topic and needs.

4.1.1 Translation Brief

According to Nord (2001, p. 59) “every translation task should be accompanied by a brief”. The translation brief defines all “conditions under which the target should carry out its particular function” (ibid.). The translation brief should explicitly or implicitly contain information about – the (intended) text function(s); the target-text addressee(s); the (prospective) time and place of text reception; the medium over which the text will be transmitted; and the motive for the production or reception of the text.

4.2 Nord’s text analysis

This study makes use of Nord’s translation-oriented text analysis model. The model was tailored to serve as “a theoretical framework for translation studies, training translators, and translation practice” in addition to professional translators (Nord, 2005, p. 1). The model includes several aspects that are not addressed in *skopos* theory, such as intratextual and extratextual factors of the text. However, it involves examining the text organisation at, or above, the level of the sentence, incorporating elements of text analysis (Munday, 2012; 2016). Nord (2005, p. 1) argues for the importance of comprehensive text analysis:

> Most writers on translation theory agree 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 (ST) has been wholly and correctly understood…different purposes require different approaches.

This model recognises the development of micro-level features in the target text, as well as the linguistic characteristics of the source text (Nord, 2005, p. 1). It also aims to “provide a reliable foundation for each and every decision which the translator has to make in a particular translation process (ibid.). The model is designed to help translators select appropriate parallel translation strategies or translation strategies that will accomplish the translation's intended goal by enabling the translators to fathom “the elements or features observed in the content and

structure of the source text" (ibid.) that can be identified and classified. Moreover, the model's approach to source-text analysis should be applicable to any translation project (ibid.).

The text analysis model makes an initial distinction between documentary translation and instrumental translation products (ibid). According to Nord (2005, p. 80), documentary translation serves as a document of a source culture communication between the author and the source text recipient. This type of translation product is transparent: the target text receiver can see that the target text is not an original text but a translation of a source text. In other words, it transfers the ideas of the source text to the target text receivers. Examples of documentary translation are literal, word-for-word and "exoticizing" translations (ibid.). These translations are designed to see through, mirror and resemble the source text.

The purpose of an instrumental translation product is different. With an instrumental translation product, the target text receiver is not aware that the translation is actually a translation as it does not share the ideas of the source; rather, it "serves as an independent message transmitting instrument in a new communicative action in the target culture" (Nord, 1991, p. 72).

Furthermore, the two types of translation products are interconnected to various text types. Reiss postulates that there are three text types – borrowing from Karl Bühler's categorization of the three functions of language – informative, expressive and operative (Munday, 2012). According to Reiss (1971/2000), the informative text type represents facts, knowledge and opinions that rely on logical language; for example, a reference work, a report, or a lecture. The expressive text type has an expressive function, wherein the sender expresses their own attitude in a text, such as a poem. The operative text type has an appellative function, because the sender appeals to, or opens up to the receiver, imposing his or her own ideas on them. However, some texts may have more than a single function. For example, an autobiography may have a single expressive function. On the one hand, an open letter may have both expressive and operative functions.

In order to observe where the two texts may diverge, the translator needs to compare the ST and TT profiles presented in the commission (Nord, 1997). The profiles can be compared by analysing the extratextual (or external) factors of the communicative situation. Nord (2005, p. 42) states:

> The extratextual factors are analysed before reading the text, simply by observing the situation in which the text is used. In this way, the receivers build up a certain expectation as to the intratextual characteristics of the text,

> but it is only when, through reading, they compare this expectation with the actual features of the text that they experience the particular effect the text has on them.

Reading the text first enables the translator to answer the question posed in the enquiry of the intratextual factors.

4.2.1 Extratextual Factors

Nord (2005) identifies several extratextual factors; Sender/Text producer, sender's intention, audience/receiver, Medium, Place of communication, time of communication motive of the communication and a chance receiver are discussed below:

a. Sender/Text producer

This factor concerns the author of a text or the person who is sending the text. In other words, this is the person (or institution) who uses a text to deliver a particular message to another person and to achieve a particular result is the sender of the text. However, a text producer is different from a sender as he or she produces the text according to the instructions of the sender. Normally, a text producer produces a text in compliance with the rules and norms of the production that are in line with the respective language and culture. Nord (2005, p. 47-48) notes that genres such as textbooks, newspapers or commentaries usually have the author's name printed on them, while non-literary works, such as law statutes, advertisements, manuals or operating instructions, usually do not include the author's name, but the sender's name is provided explicitly. For example, manuals used in training of commissioners and supporting staff at the Commission for Conciliation, Mediation and Arbitration (CCMA) are compiled by a single or multiple commissioners, but their names are not written on the manuals. However, CCMA's name as a sender is written.

b. Sender's intention

The sender's intention relates to the function a sender wishes to fulfil and the effect they wish to have on the receiver of text via the transmission of the text. According to Nord (2005, p. 53), intention, function and effect are congruent. For example, in advertising, an advertiser's intention is to appeal, persuade and change customers' perspective about their products and the effect is to get them to buy the products. Moreover, she maintains that the sender's intention is crucial when performing an

analysis of literary texts as there is no connection between the genre and the intention of the text. Genre is the style of art, such as literature. Therefore, her argument is that a literary text would not always have an informative function, intended to inform receivers about a certain topic. Enquiry into the sender's intention is a question of 'what does the sender want to achieve with the text?' The sender's intention is understood by understanding their viewpoint, since the sender is the one who intends to achieve a certain purpose with the text that they send. The communication action is completed immediately when the receiver receives the text with the specified function.

A sender may have a single or a combination of intentions. The intentions may be expressive, operative or phatic. Expressive intention means that the sender intends to inform the receiver about something or intends to express his or her own feelings or attitude towards something. With appellative intention, the sender intends to persuade the receiver to adopt a particular opinion or view or to perform a certain activity. Whereas with phatic intention, the aim is to form social relationships or connection.

c. Audience/Receiver and a chance receiver

The audience intended by the sender is usually the receiver of the text. It is considered the most important factor in the communicative action. The intended audience for the target text might be different from the intended audience for the source text. The audiences may be from different cultures and linguistic communities. For example, the *Nal'ibali* children's stories examined in this study were originally written for children who understand English and were translated later for children who understand Xitsonga.

Nord (2005, p. 58) also identifies another type of audience or receiver: a 'chance' receiver. This refers to a receiver who is not directly part of the audience intended by the sender; for example, a parent who reads a story to a child that has children as its intended audience. Additionally, Nord (2005, p. 59) states that a translator should compare the demographic information for the audience of the target text with that of the source text as part of their preparation for translating the text. Relevant demographic information could include age, sex, education, social background, geographical origin, social status, etc.

d. Medium

Nord (2005, p. 62) defines the term 'medium' as referring to the means, or vehicle, that conveys the text to the reader. While traditionally the medium was oral communication or a written text, in the current era, media such as email, radio, websites, social media platforms and TV broadcasting can be considered.

e. Place of communication

This refers to the place where the communication occurred and includes both the sender and receiver's locations. Place of communication is also a key factor as it influences the cultures of both the source text and target text, more especially where the languages exist in various geographical locations. Nord (2005, p. 67) asserts that this factor is worth dealing with separately from the source text analysis as factors of the text or genre under it may vary in terms of relevance.

f. Time of communication

Nord (2005, p. 70) notes that time of communication has been addressed previously by Bűhler and Reiss. This factor pertains to the time in which the communication action occurred. Every language's usage and norms are subject to ongoing change. As a result, the date that a document was produced is a significant signal for the historical stage of linguistic development that it represents.

g. Motive of the communication

This refers to the reason why the text was written. Nord (2005, p. 74-75) poses this as a question of why the text was produced. She gives the example of a wedding announcement, which is a text that has clearly been created for the reason of letting people know that someone is getting married.

4.2.2 Intratextual Factors

Nord (2005) and Munday (2016) identify several intratextual factors; those relevant to this study are discussed here.

a. Subject matter

This refers to the topic of the text: what the sender talks about. Nord (2005: 93) states that this factor is important for all approaches of translation-oriented text analysis. Reiss

(cited in Nord, ibid.) claims that the 'real' subject of the text can be hidden in stylistic devices such as metaphors or similes.

b. Content

This refers to what the sender is saying or communicating in the text: the meaning of the text. Munday (2016, p. 132) claims that content is "the 'meaning' of the text, including connotation and cohesion."

c. Presuppositions

Nord (2005, p. 106) postulates that presuppositions relate to the senders' cultural phenomena. In other words, they relate to a set of cultural traits of the person sending the text to the receiver. Munday (2016, p. 132) explains that this pertains to the general background knowledge of source text and target text receivers, and features culture and genre specific conventions. In some cases, the ST might have redundant sections, such as explanations or repetitions that might be left out in the TT. For example, in a translation of a text produced in the South African context which includes culture-specific content that is unlikely to be understood in the American context, there may be footnotes explaining the content.

d. Text composition

According to Nord (2005, p. 110), Thiel has dealt with text composition previously who adds that a text has an informational macrostructure which includes its composition, the order of information, beginning, end, footnotes, quotations and other elements. This informational macrostructure consists of a few microstructures, such as information units, stages of a plot, logical relations and thematic structure.

e. Nonverbal elements

Nord (2005, p. 118) explains that nonverbal elements include the use of italics, fonts, and other non-linguistic codes that supplement, illustrate, disambiguate, or intensify the message of the text.

f. Lexis

This refers to semantic, stylistic and other formal aspects of the text. Semantic and stylistic aspects include connotations, semantic fields, register, dialect and subject-specific terminology.

g. Sentence structure

Nord (2005, p. 129) claims that the formal, functional and stylistic aspects of sentence structure are regarded as an important factor in almost all approaches to translation-relevant text analysis. It includes the construction and complexity of sentences, the distribution of main and subordinate clauses in the text, the length of the sentences and other aspects. Munday (2016, p. 133) explains that this factor also includes rhetorical features, such as parenthesis and ellipsis.

h. Suprasegmental features

Nord (2005, p. 131) defines the suprasegmental features of a text as features of text organisation which overlap with the boundaries of any lexical or syntactical segments, sentences and paragraphs. Munday (2016, p. 133) explains that stress, intonation, rhythm and 'stylistic punctuation' are examples of suprasegmental features.

4.3 Descriptive Translation Studies (DTS)

Descriptive Translation Studies (DTS) is an approach to empirical translation research developed by Gideon Toury that attempts to predict and explain translation occurrences and summarise the rules and principles governing translation. It is not a theory of translation but rather a methodology used to approach empirical research in translation studies (Fotheringham, 2017, p. 3).

This study uses Descriptive Translation Studies to study shifts in translations and identify translation strategies to mitigate these shifts. Comparative analysis is used to identify these shifts.

Inggs (2000) argues that Descriptive Translation Studies is a fundamental skill that students aspiring to be scholars in translation must develop. Fotheringham (2017, p. 3) also argues that Descriptive Translation Studies "remains a crucial aspect of our discipline and one without which scholars in the field of translation studies would have no claim to any sort of scientific relevance." Munday (2016, p. 182–183) states that "Toury's methodology for Descriptive

Translation Studies has been an important step towards setting a firm foundation not only for future descriptive work but for the discipline as a whole."

Descriptive Translation Studies is a systematic branch of study which ensures that research findings are "intersubjectively testable and comparable, and the studies themselves replicable" (Toury, 2012, p. xiii). Translations are understood to inhabit a position in the "social and literary systems" in the target cultures because their facts seldom constitute identifiable systems of their own (Munday, 2016, p. 175; Toury, 2012, p. 23). Therefore, the status of these cultures then determines the translation strategies that need to be adopted in a translation (Munday, 2016: 175).

Descriptive Translation Studies itself consists of three branches (Toury, 1995). The 'function-oriented' branch incorporates the functionality of a translated text in the target culture. The second branch is 'process-oriented'; it is concerned with the translator's decision-making during the translation processes. The third branch is 'product-oriented'; it deals with finished translation products, and it attempts to account for their specific nature (Toury, 1995).

Toury (1995, p. 24) asserts that in the 1970s translation studies was characterised by intense "source-orientedness" – whether in teaching or quality assessment – and relied on paradigms that were application-ridden. There was a preoccupation with the source-text that overlooked constraints in the target text. Unlike this source-oriented emphasis of traditional translation studies, Descriptive Translation Studies focusses on describing the target text in terms of product-oriented, process-oriented or function-oriented approaches. Toury (1995, p. 11) explains that Descriptive Translation Studies "aspire to offer a framework for individual studies of all kinds at all levels and determines the nature of the relationships between translator, source and target texts (product), and will inform the chosen translation strategy (process)".

Toury's aim was to develop a descriptive strategy that avoided source-orientedness; hence, "it can be concluded that Translation Studies has put aside the views of the early more linguistic and source-oriented theories to translation criticism by the target-oriented theory" (Bilek Kaya, 2006, p.108). Furthermore, this descriptive strategy allows target text receivers to pick up 'alien' features that have come through from the source text. For instance, in a text that is translated into Xitsonga, one may observe culturally specific elements that are European or Western. This is because a source and target text can never share the same systematic space. Toury (1995, p. 26) explains that:

> by contrast, when a text is presented as having been originally composed in a language, reasons will often manifest themselves – e.g., certain features of textual make-up and verbal formulation, which persons-in-the-culture have come to associate with translations and translating – to suspect, correctly or not, that the given text has in fact been translated into it.

He also adds the following (1995, p. 37):

> [h]aving been established for a series of paired segments, and grouped together on the basis of the results of the comparison themselves, translation relationships would then be referred to the concept of translation underlying the text as a whole. This will be done through the mediation of a notion of translation equivalence; namely, the one which would have emerged as constituting the norm for the pair of texts in question.

As mentioned previously, Descriptive Translation Studies enables translation shifts to be traced and studied through comparison of two or more translations of one text, allowing the shifts to be accounted for (Toury, 1995). House (1997), supporting this approach, argues that the source text remains very important when studying shifts in translation. House (ibid.) claims that it is unacceptable to determine the appropriateness of a translation without paying attention to the source text; in this regard, an accurate judgement is one in which a lexical, textual and syntactical evaluation is made. House (ibid.) asserts that this can be achieved through the comparison of the source and target text –starting with a text analysis. House (1997, p. 43) further posits that:

> …in order to make qualitative statements about a translation texts (TT), TT must be compared with the source's (ST) textual profile which determines the norm against which the appropriateness of TT is judged, the first task in my model is a detailed analysis of ST.

Toury (2012) proposes a three-phase methodological approach for a Descriptive Translation Studies system. According to Munday (2016, p. 175), this three-phase methodology incorporates a description of the product and the wider role of sociocultural system.

The methodologies Toury (2012) proposes are outlined as follows:

- Situate the text within the target culture system, looking at its significance or acceptability.

- Undertake a textual analysis of the source and target text in order to identify relationships between corresponding segments in the two texts (also known as "coupled paired"). Toury claims that this eventually leads to the identification of translation shifts. These shifts may both be 'obligatory' or 'non-obligatory'. According to Munday (2016, p. 93-94), obligatory refers to servitude. Due to the disparity between the two language systems, servitude is the term for required transpositions and modulations. Non-obligatory, in turn, means optional, in the sense of optional adjustments that may be implemented due to the translator's own preferences or a change in the emphasis.
- Then, attempt to generalise the patterns identified in the two texts, which helps to reconstruct the process of translation for a 'coupled pair'.

In the present research report, Descriptive Translation Studies enables one to situate the text, perform textual analysis of the *Nal'ibali* children's stories and analyse shifts in the translation of segments from English into Xitsonga.

4.4 Methodology

This study consists of a text analysis which is guided by Nord's *Text Analysis in Translation* (1988/2005). The text analysis will be performed on the following children short stories from *Nal'ibali*: *Here is a story*: *Dog* (Tuomi, K. n.d.) - *N'wambyana* (Tuomi, K. n.d.)*; A day to remember* (Trok, L. n.d.) - *Siku leri ri nga rivalekeki* (Trok, L. n.d.)*; How to be a superhero* (Retshe, B. n.d.) – *Ku va nghwazi leyikulu* (Retshe, B. n.d.)*, Temo and the plant thieves* (Kgosi, K. n.d.) – *Temo na makhamba ya swibyariwa* (Kgosi, K. n.d.); *and Timi and the barber* (Chiazor-Enenmor, n.d.) – *Timi na mukeri wa misisi* (Chiazor-Enenmor, n.d.).

Moreover, Toury's (1995) Descriptive Translation Studies is also included here for the refinement of this study. Therefore, prescriptive translation approaches are ignored. In essence, Descriptive Translation Studies enables one to perform a comparative study that describes how language was used in the translation of the stories, rather than prescribing how it should have been used. Toury (1995) makes it clear that the production of refined and significant studies is made possible by relations between the theoretical and descriptive branches of a discipline. He is further of the belief that a translation study should commence with empirically observed data, since translations belong to the target systems facts. It is important for the present study to scrutinise translated texts as Descriptive Translation Studies is a target-oriented theory (Fotheringham, 2017). In the analysis, examples are provided in either my own Xitsonga

translation or back translation of the quoted English segments. The purpose of this is simplify reading and understanding of the analysis for all readers of this study.

In order to make the analysis clear, simple tables have been used. The first row provides the text number and pair number. The second row presents the source text segment; the target text segment is presented in the third row. A literal translation (word-for-word, or back, translation) is provided in the fourth row to assist with understanding how the translation was carried out. After each pairing of segments follows the comparative analysis.

Asterisks (*) are also employed to mark grammatical errors. Boldface, underline and italics are used to emphasise to emphasise words, clause or punctuation to make it easy for readers to follow the analysis.

CHAPTER 5: ANALYSIS OF SOURCE AND TARGET TEXT

5.1 Introduction

In this chapter, Nord's (2005) translation-oriented text analysis is performed, encompassing the following three components: the importance of the translation brief (extratextual factors), the source text analysis (intratextual factors) and the functional hierarchy of translation problems. As mentioned above, these analyses enable the understanding of the function of source text features and assist in the selection of translation strategies appropriate to the intended purpose of the translation (Munday, 2016, p. 131). The first aspect of the analysis is the importance of the translation brief or the extratextual factors of the source text and the target text.

5.2 Extratextual factors

As was mentioned earlier, it is fundamental for translators to detect any divergences between source and target texts through a comparison of their profiles (Nord, 1997). In the textual analysis that follows, the extratextual factors of both source text and target text are scrutinised. It is crucial to note that this analysis is done in the absence of a brief from the sender or initiator of the translation. The research depends on the information from the sender's website.

5.2.1 Sender/Text producer

The sender of both the source and target texts is *Nal'ibali*, a national reading-for-enjoyment campaign in South Africa. The campaign offers children's stories in English and translates them into South Africa's ten other official languages; Xitsonga, IsiZulu, IsiXhosa, Sepedi, Sesotho, IsiNdebele, Afrikaans, Tshivenda, Setswana and SiSwati.

5.2.2 Sender's intention

The sender's primary intention for both the source text and the translation is to spark and embed a culture of reading across South Africa. *Nal'ibali*'s reading campaign claims that their primary intention is to ensure that reading, writing and sharing stories in all South African languages is part of everyday life (*Nal'ibali*). This is because the sender believes that "children who read and hear engaging stories in languages they understand are well equipped and motivated to learn to read and write (*Nal'ibali*). Moreover, it is also the sender's belief that children are more likely to find fulfilling jobs and to make a meaningful contribution to society. The sender's detailed intentions are outlined below.

a. ***Dog* (*N'wambyana*)**. The primary aim of this story is to teach children that they should not see animals as a threat, but that if they treat them with kindness and respect, animals will typically respond in kind.
b. ***A day to remember* (*Siku leri ri nga rivalekeki*)** The aim of this story is to teach children about the importance of reading books from a young age. It also teaches them about the importance of planning and taking precautionary measures when playing games that may expose them to harm.
c. ***How to be a superhero* (*Ku va nghwazi leyikulu*)**. A primary aim of this story is to teach children about the importance of reading to find information as it may assist them in achieving their dreams. Another aim is to teach them to play safely and to assist each other if another child is harmed when playing. It also conveys the message that they should always listen to their elders.
d. ***Temo and the plant thieves* (*Temo na makhamba ya swibyariwa*)**. The aim of this story is to teach children about being creative, farming, and caring for plants.
e. ***Timi and the barber (Timi na mukeri wa misisi*).** The primary aim of the story is to teach children about cleanliness and how important it is to allow their caregivers to look after them.

5.2.3 Audience/Receiver

The sender's target audience is South African children from all spheres of life. In order to cater for all the children, *Nal'ibali* writes in English and then translate into the other ten South African official languages. At present, they do not translate into South African Sign Language. This might be because it still lacks official status.

In addition to the children who are the target audience of *Nal'ibali*'s books, there are also what Nord (2005, p. 58) calls 'chance receivers'; those who are not part of the target audience but also receive the message. In this case, chance receivers are the parents and caregivers who read the *Nal'ibali* stories to children.

5.2.4 Medium

The *Nal'ibali* campaign uses a range of media in order to be accessible to, and be able to reach, their target audience. These media include:

a. Written stories (shared via their website);
b. Video stories (shared via their website);
c. Activity sheets and printables (shared via their website), which include:

- Activity sheets, guides, book logs and reading and writing ideas for children at home, in the classroom or at a reading club;
- Colouring-in printables, including colouring-in activity sheets and printables for children of all ages to enjoy.
- Posters and bookmarks for reading clubs, classrooms and libraries.
- Audio stories designed for the whole family (shared via their website and broadcasted on all SABC Education radio stations).

5.2.5 Place of communication

The stories are written and translated within the borders of South Africa. The offices of the sender are in the City of Cape Town in the Western Cape province. I assume that the offices are used for administration purposes and that the production of the source text and target text occur remotely. This is because, as per the *Nal'ibali* website, *Nal'ibali* team consists of four categories, namely Leadership, Communications and content, Partnerships, Training, and Finance and corporate. None of the writers and translators of the selected of stories in this study listed in any of the categories.

5.2.6 Time of communication

Nal'ibali was founded in 2012. Since then, children's stories have been written, translated and published by the campaign. The stories are not given publication dates but are written, translated and published on a regular basis since the stories are broadcasted from Monday to Friday on all SABC Education radio stations weekly.

5.2.7 Motive of the communication

As noted above, the motive of the text is to spark, and embed, a culture of reading across South Africa. *Nal'ibali*'s reading campaign claims that their primary intention is to ensure that reading, writing and sharing stories in all South African languages is part of everyday life (*Nal'ibali*).

The textual analysis of the extratextual factors has offered an overview of both the source and the target text. This phenome assists the translator in noting important translation aspects which he or she needs to consider in the translation of the source text, and to observe where the texts may diverge. After performing such textual analysis, the translator may be able to know what information to include or exclude in the target text.

5.3 Intratextual Factors

According to Nord's model of text analysis, it is of paramount importance to perform source text analysis (Munday, 2016). Munday (2016, p. 132) postulates that the source text analysis aid translators in deciding on the feasibility of translation, the most relevant source text items that need to be considered to achieve functional translation and the translation strategy that will be necessary to fulfil the translation brief.

5.3.1 Subject matter

a. **Dog (*N'wambyana*) –** this story is about a woman who domesticated Dog who used to be a wild animal. She provided Dog with food and a shelter and thought it how to guard her at night.
b. ***A day to remember* (*Siku leri ri nga rivalekeki*)** – This story is about a girl who asked her friends to assist her to execute a plan from a book she read about flying a kite with a scary creature in the park.
c. ***How to be a superhero (Ku va nghwazi leyikulu)* –** The story is about Timo, who lived with his grandmother in a beautiful mountainous village with green forestry. Timo wanted to be a hero and he disliked reading. One of his friends ignited his likening for reading she assisted a hurt friend by applying knowledge she claimed she got from a book she read.
d. ***Temo and the plant thieves (Temo na makhamba ya swibyariwa)*** – this story is about a girl who planted vegetables in her backyard garden, the vegetables were target by animals and birds. With the help of her parents, the garden was then protected by a net.
e. ***Timi and the barber (Timi na mukeri wa misisi*) –** this story is about a little boy who had a big hair but hated having it combed or cut it as it was hard and painful. He he cried a lot when taken to a barber. At the ende, the barber manipulated the little boy by telling a story as he cut his hair.

Overall, the subject matter of the stories is not deeply culture-bound in either the source text or the target text.

5.3.2 Content

The language use in both the source text and target text is simple and straightforward. The majority of the sentences are short; longer ones are broken down into smaller sentences using a dash. In some instances, the authors produced longer sentences and used commas to create

shortened clauses. The producers of both texts make use of quotation marks to differentiate the narration from the characters' word. Images are used in some pages to complement the narration.

5.3.3 Presuppositions

The genre of these texts is children's literature, hence they do not feature any explanations of words because the language used is simple and straightforward. Additionally, because the source and target text were produced around the same period, the style is not difficult or confusing. However, the texts do contain repetition of words, sentences and phrases used as a device to emphasise certain points. *A day to remember (Siku leri ri nga rivalekeki)* contains culrurals items that may cause a translation shift in Xitsonga due to the gap in the source culture and target culture.

5.3.4 Text composition

All the stories have a beginning and an end. Quotations are used to indicate direct speech during dialogue amongst the characters. There are no footnotes or glossaries.

5.3.5 Non-verbal elements

All the stories feature illustrations, which are important in children's literature. There is no use of italics or multiple fonts. However, the writers make use of quotation marks to open and close quotes to differentiate between the words of the narrator from those of the characters.

5.3.6 Lexical features

Both the authors and translator have used a lot of past tense words, is because the stories are narrated in past tense. For example, *in Dog – Mbyana*, words in past tense such as 'spent, kept, walked, was and felt' were use in a single paragraph. A lot of adverbs and pronouns were used as well. However, verbs, adjectives and nouns were used sparingly.

5.3.7 Sentence structure

The sentences are not complex, and they do not deviate from the standard sentence structure. There is no use of rhetorical questions and the sentences show parallelism.

5.4 Comparative analysis

In this section, a comparative analysis of source and target text couplets is performed as described in the methodology and recommended by Toury's Descriptive Translation Studies. An asterisk (*) is used to mark grammatical errors where they appear.

5.4.1 Text 1: *Dog – N'wambyana*

Text 1: Pair 1 **Title: Dog** **Vito: N'wambyana**	
Source-text segment	Dog
Target-text segment	N'wambyana
Literal translation of target-text segment	Mbyana

The translation of the title of the story *Dog* as *N'wambyana* is not a direct or literal translation. A direct translation of the word 'dog' in Xitsonga is '*mbyana'*. A person wanting to say to another person, 'your dog has grown up' would not say '***n'wambyana*** *wa wena u kurile'*; rather, they would say '***mbyana*** *ya wena yi kurile'*. However, in Xitsonga, animal characters in stories are personified. The prefix '*n'wa'* is a Xitsonga contraction of *'n'wana wa ntombi wa*', which means 'the daughter of' and is usually used by a father in reference to his daughter. For instance, if I, Mixo, had a daughter, she would be called '*N'wa-Mixo'*. This is a culturally derived term and would not be used in formal contexts, such as on an identity document. The target language may make finer distinctions in terms of the use of such a term than the source language. This has motivated the translator to use the 'translation by cultural substitution' strategy' (see 3.4.3).

Additionally, animal characters are typically given their natural names in Xitsonga. As with the names of other characters, these natural names are used throughout the story as proper nouns and the first letters are capitalised. This is the case in the source text as well. In this instance, the translator has adhered to a tradition by translating the animal's name as a proper noun, which in this case is 'Dog'. This is crucial because, as Inggs (2003) posits, some names that are given to characters are associated with their behaviours.

Text 1: Pair 2 **Title: Dog** **Vito: N'wambyana**	
Source-text segment	Author
Target-text segment	Author*
Literal translation of target-text segment	(Unavailable)

A translation shift has occurred. The translator has neglected this segment and left it untranslated. This defeats the *skopos* and prevents the target reader from knowing who the author of the story is. The translation of the word 'author' is '*mutsari'*.

Text 1: Pair 3 **Title: Dog** **Vito: N'wambyana**	
Source-text segment	Illustrator
Target-text segment	Illustrator
Literal translation of target-text segment	(unavailable)

The translator has once again failed to translate the section. The accurate translation of the word 'illustrator' in Xitsonga is '*n'wa-swifaniso'*.

Text 1: Pair 4 **Title: Dog** **Vito: N'wambyana**	
Source-text segment	He spent his days wandering **the land** alone.
Target-text segment	Hi masiku hinkwawo a tshamela ro yingayinga **ni nhova** a ri yexe
Literal translation of target-text segment	Every day it used to wander the wild land alone.

The translators translated 'the land' as '*ni nhova',* which means 'the land', while its back translation is 'a wild land'. This is because Dog was a wild dog, and the land it used to stay in is therefore wild as well. The strategy used by the translator is called 'translation by a more general word' (see 3.4.1).

Text 1: Pair 5 **Title: Dog** **Vito: N'wambyana**

Source-text segment	One evening…
Target-text segment	Madyambu *ya n'wana…
Literal translation of target-text segment	Evening of a baby/child…

The translators misspelt the translation of 'one' (not as a number, otherwise it would be '*n'we'*) as '*ya n'wana'* instead of '*yan'wana'*. The correct translation must be one word; separating 'ya' from 'n'wana' has resulted in a mistranslation. In this context, '*yan'wana'* means 'one', while '**ya n'wana' (in all contexts)* means 'belonging to the baby/child'. Most Xitsonga speakers struggle with the orthographic rules for writing words of such a nature. Examples of such words are *swin'wana* / *yin'wana* / *xin'wana*.

Text 1: Pair 6 **Title: Dog** **Vito: N'wambyana**	
Source-text segment	Nobantu saw Dog with his head on his **fuzzy paws**…
Target-text segment	Nobantu u vonile N'wambyana na nhloko ya yena ehenhla ka **mikondzo ya yena**…
Literal translation of target-text segment	Nobantu saw Dog and his head on **his feet**…

In Pair 6, the translator omitted the word 'fuzzy' in his/her translation. The omission was unnecessary as it does not pertain to a translation strategy. This might have been a result of a lack of understanding of what the term means. The Xitsonga translation of the word 'fuzzy' is '*leswi nga vonangikiki'*. The omission has greatly contributed to the mistranslation, which goes against the *skopos* of the translation. The more adequate translation would be '*Nobantu u vonile N'wambyana ni nhloko ya yena ehenhla ka swinkunwana swa yena leswi nga vonangikiki*.' This omission occurred repeatedly throughout the story where the term 'fuzzy' appears.

Text 1: Pair 7 **Title: Dog** **Vito: N'wambyana**

Source-text segment	My ears are so good that I can hear the **smallest noise**…
Target-text segment	Tindleve ta mina ti twa swinene lero ndzi kota ku twa na **huwa yitsongo swinene**…*
Literal translation of target-text segment	Ears of me hear very much that I can be able to hear even **noise small very much**…

The translator failed to apply the standardised Xitsonga diminutive forms or systems as per the Xitsonga orthography rules. This can be seen from the literal translation of the target-text segment from 'smallest noise' to 'noise small very much'. The correct translation should be '*xihuwana*', which can be back-translated as 'smallest noise'.

Text 1: Pair 8 **Title: Dog** **Vito: N'wambyana**	
Source-text segment	Come to my **hut**…
Target-text segment	Tana **endlwini** ya mina…
Literal translation of target-text segment	Come to my **house**…

The translator translated 'hut' to mean 'house'. A 'hut' is a one-room dwelling made from either logs or mud bricks plastered with mud – its roof is made from moderate timbers and dried grass. A hut is usually round. Living in a hut is associated with poverty and being from rural areas in Africa. All these connotations linked with the source word are eliminated when 'hut' is replaced with 'house'. When one thinks of a house, one may picture a multi-room home without any associations with poverty. A 'house' is a more general word and potentially a more neutral, or more expressive, word.

One can claim that it was unnecessary for the translator to use this strategy as it runs the risk of portraying a false picture of a hut and conveying wrong ideas to the target text readers. It is important to remember that the *skopos* of both the source and target text are the same and are aimed at addressing the same audience from different linguistic backgrounds. Therefore, the translator could have taken advantage of other translation strategies such as 'translation by paraphrase using a related or an unrelated word', as Baker (1992: 23-43) terms it. In this case, the translator could have translated 'hut' as '*yindlu ya byanyi',* which could be back-translated

as ‘a house of grass’; this is what a hut is called in Xitsonga. Additionally, Xitsonga differentiates between huts for different genders. ‘*Lawu’* is a hut that belongs to girls and ‘*ntsonga’* is a hut that belongs to boys. The use of ‘*lawu’* is the more appropriate translation of Nobantu’s hut, although she is not a girl but a woman.

Text 1: Pair 9 **Title: Dog** **Vito: N’wambyana**	
Source-text segment	I’m the best guard in the whole **bushveld**.
Target-text segment	Ndzi murindzi wa kahle swinene **ekhwatini** leri hinkwaro.
Literal translation of target-text segment	I am a guard which is good very in **bushveld/jungle** the whole.

There is evidence of inconsistency in the use of the target language in the translation. In the first paragraph of the source text, the author introduces Dog as a “wild thing” which wandered “the land”, and later Dog says that it is the “best guard” in the bushveld. It can be drawn that the wild land referred to in the story is the bushveld. In this case, land and bushveld should be translated using the same word in the target language or text. Therefore, in Pair 9, the expectation is that “bushveld” should have been translated as *nhova* or *enhoveni* as ‘land’ was translated as *nhova* in the first paragraph of the target text.

Text 1: Pair 10 **Title: Dog** **Vito: N’wambyana**	
Source-text segment	…said **Nobantu. Dog** gobbled up the meal.
Target-text segment	…ku vula **Nobantu.N’wambyana** a mitetela swakudya hinkwaswo.Tana
Literal translation of target-text segment	…said Nobantu.Dog gobbled the meal all.

In this pair, a spacing after the full stop was not inserted. However, this might be a typo which may have been generated by the translator or *Nal’ibali*’s digital specialist. It is crucial to adhere to correct writing rules and always to punctuate properly.

Text 1: Pair 11 **Title: Dog** **Vito: N'wambyana**	
Source-text segment	I was soft and comfortable…
Target-text segment	…naswona a nga **se*** tshama a etlela eka xibedwana.
Literal translation of target-text segment	Untranslatable because of the ungrammaticality.

The *se** in the target is grammatically incorrect. This is not the proper method to construct a sentence in a negative form. In cases such as this one, a negation is made using *i* instead of *e*. In a nutshell, the text should read '*si'* instead of '*se*'.

Text 1: Pair 12 **Title: Dog** **Vito: N'wambyana**	
Source-text segment	…and the little bed was – **much more comfortable than a cave floor**…
Target-text segment	…naswona xibedwana – **a xi mpfeketa ku tlula bako ra le hansi**…
Literal translation of target-text segment	…and the little bed – it was comfortable more than cave in the below…

When contrasted with what the source text segment means, the translation has a completely different meaning. The target text indicates that the little bed was more comfortable than the cave at the ground floor and not more than the floor of the cave. A more adequate translation would be '*naswona xibedwana – a xi mpfeketa ku tlula ehansi ebakweni*'.

Text 1: Pair 13 **Title: Dog** **Vito: N'wambyana**

Source-text segment	…in the **dark**.
Target-text segment	…emunyamini.
Literal translation of target-text segment	Untranslatable because of the ungrammaticality in the segment.

The translation of the word ‘dark’ is inconsistent, see Pair 13 and Pair 14. Both translation are adequate, however the inconsistency is not ready friendly may cause confusion to children more especially those are still learning Xitsonga.

Text 1: Pair 14 **Title: Dog** **Vito: N’wambyana**	
Source-text segment	The problem is that you sleep inside, your ears are too small, and you can’t see in the **dark**.
Target-text segment	Xiphiqo i ku u etlela endzeni, tindleve ta wena i titsongo, naswona a wu swi koti ku vona **exinyamini**.
Literal translation of target-text segment	Untranslatable because of the ungrammaticality in the segment.

5.4.1 Comparative analysis of Structure, Paragraphs and Illustrations

The target text has more paragraphs than the source text. The translator split a single paragraph into either one or two paragraphs several times. This could be because the paragraphs were longer in the target text than in the source text, and the translator split the text into shorter paragraphs to make reading in the target language easier for children.

However, the split and proliferation of paragraphs in the target text caused the paragraphs to be shifted from their original positions. In children’s literature, illustration and text are positioned in certain ways to complement each other. When a text is followed by an illustration, reading becomes easier for children, as source text and illustrations complete each other. Yet this was been maintained in the target text, as illustrations were moved or separated from their complementary text.

5.4.2 Text 2: *A day to remember – Siku leri ri nga rivalekiki*

Text 2: Pair 1 **Title: A day to remember** **Vito: Siku leri ringa rivalekiki**	
Source-text segment	Author
Target-text segment	Author
Literal translation of target-text segment	Back translation unavailable

The author did not translate the word ‘author’. Thus, Vatsonga children do not know who the author is.

Text 2: Pair 2 **Title: A day to remember** **Vito: Siku leri ringa rivalekiki**	
Source-text segment	Illustrator
Target-text segment	Illustrator
Literal translation of target-text segment	Back translation unavailable

This pair mirrored what happened to the segment in Pair 1. The word ‘illustrator’ was not translated, and provision of the name of the illustrator was disregarded. Here, the conclusions drawn from the examination of the first pair are applicable.

Text 2: Pair 3 **Title: A day to remember** **Vito: Siku leri ringa rivalekiki**	
Source-text segment	Unavailable
Target-text segment	Translator
Literal translation of target-text segment	Back translation unavailable

This is a matter of suggestion rather than translation. It can be argued that the word ‘translator’ in the target text ought to have been written in Xitsonga.

Text 2: Pair 4 **Title: A day to remember** **Vito: Siku leri ringa rivalekiki**	
Source-text segment	A day to remember
Target-text segment	Siku leri ringa rivalekiki
Literal translation of target-text segment	Day that is unforgettable

Translators work hard to create a text that is close to the original while adhering to literary standards and aligning with the *skopos*. The title, it may be claimed, could be translated in a number of ways and still make logical sense. In summary, the translator chose an adequate translation while maintaining its literariness.

Text 2: Pair 5 **Title: A day to remember** **Vito: Siku leri ringa rivalekiki**	
Source-text segment	"Hurry up, Neo, we don't have <u>much</u> time!"
Target-text segment	"Hatlisa, Neo, a ha ha ri na nkarhi!"
Literal translation of target-text segment	"Hurry up, Neo, we no longer have time!"

In this pair, the translator omitted the word 'much' in the target text. This is a translation strategy called 'translation by omission'. A translator can omit words, items, or phrases that do not significantly affect the message being transmitted, as in this instance. In other words, words that might be omitted must have a small probability of changing the message's meaning. In this pair, 'much' has no significant impact in target text. The underlying message is that time is limited, and whether or not it is sufficient is immaterial – at the end of the day there is no time.

Text 2: Pair 6 **Title: A day to remember** **Vito: Siku leri ringa rivalekiki**	
Source-text segment	They were all going to the **park** as part of Hope's plan!

Target-text segment	Hinkwavo a va ya **ephakeni** tanihi xiphemu xa rhengu ra Hope!
Literal translation of target-text segment	All of them were going to **park** as part of plan of Hope!

The concept of a 'park' in English is derived from European culture. There is not an equivalent word in Xitsonga. The lack of an equivalent in the target language poses a translation problem. The translator borrowed a word to mitigate the translation problem. The word '*ephakeni*' is borrowed from English. Baker (1992, p. 26-34) calls the translation strategy "translation using a loaned or borrowed word plus explanation". According to Baker (ibid.), when this strategy is used for the first time in a translation, it should be followed by an explanation, after which it can be used again for the remainder of the translation without further explanation.

Text 2: Pair 7 **Title: A day to remember** **Vito: Siku leri ringa rivalekiki**	
Source-text segment	Hope started to **hatch a plan**…
Target-text segment	Hope u sungule ku **luka rhengu**…
Literal translation of target-text segment	Hope started to **knit a plan**…

To 'hatch a plan' is an English idiom that means 'to develop a plan'. Where possible, an idiom should be translated using a complementary idiom or known expression in the target language. This translation strategy is called "translation by cultural substitution' ((Baker, 1992). A Xitsonga expression that complements the source language expression is '*ku luka mano',* which means 'to knit a plan'. This expression is proportional to the source language expression as they both have the same impact.

Text 2: Pair 8 **Title: A day to remember** **Vito: Siku leri ringa rivalekiki**	
Source-text segment	Hope just asked me to bring my **kite** to the park.

Target-text segment	Hope u ndzi kombele ntsena leswaku ndzi ta na **kayiti** ya mina ephakeni.
Literal translation of target-text segment	Hope has me asked only that I come with kite of me to the park.

A kite is an item originating from the European culture that is not native to the Vatsonga culture of target text recipients; there is thus no Xitsonga equivalent for 'kite'. This poses a translation problem; the translator used 'translation using a loaned or borrowed word plus explanation' to mitigate the problem.

Text 2: Pair 9 **Title: A day to remember** **Vito: Siku leri ringa rivalekiki**	
Source-text segment	…said Hope as **she walked off ahead** of her friends.
Target-text segment	…ku vula Hope **a ri karhi a hatlisa** ku ya rhangela vanghana va yena.
Literal translation of target-text segment	…says Hope **as she hastens** to lead friend of her.

There is a mistranslation of the source text in this pair. The source text and the translation have two different meanings. The source text says that Hope started walking in front of her friends, though it says nothing about her speed or the changing of positions as she walked. In contrast, the translation suggests that Hope was initially walking behind her friends then increased her pace to pass them and walk ahead of them. It thus introduces new information pertaining to positions and speed of her movements.

Text 2: Pair 10 **Title: A day to remember** **Vito: Siku leri ringa rivalekiki**	
Source-text segment	Well, for a long time, the mayor got lots of complaints…

Target-text segment	Hi swona, i khale, meyara a ri karhi a kuma swivilelo…
Literal translation of target-text segment	True, it has been long, mayor been getting complaints…

The word 'well' was incorrectly rendered as an answer to a question by the translator, whereas it is used as a pause to consider the character's next words and to mark the resumption. Therefore, this is a mistranslation; a deficit comprehension of the source text may be the cause. In this context, 'well' is *kahlekahle*, however, in the translator's context it is used as 'true'. Again, the translator retained the original structure, word and sentence arrangement of the source text. This results in awkwardness in the translation.

Text 2: Pair 11 **Title: A day to remember** **Vito: Siku leri ringa rivalekiki**	
Source-text segment	Oh no!
Target-text segment	Yhoo e-e!
Literal translation of target-text segment	Oh no!

The translator resorted to a word-for-word translation rather than translating sense-for-sense or using another approach suitable to achieve the *skopos*. The 'oh no!' in the source text is used to express shock, but 'yhoo e-e!' does not convey this in the translation. A Mutsonga would more realistically say '*yowe!', yho!'* or '*yhi!'* to express shock.

Text 2: Pair 12 **Title: A day to remember** **Vito: Siku leri ringa rivalekiki**	
Source-text segment	….to the happy people standing around the major. Neo saw how sad Hope was.
Target-text segment	…vanhu lava a va tsakile va rhendzela **meyara.Neo** a ku vona ku tsana ka Hope.

Literal translation of target-text segment	…people who were happy who surrounded **mayor.Neo** then saw the sadness of Hope.

This pair highlights issues such as: the combining of two paragraphs in the target text; a similar typo as in Text 1: Pair 10; and ambiguity in the translation.

In essence, the translator made the source text's two paragraphs into one paragraph by combining them. Given that certain paragraphs were divided and others were added, it can be argued that the translator wanted to balance the paragraphs. Furthermore, it can be assumed that this was done to allow easy reading for children.

Lastly, the passage "Neo then saw the sadness of Hope" sounds awkward. The use of the word '*a ku'* in the translation makes it sound like a biblical translation. Omitting '*a ku'* would have made translation more adequate to the target audience.

Text 2: Pair 13 **Title: A day to remember** **Vito: Siku leri ringa rivalekiki**	
Source-text segment	…she took her **karate** clothes and a **balloon** out of her bag
Target-text segment	…a ri karhi a humesa mpahla ya yena ya **karati** na **baluni** enkwameni.
Literal translation of target-text segment	…as she took out clothes of her for karate and balloon from a bag.

'Karate' and 'balloon' are culture-specific words with no equivalent in Xitsonga. Since Xitsonga borrows such words from English, the translation features loan words from English.

Text 2: Pair 14 **Title: A day to remember** **Vito: Siku leri ringa rivalekiki**	
Source-text segment	…balloon out of her bag. Josh found some thin sticks next to a **dustbin**…

Target-text segment	…baluni enkwameni.Josh u kume **swimhandzana swo lala** kusuhi na **thini ra thyaka**…
Literal translation of target-text segment	…balloon from the bag.Josh found **twigs that are thin** next to a tin of dirt.

There is no space between '*enkwameni*' and 'Josh' in the translation. Typos and punctuation errors carry a significant risk, as was previously stated. Therefore, stories require more careful typesetting and copyediting to avoid these typos.

'Dustbin' is translated as 'a tin of dirt', meaning a tin that is used to store dirt. However, not all dustbins are made from tin – some are made from wood, plastic or clay. It can also be argued that the translation of 'dustbin' might have been encouraged by the way some people in the target culture call it: '*thini ra thyaka'* 'a tin for dirt'.

Text 2: Pair 15 **Title: A day to remember** **Vito: Siku leri ringa rivalekiki**	
Source-text segment	...too the creature off into the **sky**.
Target-text segment	…wu rhwala xivumbiwa lexiya xi ya ehenhla **emapapeni**.
Literal translation of target-text segment	…it carried creature that to above in the **clouds**.

'Sky' appears as 'clouds' in Pair 15. In Xitsonga, 'sky' is '*xibakabaka'* or '*mpfhuka'* and 'clouds' are '*mapapa*'.

Text 2: Pair 16 **Title: A day to remember** **Vito: Siku leri ringa rivalekiki**	
Source-text segment	…he started barking and pulling on his **leash**.

Target-text segment	…a sungula ku vukula na ku koka **ntambu yo lawula ku n'wi fambisa**.
Literal translation of target-text segment	…he started to bark and to pull **a string of controlling to him walk**.

'Leash' has been translated by paraphrasing. Baker (1992) calls this type of strategy 'translation by paraphrase using a related or an unrelated word'. Alternatively, the translator could have employed 'translation by cultural substitution' and borrowed within the target culture. There are words such as '*mukhungu'* and '*tomu'*, which refer to different types of ropes. '*Mukhungu'* is a rope used to tie goats and sheep whereas '*tomu'* (*matomu*, plural) is head collar rope used on horses and cows in Africa.

a. Comparative analysis of Structure, Paragraphs and Illustrations

The font, font size and spacing of both the source text are the same. The source text has the names of the author and the illustrator, whereas the target text has the name of the translator as well. However, 'author', 'illustrator' and 'translator' are not translated. The source text consists of four pages whereas the target text consists of five pages. The target text is longer than the source text; Xitsonga, by nature, uses more words than English. In terms of paragraphs, the source text has eight paragraphs and the target text has 13 paragraphs. As explained earlier, this is a result of splitting the source text into shorter paragraphs in the target text for easier reading for children.

The illustration on the first page of the source text was moved to the second page. This is a result of the inconsistency in the length and number of paragraphs between the two texts. In most cases, text and illustrations are positioned carefully to complement each other. Changing their spatial relationship can undermine the *skopos* of the text.

5.4.3 Text 3: *How to be a superhero – Ku va nghwazi leyikulu*

Text 3: Pair 1 **Title: How to be a superhero** **Vito: Ku va nghwazi leyikulu**	
Source-text segment	Author
Target-text segment	Author (untranslated)

Literal translation of target-text segment	Unavailable as source text was not translated

The word ‘author’ is not translated, with the same consequences mentioned for Text 1 and Text 2.

Text 3: Pair 2 **Title: How to be a superhero** **Vito: Ku va nghwazi leyikulu**	
Source-text segment	Illustrator
Target-text segment	Illustrator (untranslated)
Literal translation of target-text segment	Unavailable as source text was not translated

The word ‘illustrator’ was not translated, with the same consequences mentioned for Text 1 and Text 2.

Text 3: Pair 3 **Title: How to be a superhero** **Vito: Ku va nghwazi leyikulu**	
Source-text segment	How to be a superhero.
Target-text segment	Ku va nghwazi leyikulu.
Literal translation of target-text segment	To be hero huge.

‘Superhero’ was not translated as one word, which is achievable in the target text. Additionally, the correct Xitsonga superlative adjectives were not employed. This resulted in a mistranslation of the source text segment. A more accurate translation would be ‘*nghwazinkulu’* or ‘*dyinghwazi’*.

Text 3: Pair 3 **Title: How to be a superhero** **Vito: Ku va nghwazi leyikulu**

Source-text segment	…climbed on the jungle gym and spun on the **merry-go-round**.
Target-text segment	…a khandziya kona mijombe ya tintambu a tlhela a **ndziwilika*** eka mijombe lowo rhendzeleka.
Literal translation of target-text segment	…he climbed there swing of ropes and **ndziwilika*** on swing which go round.

* *'Ndziwilika'* is grammatically incorrect; the correct term is '*rhendzeleka'*.

Text 3: Pair 4 **Title: How to be a superhero** **Vito: Ku va nghwazi leyikulu**	
Source-text segment	Timo would giggle and say…
Target-text segment	Timo a hlekelela a ku…
Literal translation of target-text segment	Timo he giggled and say…

The translator used a translation strategy that Baker (1992, p. 26-34) calls "translation by omission". The omitted word did not have a notable impact and therefore did not compromise the quality of the translation.

Text 3: Pair 5 **Title: How to be a superhero** **Vito: Ku va nghwazi leyikulu**	
Source-text segment	The both wanted to get to the park first.When they got there… They looked **worried**.
Target-text segment	Havumbirhi a va lava ku fika ephakini rosungula.Loko va fika kona… A va languteka va **khunguvanyekile**.
Literal translation of target-text segment	Both of them wanted to arrive at the park first.When they arrived there… They looked **angry**.

The term ‘worried’ was translated as ‘angry’, thereby changing the meaning of the text.

Text 3: Pair 6 **Title: How to be a superhero** **Vito: Ku va nghwazi leyikulu**	
Source-text segment	…So, **Granny** and Timo sat down together and read that storybook…
Target-text segment	…Kwalaho, **Kokwani** na Timo va tshama swin’we ehansi va hlaya buku ya mitsheketo…
Literal translation of target-text segment	…said Granny when she was busy taking book of stories.

Herein, the capital letter ‘G’ indicates that the term ‘granny’ was changed to a proper noun as it is the name by which Timo calls his grandmother. The translator retained this in the translation.

a. Comparative analysis of Structure, Paragraphs and Illustrations

The structure of the source text was not altered significantly in the target text. The only minor change is that the target text has more paragraphs than the source text. The positions of the two illustrations were not changed except that the last illustration in the target text was placed slightly lower as a result of the additional paragraphs.

5.4.4 Text 4: *Timi and the barber – Timi na mukeri wa misisi*

Text 4: Pair 1 **Title: Timi and the barber** **Vito: Timi na mukeri wa misisi**	
Source-text segment	…Timi’s mother had to take him to **the barber** to have his hair cut.
Target-text segment	…manana wa Timi a fanele a n’wi heleketa ku ya kera misisi.
Literal translation of target-text segment	…mother of Timi she had to him accompany to go cut hair.

The translator omitted the words “the barber” in the target text. The omission has no effect on the message that the sender is sending through. This translation strategy is called ‘translation by omission’.

Text 4: Pair 2 **Title: Timi and the barber** **Vito: Timi na mukeri wa misisi**	
Source-text segment	And if there was one thing that Timi really didn’t **like**, it was having his **hair** cut!
Target-text segment	Loko ku ri na xilo xin’we lexi Timi a nga xi **rhandzi**, a ku ri ku kera misis!
Literal translation of target-text segment	If there was a thing one that Timi he didn’t love, it was to cut **misis**!*

The word ‘like’ was mistranslated; ‘like’ is best translated as ‘*tsakela*’, whereas the translator used ‘*rhandza’*, which means ‘love’. Additionally, the translator misspelt ‘*misisi*’ (meaning ‘hair’). Also, ‘And’ was omitted in the target text. This word is usually used as a conjunction; however, in this case its omission has no impact on the meaning.

Text 4: Pair 3 **Title: Timi and the barber** **Vito: Timi na mukeri wa misisi**	
Source-text segment	**Haircut** time was worry time for Mom because **Timi would cry**.
Target-text segment	Nkarhi wa ku **kera misisi** a ku ri karhi wo vilerisa swinene eka Manana hikuva **Timi a rila**.
Literal translation of target-text segment	Time of **cutting hair** was ***karhi**** of worrying a lot for Mother because **Timi cried**.

First, there is a difference between a ‘haircut’ and ‘hair cut’; the former refers to styling of hair (noun) and the latter refers to the actual cutting of hair (verb). This is the reason both the

forms of the words are used differently throughout the source text and, therefore, it is important that they are translated in the same fashion. In this case, the translator mistranslated 'haircut' as 'hair cut' (refer to Text 4, Pair 11).

Additionally, '*nkarhi'* (meaning 'time') is misspelt as '*karhi'**.

Lastly, 'would' was omitted in the target text, though it is relevant for the meaning of the text.

Text 4: Pair 4 **Title: Timi and the barber** **Vito: Timi na mukeri wa misisi**	
Source-text segment	Mom would cuddle him before they set off to the **barbershop**.
Target-text segment	Manana a ta n'wi xinga va ngasi famba va ya **laha va kereka kona misisi**…
Literal translation of target-text segment	Mother would him cuddle they before go they **where they cut their hair**…

'*Mutsemeti*' standardised word for 'barbershop' in Xitsonga; this was a translation problem for the translator. Therefore, the translator translated the word 'barbershop' by paraphrasing using related words. Baker calls this translation strategy 'translation by paraphrase using a related or an unrelated word'.

Text 4: Pair 5 **Title: Timi and the barber** **Vito: Timi na mukeri wa misisi**	
Source-text segment	Sometimes she **would** give him some biscuits.
Target-text segment	Mikarhi yin'wana Manana **a n'wi** nyika makhekhe.
Literal translation of target-text segment	Time some Mom **will** him give biscuits

'Would' in the target text was altered to 'will'; the original message was affected by this shift. A more adequate translation of this passage would be…

Text 4: Pair 6 **Title: Timi and the barber** **Vito: Timi na mukeri wa misisi**	
Source-text segment	…but he would **gobble** them down and start crying again.
Target-text segment	…kambe a ta ma **himela*** a ma heta kutani a sungula ku rila nakambe.
Literal translation of target-text segment	…but he would them ***himela**** and them finish then he start to cry again.

*Himela** is ungrammatical as it is the misspelling of *himetela,* which is a correct equivalent for 'gobble'.

Text 4: Pair 7 **Title: Timi and the barber** **Vito: Timi na mukeri wa misisi**	
Source-text segment	She **would** shake her body…
Target-text segment	A tshombonyokisa miri wa yena.
Literal translation of target-text segment	She writhe body of her.

Translating by omission strategy was used unnecessarily in this pair, in which 'would' was suppressed.

Text 4: Pair 8 **Title: Timi and the barber** **Vito: Timi na mukeri wa misisi**	
Source-text segment	…he wailed so **loudly** that_Grandma Binite came limping in with her **walking stick**.
Target-text segment	…a kolola **kufika*** laha Kokwani Binite a nga ta a ri karhi a khwita hi **mugogojeo***.

Literal translation of target-text segment	…he wailed **kufika*** that Grany Binite she came while limping with **mugogojeo***.

Again, translation by omission was employed in the translation of the source text segment. 'Wailing' is associated with loudness; therefore, the omission of 'loudly' has no negative effect on the translation. Additionally, the translation of 'walking stick', '*mugogojelo'* was misspelt as '*mugogojeo'**.

Text 4: Pair 9 **Title: Timi and the barber** **Vito: Timi na mukeri wa misisi**	
Source-text segment	Oh, my word!
Target-text segment	Eee, mananee!*
Literal translation of target-text segment	Eee, manene!*

Vatsonga say *'Yoh, manano!*', when they express shock, not '*eee, mananee*'. The chosen expression does not capture the culture-specific English expression used in the source text segment.

Text 4: Pair 10 **Title: Timi and the barber** **Vito: Timi na mukeri wa misisi**	
Source-text segment	Soon, his head and his hands began to hurt from all the pulling and scratching.
Target-text segment	Hi xihatla, nhloko ya yena na mavoko ya yena **ya*** sungule ku twa ku vava hi ku kokakoka na ku **n'waya n'waya***.
Literal translation of target-text segment	Quickly, head of him and hands of him it began to feel the pain because of pulling and **n'waya n'waya***.

There is no concord for the use of 'it' or '*ya'**, singular form, in the target text for the above pair. More than one thing combined all together is referred as '*swi'* (plural form). Additionally,

there is a spelling error in the translation of 'scratching', which should be spelled '*n'wayan'waya'*.

Text 4: Pair 11 **Title: Timi and the barber** **Vito: Timi na mukeri wa misisi**	
Source-text segment	He sat still so that I could give him the best **haircut** ever.
Target-text segment	A tshama a nga ninginiki leswaku ndzi n'wi kera **khati** ya kahle swinene.
Literal translation of target-text segment	He sat and did shake so that I cut **haircut** that is good very much

'Haircut' and 'hair cut' have been differentiated in Pair 5. This is confirmed in this pair, where the translator has translated 'haircut' using a borrowed word, '*khati'* – thus employing 'translation by using a loaned or borrowed word'. The translator was inconsistent in their translation of the word as they mistranslated it in Pair 5.

a. Comparative analysis of Structure, Paragraphs and Illustrations

The structure of the source text was not altered in the target text. Both the source and the target text have six paragraphs and consist of five pages. However, the paragraphs do not consist of matching sentences as some have been modified in the target text. Page 4 of both the source and the target text have illustrations. Nevertheless, the source text illustration was omitted in the target text, being replaced by the illustration on page 2 of both versions. In other words, the second illustration is repeated in the target text, whereas the first one is omitted. This and other issues (for instance, of punctuation) indicate that more stringent typesetting and copyediting processes would be desirable for all stories.

5.4.5 Text 5: *Temo and the plant thieves – Temo na makhamba ya swibyariwa*

Text 5: Pair 1 **Title: Temo and the plant thieves.** **Vito: Temo na makhamba ya swibyariwa**

Source-text segment	Temo was a clever young girl who lived in the village of Qunu.
Target-text segment	Temo a ri nhwana lontsongo wo tlhariha **swinene** loyi a tshama etikwen ra le Qulu.
Literal translation of target-text segment	Temo was a girl young who clever **very** who she lived in a village from Qunu.

'Very' was added in the target text, which helped to make the target text less ambiguous. This translation strategy is called 'translation by addition'.

Text 5: Pair 2 **Title: Temo and the plant thieves.** **Vito: Temo na makhamba ya swibyariwa**	
Source-text segment	…her **class** learnt about planting and growing vegetables.
Target-text segment	…**tlilasi** yi dyondzile hi ku byala na ku kurisa matsavu.
Literal translation of target-text segment	…class **learnt** about planting and growing vegetables.

There is no equivalent word for a 'class' in Xitsonga. Historically, the form of education developed by the Vatsonga did not use school buildings where pupils would go to classes to learn; this approach to education was brought to South Africa by European colonists. To overcome this issue, the translator used the word '*tlilasi'* borrowed from English ('class'). This translation strategy is called 'translation by using a loaned or borrowed word'.

This translation strategy was also employed in Pair 3 below.

Text 5: Pair 3 **Title: Temo and the plant thieves.** **Vito: Temo na makhamba ya swibyariwa**	
Source-text segment	….making her way to the **bedroom.**
Target-text segment	…a ri karhi a ya **ekamareni**.

Literal translation of target-text segment	….as she went to **room**.

The translator translated ‘bedroom’ using a more neutral, or less expressive, word – also a borrowed term from English. While the translation of ‘bedroom’ is ‘*ekamareni ro etlela’* (lit. ‘a room used for sleeping’), the translator chose to use only ‘*ekamareni*’, which means ‘room’. There are differences in the expressive meaning of these words between the source and the target language. Xitsonga differentiates between rooms belonging to boys and girls (as noted in Text 1 Pair 8).

Text 5: Pair 4 **Title: Temo and the plant thieves.** **Vito: Temo na makhamba ya swibyariwa**	
Source-text segment	BRRRRING!
Target-text segment	NGEEEEE!
Literal translation of target-text segment	NGEEEEE!

The translator translated the text representing a sound of a bell. In most rural schools, thick iron – such as that used to make railway tracks or the rim of a tyre – is used. This creative idea on the part of the translator is effective, as Vatsonga children will be able to identify the sound.

Text 5: Pair 5 **Title: Temo and the plant thieves.** **Vito: Temo na makhamba ya swibyariwa**	
Source-text segment	…she complained about chores as simple as making **tea**.
Target-text segment	…a vilela hi mitirho yo olova kufana na ku va endlela **tiya***.
Literal translation of target-text segment	…she complained about chores that are simple as for them make **be strong**.

The translator mistranslated ‘tea’ as *‘tiya’*, which means ‘to be strong’. Tea in Xitsonga is ‘*tiyi*’.

Text 5: Pair 6 **Title: Temo and the plant thieves.** **Vito: Temo na makhamba ya swibyariwa**	
Source-text segment	…used a **garden fork**…
Target-text segment	…va tirhisile **fokosipedi***…
Literal translation of target-text segment	…they used **fokisipedi***…

The garden fork is usually called a 'fork spade' in South Africa. Therefore, the translator opted to overlook 'garden fork' and refer to it as a 'fork spade'. It can be argued that adaptation took place. However, the translator misspelt the translation of the term, as it is spelt '*fokisipedi*'**.**

Text 5: Pair 11 **Title: Temo and the plant thieves.** **Vito: Temo na makhamba ya swibyariwa**	
Source-text segment	…but **it** only took one cow…
Target-text segment	…kambe ku vile homu yin'we…
Literal translation of target-text segment	…but there cow one…

The translator unnecessarily omitted 'it' in the target text. A more adequate translation would include '*ni*' between '*vile'* and '*homu'*.

b. Comparative analysis of Structure, Paragraphs and Illustrations

The structure of the source text was altered in the target text. The number of pages in the source text do not equal the number of pages in the target text. The illustration in page 2 overlapped to page 3. However, the paragraphs do not consist of matching sentences as some have been modified in the target text.

5.5 Reasonable assumptions

While there may have been room for improvement in the Xitsonga translations of these children's stories, it is important to keep in mind the status of Xitsonga as an official language in South Africa – and the societal problems its speakers (including translators) face. Xitsonga translators work with a marginalised and undeveloped language in dialogue with prominent and well-resourced languages. This results in difficulties at the word level. Additionally, it is

possible, given the country's current economic state and the imbalances in the country's language landscape – where Xitsonga has become one of the most marginalised languages – that translators may also be marginalised in the workplace and be subjected to unfair labour practices, such underpayment as compared to what their peers working with other languages are paid.

The presence of Xitsonga speakers in the media (such as television) is not seen. This is the result of the marginalisation of a language. For Xitsonga translators, this means that the demand for their services has diminished. Thompson-Wohlgemuth (1998) claims that media such as film have both negative and positive effects on the demand for the translation of children's literature. Translators thus have to compete for the few jobs that are available, and this leads to professional vulnerability. Unlike translators of high-status languages, vulnerable translators are likely to be forced to accept lower income and also take on technical translations outside their speciality. Thompson-Wohlgemuth (1998, p. 105) comments the following:

> A translation is normally performed as a commission – i.e., in exchange for money. Theoretically, translators could reject unwelcome commission but in practice their low status and consequent low income make this impossible and he who pays the piper calls the tune.

There are a handful of typos and irregular typesets in the source text and target text but more in the target text. The assumption is that this may be a fault caused either by the translators or *Nal'ibali* employees who are responsible for typesetting, copyediting or even web designers.

With all these said, it is plausible that the translations of the *Nal'íbali* stories examined in this study were not performed under ideal circumstances.

CHAPTER 6: FINDINGS AND DISCUSIONS

This study had two core aims. First, to examine the challenges faced by Xitsonga translators when translating *Nal'ibali* children's stories from English into Xitsonga and the strategies they used to overcome those challenges. Additionally, translation problems and translation strategies in children's literature in general. Second, to examine the power dynamics at play in the translation of children's literature and the potential impact they have on the translation of the stories selected for this study.

The five children's stories examined in this study were found to have both expressive and operative functions. According to Reiss (1977/1989 cited in Munday, 2016, p. 115) the expressive text type elicits the authors' attitudes and are meant to share aesthetics. The stories were also found to have an appellative function as they were designed to educate children about culture and ideologies. It is a common practice for parents to use literature to transfer culture and ideology to children (Inggs, 2003). In addition, the study found instances of ambiguity; grammatical, spelling and punctuation errors; omissions; and the inadequate use of certain translation strategies, which supports the argument that the translations' end result is instrumental. The findings of this study are detailed below.

6.1 Translation Problems and Translation Strategies

After a careful text analysis (Nord, 2005) and comparative analysis of the source text and target text of the selected *Nal'ibali* stories, a number of conclusions can be drawn.

The words 'author', 'illustrator' and 'translator' were not translated in any of the stories analysed, despite the fact that the translations were written in Xitsonga.

This study shows that the translators adhered to the authors' system while translating characters' names. For example, the natural names of characters such mother, father and animals were treated as proper nouns. In stories in where there is character of a mother, for instance, the character is named Mother. In addition, in Text 1, the translator adapted the name Dog in accordance with the Xitsonga traditional practice of personifying animal characters in literature. Personification is one of the translation strategies used by Xitsonga translators when translating the names of animal characters into Xitsonga.

The translators encountered various translation problems. These include working with culture-specific concepts, differences in expressive meaning; different distinctions in meaning between the source and target languages; and might have had problems with the comprehension of the

context of the story, phrases and clauses in the source text. These translation problems were mitigated through the employment of different translation strategies, such as using words borrowed from English, a translation by a more neutral/less expressive word, translation using a loan word or lord word plus explanation, translation by paraphrase using a related or an unrelated word, translation by omission, and translation by addition and repetition.

Using these strategies, the translators clearly attempted to produce functional translations. However, the translators also contributed to texts not being functional in some cases. It is possible that some of them had not yet fully mastered the PanSALB-produced Xitsonga orthography, as the incorrect spelling of Xitsonga words identified in the analysis indicate. Every language undergoes continuous change as it develops, and Xitsonga is no exception. The way in which some words are spelt has evolved. The most recent orthography documents should therefore be thoroughly studied by translators to keep abreast of changes. Misspelling represents an error in translation, which can result in a message conveyed being incorrect and unintended. In many cases, the translators did not identify synonyms, meanings expressed by the same word, and meanings represented by distinct words. In addition, they did not distinguish between alternative plural forms, various expressive adjective forms, as well as incorrect use of specific idioms. In some instances, the translators misused some of the translation strategies available in translation practice. For instance, in Text 1 Pair 6, the translator did not translate the word ‘fuzzy’, greatly distorting the sender's intended meaning.

6.2 Dual Readership: Power Relation

In the translation of children’s literature, power plays a significant role as children’s literature has dual readership. Power is used to control what should be translated and how it should be translated. Those with the most power hierarchically are the publishers. Their choices are influenced by demand and costs as they are driven by a commitment to profit over other benefits of translating children’s books. On the next rung of the power hierarchy before the translators, are the authors and the original authors enjoy much more power. Then the translators follow. This study reveals that they play different roles, but the most important role is of advocating for children, in many cases making use of adaptation strategy to produce texts that are suitable for children. On the third rung of the power hierarchy are the parents, relatives and caregivers whom Thompson-Wohlgemuth (1998) calls ‘intermediary groups’ parents, relatives and caregivers play their roles both at home, crèche, pre-school and at school. They act as a bridge connecting publishers and children, as they choose books based on the goals they want to achieve with their children. They play a very important role in the translation of

children's literature as they influence the choices of publishers (ibid.). Lastly, children are regarded as strong and experienced dependants who choose books for entertainment. In conclusion, all four types of stakeholders play important roles in the translation of children's stories as their parts are interdependent of each other.

CHAPTER 7: CONCLUSION AND RECOMMENDATIONS

7.1 Conclusion

I conclude that this comparative study shows that translation plays a pivotal role in children's literature as it opens a door to access to a variety of books for foreign children. In doing so, it creates and reinforces a reading culture to the likes of Xitsonga speaking children with no reading culture and to children who already have such culture. Xitsonga having a very low rate in writing and translating for children resulted in the government, and in the formation of private organisation such as *Nal'ibali*, who encourage writing, reading and translation of children's books into African languages from English. In this regard, these selected Xitsonga translated stories encourages Xitsonga speaking children to read and their caretakers to write or even translate into Xitsonga.

In the translation of these books, translators are faced with issues of linguistic meaning and equivalence (Jakobson, 1959/2012). These are two key issues in translation in general. In my conclusion, the translators of the *Nal'ibali* children's stories faced translation problems in the word level. These are some of the translation problems which translators of children's books normally face when translating for children (Baker, 1992). Moreover, some of the translators made use of Baker's taxonomy of translation strategies such as using loaned words, paraphrasing etc. Additionally, they were aware of Xitsonga literary rules that writers and translators must abide by in order to ensure literariness.

The issue of mitigating translation strategies, such as the selection of the strategies, is interconnected to the power relations. This is thoroughly explained by Thompson-Wohlgemuth (M, 1992/2011)(1998). I conclude that, the publisher who is the initiator of the translation of the *Nal'ibali* children's stories hold more power. However, they shared a great amount of power in selecting the translation of the translation strategies. This is evident where the translators misused some of the strategies and an unreasonable number of grammatical errors were found in the translation products. Therefore, I conclude that *Nal'ibali* did not take full charge of the translation of the selected stories otherwise a proofreader would have done a fair job to the translations. As stated in my assumptions, some of these issues may be resulting from economic factors and atmosphere of the working environment that the translators were subjected to.

7.2 **Recommendations**

I make the following recommendations.

- First, *Nal'ibali* should do background check and check if their translators are up to date with the recent developments on orthography of their language of specialisation. If not, it must train and workshop those translators. This will ensure that there is a reduction of grammatical errors.
- Second, *Nal'ibali* should ensure that their translators are well trained translator, capacitated and are aware of different translation theories. For examples, are familiar with the taxonomy of translation strategies by Baker, and others.
- Third, *Nal'ibali* should ensure that, if though this based on my assumptions, their translators work in harmonious and conducive working environment. Additionally, they should be paid fairly or receive competitive rates.
- Lastly, *Nal'ibali* should hire language specialists or consultants who would be responsible for proofreading translations and ensure that the language was used to appropriately.

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