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Translation strategies and their impact on different audiences: A case study of A.C. Jordan's translation of Ingqumbo Yeminyanya (Jordan 1940) as the wrath of the ancestors (Jordan 1980)

Nokele, Amanda

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CHAPTER 1

1.1 INTRODUCTION

This study examines in detail the translation strategies that have been adopted by Jordan in the translation of cultural aspects in *The Wrath of the Ancestors*. The original novel is *Ingqumbo Yeminyanya* (Jordan, 1940), which is regarded as a classic in the Xhosa literature. Gerard (1981:82) comments that this novel is still one of the best novels in the Xhosa language. Agreeing with this comment, Neethling (1997:18) remarks that the novel "represented a milestone in the development of modern Xhosa writing as well as in the greater context of the (black) Southern African languages". As the title of the novel suggests, the book is very rich in culture. Ntuli and Swanepoel (1993:62) summarises the plot as follows:

> A.C. Jordan's novel, **Ingqumbo yeminyanya** (The wrath of the ancestors, 1940), handles two topics about the clash of cultures: the conflict between modern education and traditional values; and individual, Christian marriage versus traditional, polygamous marriage. The wrath of the ancestors ensues when the traditional is abandoned in favour of the modern: given the inescapable fact of change, tragedy seems inevitable.

Since the study examines the translation of culture specific elements, it is only appropriate that the issue of translation and culture be highlighted. Translation is not only about transferring meaning from one language to another, it involves transferring cultural elements too. It is a cultural phenomenon and the issue of culture is a complex one because it involves "a collection of features which have to be minutely examined in each translation situation" (Hewson and Martin, 1991:123). This is also due to the fact that the culture of the source language (SL) is not the same as that of the target language (TL). Another fact is that culture makes demands on translations. Tymoczko in Bassnett and Trivedi (1999:24-5)

discusses these demands. She maintains that the source texts to be translated are presented with aspects of source culture that are unfamiliar to the receiving audience. These are elements of material culture (such as food, tools, garments), social structures (including customs and law), features of the natural world (weather conditions, plants, animals) etc. She also asserts that such features are often encoded in specific lexical items for which there are no equivalents in the receiving culture. Because all texts are, to a certain extent, culture specific, the translator has to look at the general type of discourse to which the text belongs. As a mediator, s/he stands at the centre of the communication process, seeking to overcome such incompatibilities which make the transfer of meaning impossible (Hatim and Mason, 1990:223).

In this study, for example, the culture of amaXhosa is different from that of the English and there are aspects of culture, which are unfamiliar to the English reader. This presents the translator with the challenge of reconciling the source culture with the target culture. S/he has to devise strategies that would enable him or her to transfer such elements in a way that is meaningful to his/her target reader. This suggests that he or she must possess the knowledge of the language systems and cultures s/he is working with. It is the knowledge and skill s/he possesses that will enable him/her to bring the author and the target reader closer together. In other words s/he has to create a relationship between the different language cultures. It is, therefore, the translator's responsibility, as a communicator, to produce a text that will enable the target readers to participate in the text production (Lepihalme, 1997:x).

This study examines how the translator has handled the features of the source culture that are unfamiliar to the target audience.

1.2 AIM OF STUDY

The aim of this study is to describe and analyse the translation strategies adopted by AC Jordan when translating the cultural aspects of his novel *Ingqumbo Yeminyanya* (Jordan 1940) into English and to assess the impact of his approach on a wider audience, both first and second-language English speakers. The description is based on the strategies that can be used to translate aspects of culture as outlined by Hervey and Higgins (1992). The focus is on forms of address/greetings, names of places, clan names, sayings and idiomatic expressions and customs.

As a secondary aim, this study investigates the impact of adopting a foreignisation translation strategy (Venuti 1995) on a number of selected target readers. This strategy is the brainchild of Schleiermacher and it has not been wholeheartedly endorsed by translation scholars.

1.3 RATIONALE

There has been a general consensus among translation theorists concerning the definition of translation as the transfer of meaning from one language to another. Initially the focus was on producing a text that was linguistically equivalent to the source text. Later translation scholars shifted their focus "away from looking at translation as linguistic phenomena, to looking at translations as cultural phenomena" (Gentzler, 1993:185). Translation began to be viewed "less as an interlinguistic process and more as an intracultural activity" (Lambert and Robins in Gentzler, 1993:186). From this background it can be argued that translation is instrumental in transmitting culture. This study falls squarely with this area of translation research.

This takes us to the fact that language and culture are inextricably linked. Newmark (1988:94) defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression." He also

mentions the fact that where there is a cultural focus, there is a translation problem, which stems from the cultural ‘gap’ or ‘distance’ between the source and the target languages. Nord (1991:159) agrees with this when she comments that these problems are a result of the difference in culture specific (verbal) habits, expectations and conventions. This also emphasizes the viewpoint that a relationship of equivalence on the lexical level of the source and target language is rarely possible because the languages are different. The translator’s aim, therefore, is to produce a text relatively equivalent in the target language. Such an understanding is especially relevant when dealing with the translation of the book like *Ingqumbo Yeminyanya* (Jordan 1940), which is very rich in culture.

It is important to note that translation is also viewed as an interpretation, which reconstitutes and transforms foreign texts (Venuti, 2000:11). The target reader is brought to the foreign text. Venuti (1995) discusses translation in terms of foreignisation and domestication arguing that domestication of the ST deprives the target reader of the understanding of the ST and that foreignisation is a strategy that brings the target reader closer to the source culture or system. The foreignising strategy makes the readers realize that they are reading a translation of a work from a foreign culture.

As has been mentioned before, the aim of this research is to describe how Jordan has translated culture specific items from isiXhosa to English. In other words, the study examines the decisions involved in the translation process. This study aims to examine in closer detail the impact of the foreignisation strategy on a range of target readers. In relation to this Nord (1991:137) argues that the effect that the “reality” described in the text has on the reader depends on the cultural distance between the languages involved.

To my knowledge this has not been attempted before and this study will provide new material in translation studies.

CHAPTER 2

2.1 INTRODUCTION

This chapter examines the development of translation studies and translation. It discusses briefly how translation developed from being viewed as a purely linguistic phenomenon to being viewed as a tool for resistance and revolution. The discussion summarises the views of the different translation scholars, how they transformed translation studies. The chapter also deals with the life history of A.C. Jordan as well as the Xhosa literary system, which influenced him.

2.2 LITERATURE REVIEW

Translation studies have been approached from different points of view by different scholars. Venuti (2000) cites theorists like Nida and Catford, who viewed translation as a purely linguistic phenomenon. These scholars did not consider other extra-linguistic factors that influence the translation process. The focus was on linguistic equivalence. In fact, equivalence was regarded as the necessary condition for translation. The translator had to be faithful to the author of the source text (ST), thus producing a text that is similar in style to the ST. Nida in Venuti (2000:129) distinguishes between two types of equivalence: formal and dynamic. Formal equivalence focuses on the message itself in both form and content. This means that the message of the target text (TT) should match as closely as possible that of the ST. Dynamic equivalence on the other hand, is based on the principle of equivalent effect, i.e. that the relationship between the receiver and message should aim at being the same as that between the original receiver and the source language message. At the same time it should be noted that the response of the target receiver can never be the same as that of the original reader because of difference in cultural and historical settings. The notion of dynamic equivalence implies that Nida does not simply view translation as a linguistic phenomenon, but considers other factors that are involved as well.

Bassnett-McGuire (1980:26) is of the opinion that the principle of equivalent effect can lead to "dubious conclusions although it has enjoyed popularity in certain cultures". She argues that equivalence should not be approached as a search for sameness since sameness cannot exist even between synonyms of the same language. Jacobson in Venuti (2000:114) shares the same idea when he purports that on the level of interlingual translation there is no full equivalence between code-units. He also mentions the fact that it is difficult to remain faithful to the original when translating because of the difference in grammatical categories in the different languages. Kenny in Baker (1998:78) maintains equivalence is deficient because it is restricted to the word level and it assumes that language systems can be equated with concrete realization in a text. All these theorists agree on the viewpoint that equivalence between two languages can never be achieved, it is a "chimera".

Translation theorists then moved away from the notion of viewing translation as a purely linguistic phenomenon. They viewed translation as "less an interlinguistic process and more as an intracultural activity" (Gentzler, 1993:186). Robinson (1997) acknowledges Descriptive Translation Studies (DTS) scholars like Even-Zohar, Toury, Lefevere and others who argued that the translation process involved elements of subjectivity and that socio-cultural conditions also had to be considered in the process. This meant that researchers of translation should look at what is specific about the translation context and then apply that knowledge. These scholars viewed literary texts as facts of the target system. Scholars like Vermeer and Zlateva (in Bassnett and Lefevere 1990) concur with DTS scholars in viewing translation as primarily a cross-cultural transfer. The corollary to this of course, is that language is seen as an intrinsic part of culture, a position articulated by Vermeer (in Venuti 2000). This position is shared by Bassnett-McGuire (1980:14) in her reference to Sapir and Whorf who assert that

> no language can exist unless it is steeped in the context of culture; and no culture can exist which does not have at its center the structure of a natural language.

These theorists explore how cultural systems controlled translation. For instance, one of their principal assumptions is that translation is always controlled by the target culture, unlike theorists (before them) who maintain that translation is controlled by the source system. They believe that belief structures, social value systems, literary and linguistic conventions, moral norms and political experiences of the target culture always shape translations (Robinson, 1997:233). In other words, translation involves language and culture systems because culture is embedded in a language.

Many of these positions developed out of the ideas of DTS scholars who aimed to observe and describe how translations were done rather than to prescribe how they should be done. They redefined equivalence as a descriptive notion which reflected the relation of equivalence that actually exists between the source text and its translation (Toury 1995). DTS theorists examine a corpus of actual texts and their translations and then attempt to determine which norms and constraints operate on these texts in a specific culture and at a specific historical moment.

Toury (1995) suggests three different approaches to translation studies: product-oriented, function-oriented and process-oriented. A product-oriented approach deals with the description of existing translations either in the same or different target system. A function-oriented approach establishes the function of the text within the target cultural system. The process-oriented approach looks more psychoanalytically at the translations, trying to establish what was happening in the mind of the translator during the translation process. It is the product- and function-oriented approach that is explored in this research project.

This brings us to theorists like Vermeer (1986) and Nord (1991) who are the pioneers of the Skopos or Functionalist Theory. As in the DTS approach, the functionalist approach is target oriented. The focus is on the functions of texts and their translations. Functionalist theorists emphasise the importance of text analysis before embarking on translation. They view translation as a form of intercultural communication. Nord (1991:9) asserts that the function of the target text is not arrived at automatically from an analysis of the source text. It is defined by the purpose of the intercultural communication. In other words, there must be a purpose for translating the text: what is it that the translator or the initiator of the translation wants to communicate to the target audience. For instance, Jordan translated his original book *Ingqumbo Yeminyanya* (Jordan 1940) into *The Wrath of the Ancestors* (Jordan 1980) because he wanted the English readers to be aware of and understand the philosophy of life of amaXhosa (Jordan 2004).

According to the functional view of translation, equivalence between ST and TT is regarded as being subordinate to all possible translation scopes, not as the only option or translation principle. The skopos of the translation is its goal or purpose and it is determined by the function, which the target text is intended to fulfill (Nord, 1991:24). The text function is determined by the situation in which the text serves as an instrument of communication.

The translator is ideally bicultural, that is s/he has a perfect command of both the language cultures s/he is engaged with. As the target text producer, s/he adopts somebody else's intention, viz. the original author or the initiator of the translation, to produce a communicative instrument for the target culture. In the translation process, however, s/he is not expected to falsify the intentions of the author of the ST. S/he is committed to the ST as well as to the TT. The basic principle of functionalism is the orientation towards the function of the target text. Nord (1991:73) maintains that it is only by analyzing the ST function that the translator can decide which TT functions will be "compatible with the given text".

For the translator to be able to analyse the function of the ST, s/he must first analyse the text comprehensively to ensure that the ST has been fully and correctly understood (Nord, 1991:1). This idea concurs with the Variational Approach designed by Hewson and Martin (1991), which emphasizes the importance of reading and understanding the source text before actually embarking on the translation process. Their theory is concerned with the production of variation range or homologies in the target language culture corresponding to the reconstituted range framing the ST. They define translation as "the individually and interculturally motivated *choice* according to TL *socio-cultural norms* of a TT by a *mediator* among sets of *homologically* related *paraphrastic* options" (1991:33). They agree with Nord (1991) that the translator occupies a central position between the language cultures involved, the ST being the input for the transformational process.

The Variational Approach also specifies that the translator must be competent in the languages s/he is working with. Competency is defined as being able to read, interpret, analyse, compare and convert cultural systems. The process of reading and interpreting is culture bound and is carried out in the light of the TL and the forthcoming translation. The translator's competency, therefore, helps in decoding the source text and selecting suitable homologies or variants when translating. Because all texts are in some way culture specific, the translator has to look at the general type of discourse to which the text belongs. This has an influence in the consideration of textual strategies operating within the text. Given that *Ingqumbo Yeminyanya* (Jordan, 1940) is deeply rooted in culture the translator is forced to make decisions about strategies that s/he might consider to be appropriate to the new target reader(s).

The fact that translation is an act of communication and that it is function-oriented, is also emphasized by Gutt (1991) in his relevance theory. He describes translation in terms of a general theory of human communication suggesting that translation is an instance of interpretive use and that it seeks to resemble its original. The

translation, therefore, is supposed to link the communicative intention of the translator to the intended interpretation of the original text. Gutt (1991:101) also mentions that translation is constrained by the principle of relevance with regard to what it is intended to convey and how that should be expressed. He argues that translation should be expressed such that it "yields the intended interpretation without putting the audience to unnecessary processing effort" (in Venuti, 2000:377). It should, therefore, be noted that the interpretation of a text is always relevance determined and context dependent. He defines relevance as achieving maximum benefit at minimum cost. In this he follows Sperber and Wilson (1986:119) who define the principle of relevance as follows:

> An assumption is relevant in a context if and only if it has some contextual effect in that context … to be relevant in a context an assumption must connect up with that context in some way.

The translator, as the communicator, generally chooses to translate a text in a manner that calls for the least processing effort, that will make it possible for the target audience to understand the communicative intent.

It is interesting to assess whether the strategy adopted by Jordan in his translation enables the target reader to interpret the text in a similar manner to the way in which the source audience interpreted the source text, without excessive processing effort. Does the knowledge that the reader already possesses enable him/her to infer the intended meaning? It is this question in relation to relevance theory and foreignisation strategies that prompted this piece of research because the languages and cultural contexts of the source and target texts are so distant from each other and could engender what Gutt refers to as cultural mismatches (1991).

Another school of thought, which emerged in the 1980s, was one related postcolonial theories of translation. Theorists working in this area argue that

translation is (need to be) controlled to a degree by the source culture. Their argument stems from the fact that during the colonial era translation was controlled by the source culture, the colonizer. Postcolonial studies reveal that translation was controlled by the colonizer. Postcolonial studies reveal that translations were used to control and 'educate' and generally shape colonized populations in the past (Robinson:1997). The empire used a domesticating strategy in translation as a tool to translate texts in(to) their own terms. To counter this, the colonized used foreignising methods of translation to "retain and assert difference and diversity" by adhering to the source text (Robinson, 1997:109).

It is from this perspective that the notion of foreignisation arose as a decolonizing tool and as a tool to undermine the empire. Robinson also asserts that "a foreignising translation owes a stronger loyalty to a stabilized or objectified source language" (1997:112). Venuti as cited by Munday (2001:147) refers to this form of translation as

> 'resistancy' – a non-fluent or estranging translation style designed to make visible the presence of the translator by highlighting the foreign identity of the ST and protecting it from the ideological dominance of the target culture.

He maintains that foreignisation entails choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language. He also mentions the fact that a foreignising text adheres to the ST structure and syntax, calques and archaic structures.

It is argued that there is always a context in which translation takes place, a history from which a text emerges and into which a text is transposed (Bassnett and Lefevere, 1990:11), which sheds light on the translation process. For instance, why are certain aspects of culture in *The Wrath of the Ancestors* (Jordan1980) translated the way they have been translated from isiXhosa into English? This study

highlights the complex nature of the translation process. It illustrates that the examination of such a process offers a way of understanding how the manipulative shifts take place.

The above discussion illustrates that firstly, translation is an act of communication, which involves the negotiation of meaning between the producer and receiver of text and that there is always a motive for communication. Secondly, the translator as the mediator and communicator occupies a central position in the process. S/he is the receiver of the ST and the producer or sender of the TT. By virtue of this position s/he has to be bilingual and bicultural. Thirdly, s/he has a responsibility of ensuring that the target reader is able to infer the intended meaning.

2.3 THE BIOGRAPHY OF A.C. JORDAN

The background of A.C. Jordan is included in this study because it sheds light on him as a writer and as a translator. It also gives more information about the position he occupies in the Xhosa literary system.

Archibald Campbell Jordan was born on the 30 October 1906 in a tiny village, Mbokothwana, in the Tsolo District of the Eastern Cape. He is the youngest son of Elijah and Fanny Jordan. He had five sisters and two brothers. His father, Elijah, was originally from Middledrift. He came to Mbokothwana to be a principal of the higher primary school there. He met his wife Fanny there. The Jordans are of the Zengele, Thiyane clan.

A.C. Jordan began his formal education at a primary school in Mbokothwana. He also attended St. Cuthbert's Mission Higher Boarding School. According to Dr Phyllis Jordan (1992:107) the missionaries at St. Cuthberts had a tremendous influence on A.C. Jordan which made him look beyond his immediate horizon. After he left St. Cuthberts he went to St. John's College in Umtata where he qualified as a teacher. He taught at St. Cuthbert's for a year. He was awarded an Andrew Smith Bursary and went to study at Lovedale. He received a merit award

and proceeded to Fort Hare where he obtained his BA degree majoring in English, in 1934. He obtained his MA in Bantu Languages (Linguistics) in 1943 from the University of Cape Town. In 1957 he received his PhD also from UCT. His thesis was entitled “A Phonological and Grammatical Study of Literary Xhosa”.

Whilst he was a student at Fort Hare, he developed an interest in classical literature and history. Professor Jabavu introduced him to classical music. He wrote poetry for the college student magazine and the African newspaper, *uMthetheli waBantu*. He also loved sport especially cricket, which he played as a youngster at Mbokothwana.

He taught at Kroonstad in the Orange Free State for a number of years. While he was teaching there he became vice-president of the Orange Free State African Teachers’ Association from 1937 to 1942. In 1943 he was appointed president and he served until 1944. He was also a member of the Cape African Teachers’ Association. He was involved in a number of organizations such as the Non-European Unity Movement. He was also a founding member of the Society of Young Africa. He was also involved in the establishment of a loan bursary for needy children in the Cape.

Prof. Jordan worked as a lecturer in Bantu Languages at Fort Hare in 1945. From 1946-1962 he was a lecturer at the University of Cape Town. There he developed a new method for teaching isiXhosa to non- isiXhosa speakers. In 1960 he was awarded the Carnegie traveling scholarship but was denied travel documents because of his political activities. The scholarship was awarded to him so that he could visit universities in the United States and in the United Kingdom to investigate the latest developments in linguistic methods. In 1962 he was forced into exile. He sought residence in Tanzania, the United Kingdom and the United States. He continued his teaching career even abroad. In 1963 he went to the University of Wisconsin as a fellow at the Institute for Research in the Humanities,

and in 1964 became professor of African Languages and Literature, a post he held until his death in 1968.

Prof. Jordan's father, Elijah, developed an interest in the history of the people among whom he lived. He became an expert on the history of amaMpondomise, amaMpondo, amaBhaca and amaXesibe (Jordan, 1992:107). He had a passion for isiXhosa, which he instilled in all his children. This is evident in A.C. Jordan's contribution to literature, which goes far beyond teaching. He was one of the most talented and creative writers of his time. His literary career dates back to the years when he was teaching at Kroonstad. He published several of his poems in the newspaper *Imvo Zabantsundu* in 1936 and some in *Ikhwezi lomso* in 1958. His most famous work is *Ingqumbo Yeminyanya,* which was published by Lovedale Press in 1940. A number of critics hailed this novel as a classic in the literatures of the Southern African Languages. Neethling (1997:18) maintains that most critics viewed *Ingqumbo Yeminyanya* as being superior to its contemporaries and other narrative books that were published before it. In the introduction of *The Wrath of the Ancestors* Peteni writes this about *Ingqumbo Yeminyanya*:

> Jordan's knowledge of the Mpondomise people is the main spring of his novel. He increased his store of personal knowledge of his people by doing research into their history, and produced a scholarly, informative historical novel…. Jordan has created living men and women and woven their experiences into a story as convincing as, and more thrilling than a life story.

The novel was later translated into English under the title *The Wrath of the Ancestors* and was published by Lovedale Press in 1980. When asked why the translation appeared such a long time after the original, Dr Phyllis Jordan, the wife of Prof A.C. Jordan replied: "Even before his illness and death, AC had been working on the translation for he wanted to introduce to the other English-speaking South Africans to African Culture and Philosophy of Life as seen by an African.

The Lovedale Press – the publishers of the Xhosa book got to know that he had been working on the translation and asked for it as they wanted to publish it" (Jordan, 2004). The manager of the Lovedale Press at the time, was Mr. White.

Harold Scheub, cited in Gerard (1971:87) writes this about the novel:

> …The Wrath of the Ancestors should probably rank as the second masterpiece contributed to the world corpus of prose fiction by the vernacular literatures of the Southern Africa. It is clearly desirable that Jordan's own English version should be printed and thus made available to wider audience.

RL Peteni comments that the translation was an attempt "to give the English speaking reader a peep into the treasure house bequeathed to humanity by Jordan" (in Jordan, 1980:ii). It seems the translation was well received because it has since been translated into Afrikaans by S. J. Neethling and was published in 1995 under the title *Die torn van die voorvaders*. It was also produced in Braille. In 2000 *The Wrath of the Anscestors* and its Afrikaans translation were nominated for the South African Translator's Institute's Award for Outstanding Translation. It is the Afrikaans translation which was one of the winners. This award was instituted by the Institute to recognize excellence in translation and to encourage the publication of translations in and from indigenous languages.

His other works include *Kwezo Mpindo zeTsitsa* (1972), *Towards an African Literature*: *The emergence of literary form in Xhosa* (1973). According to Ntuli and Swanepoel (1993:2) this was initially serialized in Africa South in twelve deliveries between 1957 and 1960 before it was published in the United States in 1973. They also remark that this work was a courageous effort to assert the African intellectual cause, while at the same time seeking to define the concept 'African Literature'. He also has a number of unpublished folktales, still in stencils, which are kept in the University of Fort Hare archives. One of the folktales which he transcribed,

"Demane and Demazana", was published in the book *The Best* of *South African Short Stories* which was published by Reader's Digest Association of South Africa (Pty) Ltd in 1991.

Gerard (1971:26) acknowledges Prof. A.C. Jordan as "a Xhosa novelist of note and the best authority on the history of early Xhosa literature". This is proved by the fact that he is cited by many scholars in the field of language and literature.

2.4 THE XHOSA LITERARY SYSTEM

AmaXhosa had their own literary system long before the arrival of the missionaries in South Africa. This system consisted of folktales, riddles and praise poetry. Through the folktales and riddles the young generations were taught tradition, norms and values of the society. Such traditional literature was passed on to generations orally. It was only after the arrival of the missionaries that literature was reduced to writing. This is acknowledged by Jordan, cited by Satyo in his paper published in Gerard (1971:70) when he claims that "the history of Xhosa literature started long before the Xhosas knew anything about writing and long before their encounter with Western civilization".

It was John Bennie, a missionary, who successfully made isiXhosa a written language. The history of isiXhosa as a written language began with Bennie's publication of *A Systematic Sketch of the Kaffrarian Language* (1826). After that the Bible and the different catechisms were translated into isiXhosa. Pioneers like Tiyo Soga and Dr. WB Rubusana contributed a great deal to make isiXhosa idiomatic. Tiyo Soga, a renowned translator and respected authority on the Xhosa language, published the first part of his translation of John Bunyan's *Pilgrim's Progress* in 1866 under the title *Uhambo lomhambi.* The translation of Bunyan's book was for many Africans their first encounter with a novel as a literary genre. This had an enormous influence on the Xhosa literature because quite a number of

works appeared after it. The second part was translated by his son, John Henderson Soga in 1929. Soga also published *Intlalo kaXhosa* (1937), which is mainly about the customs and beliefs of amaXhosa. Rubusana published *Zemk 'iinkomo magwalandini* (1906).), which gives information about early unwritten literature.

Later there emerged a number of prominent writers such as S.E.K. Mqhayi, the poet and writer of *Ityala lamawele* (1905), which had been dramatized on television. He and others like H.M. Ndawo, G.B. Sinxo, J.J.R. Jolobe introduced modern literature to the Xhosa literary system. A.C. Jordan, W.K. Tamsanqa, R. Siyongwana, G. Mzamane, D.M. Jongilanga, P.T. Mtuze, Z.S. Qangule and many others emerged. Qangule (1968) mentions a number of different genres and translations that were written in isiXhosa. For example B.B. Mdledle translated Shakespear's *Julius Caesar* (*uJulius Caesar* 1956), *Macbeth* (*U-Macbeth* 1959) and *Twelfth Night* (*Ubusuku beshumi elinambini* 1961). J.J.R. Jolobe translated Washington's *Up from Slavery* into *Ukuphakama ukusuka ebukhobokeni* (1951). According to Qangule (1968), Sinxo also produced some translations: *Uzibaningeshe* from R. Haggard'd *She*, *Umbanjwa waseZenda* from A.Hope's *Prisoner of Zenda* and *Ubom buka Abraham Lincoln* from M. Hamilton's *Life of Abraham Lincoln*. Later in 1992 another translation by H. Mothlabane was published. She translated one of Chinua achebe's novels *No longer at ease* to *Akusekho konwaba,* which is one of the prescribed books for isiXhosa in grade 12 in the Eastern Cape.

From the above discussion it is evident that translation played a significant role in the development of Xhosa literature.

CHAPTER 3

3.1 INTRODUCTION

This chapter examines in detail the theoretical framework on which this study is based. The actual analysis of the strategies adopted by the translator in transferring cultural elements from isiXhosa into English is carried out. The responses from the selected audience are also analysed.

3.2 THEORETICAL FRAMEWORK

The broad theoretical framework for this research is Descriptive Translation Studies (DTS). DTS came about as a result of a move away from the normative and prescriptive approaches, which dominated translation studies before. Proponents of this school of thought opted for a system, which describes translation and the processes involved in it. They start with a practical examination of a corpus of actual texts and their translations. Thereafter, they attempt to determine the norms and constraints, which operate on translations in a specific culture and historical moment. Their approach is functional and target-oriented. In this approach, theorists argue that translations can never be the exact equivalents of their originals because of the manipulation involved in the process. To them the term equivalence can only be used to examine the actual relationship between a translation and its original. The emphasis is on what type and degree of equivalence has been achieved in the two texts.

DTS branches into three different foci of research: function-oriented, process-oriented and product-oriented. Although these can be individually studied, they form a complex whole. It is difficult to deal with one branch without touching on the other because they are interdependent. However, this study concentrates on the product- and function-oriented approaches. Toury (1995:12) asserts that the function of a translation within a recipient culture should be regarded as a strong

factor governing the make-up of the product. This means that the function of a translation governs the strategies the translator adopts in the translation process.

Before analysing the strategies adopted by the translator in his/her translation, it is necessary to look at the question of translation norms. This is important because norms dictate strategies the translator employs in the translation process. Chesterman (1997:63) asserts that norms regulate the process whereby communication can take place in a situation where it would otherwise be impossible. These norms are discussed in terms of Toury (1980) and Chesterman (1997).

3.2.1 Translation norms

Toury (1995:54-59) distinguishes between three types of norms: Preliminary norms, operational norms and initial norms. Preliminary norms have to do with translation policy in a given culture and the directness of translation. Operational norms direct actual decisions made during the translation process. These are the norms that affect the modes of distributing linguistic material in the text and the actual verbal formulation of the text. Operational norms are product norms regulating the form of a translation as a final product. The initial norms have to do with the translator's basic choice between two polar alternatives: subjecting himself either to the original text with its textual relations and norms expressed by it and contained in it, or to the linguistic and literary norms active in TL and in the target literary polysystem or a certain section of it. Toury (in Venuti, 2000:201) asserts that if the translator adopts the first stance, the translation will tend to subscribe to the source text norms and through them to the norms of the source language and culture. If the second stance is adopted, the translation will tend to subscribe to the norms of the target language system.

Looking at the manner in which *The Wrath of the Ancestors* has been translated, it can be argued that Jordan's initial norm in the translation was to adopt the norms of

the source language and culture. Because his motive, according to Dr. Phyllis Jordan (2004), for translating *Ingqumbo yeminyanya* was to "introduce the English-speaking South Africans to African Culture and Philosophy of Life as seen by an African", he adopted the norms of the source culture, amaXhosa. There is no better way of making his target readers aware of the norms and values of amaXhosa than using the language he used. For instance in carrying out his operational norms, he adopted a foreignising translation strategy. His choice of words and expressions, viz., loan words, cultural borrowing, literal translation, which dominate in the novel, illustrate this.

Chesterman (1997:62-70) goes further and includes expectancy and professional norms. He maintains that the expectancy norms concern the area covered by operational and initial norms, but from a different angle. These norms are established by the expectancies of the target readers concerning what a translation should be like. They can also be influenced by ideological factors, economic factors, power-relations within and between cultures. Chesterman's expectancy norms can therefore be seen to overlap, to a degree, with Toury's notion of the initial norm. For example, Jordan's initial norm (to bring the source culture to the new reader) is influenced by a particular understanding (or imposition) on Jordan's part of ideological and cultural translation practice and of his target audience. The other type of norms, viz., the professional norms, are subordinate to the expectancy norms. These are the kinds of norms that exist in the culture to which any translator belongs. They also help to account for translational behaviour. In other words, these are the target norms which guide the selection of words or variants during the translation.

Professional norms comprise three types: accountability norms, communication norms and relational norms.

Accountability norms

These norms stipulate that a translator should act in such a way that the demands of loyalty are appropriately met with regard to the original writer, the commissioner of translation, the translator himself/herself, the prospective readership and any other relevant parties. Translators should behave in such a manner that they are able to accept responsibility for their translations. I suppose that, given that Jordan is translating his own writing, what needs to be considered here is primarily the accountability to the target readership and we have already indicated his understanding of his accountability to his readership in terms of his initial norm.

Communication norm

A translator should act in such a way as to optimize communication, as required by the situation between all parties involved. This norm specifies the translator's role as a communication expert, both as the mediator of the intentions of others and as a communicator in his/her own right. It also emphasizes the fact that translation is communicative process which takes place within a social context (Hatim and Mason, 1990:1) The communication norm could be aligned with Gutt's relevance theory, which specifies that it is the responsibility of the translator to produce a target text with the intention of communicating to the audience the same assumptions that the original communicator intended to convey to the original receptor (1991:94). Here we would assume that Jordan in communicating "African Culture and Philosophy of Life as seen by an African" to his readership, he would also intend them to be able to understand what he is attempting to communicate to the readership without too much difficulty.

The relation norm

A translator should act in such a way that an appropriate relation of relevant similarity is established and maintained between the source text and the target text. This also relates to Gutt's relevance theory of translation. They also emphasise the translator's responsibility towards the other partner in the translation process, i.e.

the reader. In Jordan's role as both writer and translator, this norm should not present too many problems for him.

In conclusion to this brief discussion of norms in translation, I believe that it is same to infer, therefore, that Jordan wished to carry out a source oriented translation as opposed to a target oriented one, and by extension to adopt an overall foreignising translation strategy rather than a domesticating one.

The initial norm outlined by Jordan (above) suggests that the translation is intended to have a particular function in the target system and the objective of the descriptive approach in this instance would be to describe and explain how his translation reflects this initial norm and the consequences for the new audience. Given that the aim of DTS is to describe, explain and predict phenomena in translation, the fact that the translation is designed to meet specific needs within a certain cultural environment, has to be borne in mind. It is therefore, worth looking at the task of the translator before analysing the translation process. Sapir and Whorf as cited by Sengupta in Bassnett and Lefevere (1990:59) maintain that "language shapes reality and therefore, where one uses another language, one is entering a different reality." This implies that the translator is faced with an enormous task because when he/she translates, he/she is constantly moving between the source and target languages, creating and recreating links where no specific connection existed before (Hewson and Martin, 1991:136).

The translator becomes the carrier of another language and another tradition. He/she performs the duty of a mediator between the author and his/her readers in another language culture. As a mediator, he/she must broaden and deepen his/her own language with the foreign one (Venuti, 2000:12). For the translator to carry out any translation, he/she must apply what Chesterman (1997:92) calls "the comprehension strategy", which is an inferencing strategy. This implies that he/she must have a thorough knowledge of the source language so that he/she is able to analyse the source text in view of the translation he/she is about to perform. In

Jordan's case, as both writer and translator of the novel this would not be difficult. It is also true, however, that the translator must have a thorough knowledge of the target system or culture in order to make proper selection decisions. Translators, in the process, operate in the interests of the culture into which they are translating. Translation strategies would, in all likelihood, present more problems for Jordan.

The description of translation strategies is complemented by Gutt's theory of relevance and translation. The essence of his theory is that translation should yield the intended interpretation without putting the audience to unnecessary processing effort (in Venuti 2000). Gutt (1991) also argues that the interpretation of a stimulus is always context-dependent. Consequently, the transfer of meaning from one language to another becomes "less likely the more different the context of the receptor language audience is from that of the source language" (1991:99). If translation is viewed as an object of textual interpretation and a means of interpersonal communication, (Venuti, 1995:101) then the translator has a task of ensuring that there is a successful and meaningful communication between him/her and his/her target reader. The important aspect of the audience's response lies in the correct understanding of the meaning. Thus the study examines the relevance of the TT to the target audience. In other words, it examines the responses of the target readers after reading the translation, whether they were able to interpret the meaning of the cultural elements presented in the translation using the context and the background information they already have.

3.2.2 Translation strategies

As has been mentioned before, translation norms guide translation strategies. In other words strategies are ways in which translations seek to conform to norms. Translators use various strategies in order to produce an optimal translation. Chesterman (1997:89) describe translation strategies as behavioural because "they describe linguistic behaviour: specifically text-linguistic behaviour". He maintains that they are forms of textual manipulation and they are observable from the translation product itself in comparison with the source text.

Strategies are problem centred. Translation starts with a problem, which the translator attempts to solve by producing the translated text. The translation process therefore includes decision-making, that is, how and what the translator translates in an attempt to convey original information without putting the target reader in an unnecessary difficulty in understanding the text. In a nutshell translation strategies are principles which a translator uses to reach the goals determined by the translating situation in the most effective way (Chesterman, 1997:90).

It is against this background that the translation strategies adopted by AC Jordan when he translated *Ingqumbo Yeminyanya* (1940) into *The Wrath of the Ancestors* (1980) are examined. It is worth mentioning that it is a major problem to translate from isiXhosa to English because of the cultural gap. This gap makes it difficult to find equivalents for culture-bound words especially, although it is possible to establish equivalence between words and sentences. This difficulty stems from the fact that language and culture are inextricably linked. Leppihalme (1997:x) maintains that "the translatability of a text depends on the extent to which the text is embedded in its own specific culture and also on how far apart, with regard to time and place the ST and TT receivers are". There are certain cultural issues that are very difficult to put across in another language especially if that language is not an African language. In a novel such as *The Wrath of Ancestors*, the target reader is sure to experience some culture bumps (Leppihalme 1997) as a result of contact with another culture. He/she is bound to come across cultural elements, which may hinder his/her understanding.

In his attempt to achieve 'optimum relevance' (in relation to his initial translation norm), Jordan adopted a foreignising strategy, which, according to Lefevere's reference to Schleiermacher (in Venuti 1995:101), aims to give his reader a similar image and similar delight which the reading of the work in the original language would afford any reader. This strategy allows him to bring the reader closer to the source text writer.

About the manner in which the novel has been translated, Peteni (in Jordan, 1980:iii) comments:

> In giving literal translation of Xhosa images, idioms and proverbs, the aim is to transport the reader, as does the Xhosa version, to the Tsolo district, to make him feel he is listening the memorable speeches of Mpondomise counselors.

Peteni's comment concurs with Venuti's foreignisation strategy that is examined in this study. The study examines the impact of this translation approach: Has the translator succeeded in transferring the meaning of the original through foreignisation without putting the target reader to unnecessary processing effort?

3.3 METHODOLOGY

The approach used in this study is qualitative content analysis. Content analysis is a technique for gathering and analysing the content of text. Neuman (2000:36) defines content analysis a technique for examining information or content in written or symbolic material (e.g. pictures, movies, song, lyrics). It is used for exploratory and explanatory research and most often descriptive research. The researcher first identifies the body of material to be analysed, e.g. books, newspapers etc. and then records his/her findings. The content can be words, sentences, paragraphs, pictures, symbols or ideas. In this study words, phrases and sentences that are culture specific have been selected from *The Wrath of Ancestors* (Jordan 1980) and then categorised. For instance, words that denote social organization, such as "inkundla", "Great House"; forms of address such as "Child of King", "Bayethe"; and certain idioms are studied. The analysis is presented in the form of a description of how these aspects have been transferred to the target text. The data is described according to the following methods: exoticism, cultural

borrowing, calque, communicative translation and cultural transplantation. Hervey and Higgins (1992:28-34) define these methods as follows:

Exoticism

This strategy signals cultural foreignness in a TT. A TT translated in an exotic manner is one which constantly resorts to linguistic and cultural features imported from the ST into the TT with minimal adaptation, and which, thereby, constantly signals the exotic source culture and its cultural strangeness. It is argued that exoticism may be one of the TT's chief attractions.

Example

Ndlela-Ntle, Ngwanya kaMajola (ST:216)

Good road, Jolinkomo (TT:244)

Cultural borrowing

This refers to the transfer of a ST expression verbatim into the TT. The translator resorts to this method when it proves impossible to find a suitable TL expression of indigenous origin for translating the ST expression.

Example

…wavalelwa ephempeni, latshiswa iphempe lixhwele ngaphandle. (ST:9)

He was locked up in a special *phempe* (TT:10)

Calque

An expression that consists of TL words and respects TL syntax, but is unidiomatic in the TL because it is modelled on the structure of a SL expression. It is a form of literal translation.

Example

UJongilanga makawatyebisele le ntetho yakhe. (ST:187)

[Jongilanga should enlarge upon what he has said]

Jongilanga should fatten his statement. (TT:206)

Communicative translation

This strategy refers to the rendering of SL fixed expressions and proverbs by equivalent expressions and proverbs in the TL. The set phrases and idioms that are used in the SL are used for stylistic purposes. To keep this stylistic effect the translator has to use corresponding TL set phrases and idioms. It sometimes happens that the ST expressions do not have identifiable communicative TL equivalents. In such cases the translator has a genuine reason for using literal translation or paraphrasing.

Example

"Yho! yankulw' indaba; yafana neyenkwakhwa yakwadade." (ST:221)
[The matter became big like my sister's nkwakhwa affair.]
"Why, this is becoming as serious as the *nkwakhwa* affair." (TT:250)

The categorization of Jordan's strategies in terms of the above allows the degree of foreignisation in his translation approach to be identified.

There are various strategies that can be used in the translation process. Although the categories outlined by Hervey and Higgins (1992), in other words, exoticism, cultural borrowing, calque and communicative translation, are used in the analysis of the strategies adopted by Jordan in his translation, it is useful to examine the specific nature of translation strategies by first looking at those described by Baker (1992). Where appropriate Hervey and Higgins's terms are provided in brackets when they apply to a particular strategy discussed by Baker.

At word level (Baker,1992:27-43)

- **Translation by a more general word (super-ordinate) to overcome a lack of specificity**

  This strategy is used commonly by professional translators when the target language lacks an equivalent for a word in the source language.

UBawokazi (ST:115) - Uncle (TT:123)

Bawokazi is a kinship term, which denotes relationship on the father's side. It is used to refer to a father's brother. *Uncle* on the other hand is a general word. It refers to a father's brother as well as to a mother's brother. Jordan used *uncle* because English does not differentiate between maternal and paternal relationships.

- **Translation by a more neutral or less expressive word**

This is another strategy commonly adopted by translators to overcome lack of specificity. If the target language does not have an equivalent of a word in the source language, the translator opts for a neutral or less expressive word which covers the core propositional meaning of that word.

Umthinjana/Umlisela (ST:52) - Girls/Boys (TT:53)

IsiXhosa has special idiomatic words '*Umlisela nomthinjana'* which, it uses to refer to youth, *umthinjana* (girls) and *umlisela* (boys). In the translation the translator used *girls* and *boys* respectively, which are neutral words.

Wathunda (ST:8) – urinated (TT:9)

AmaXhosa like to use euphemism instead of using words that sometimes seem rude. The translator chose to use the word *thunda* instead of *chama* which mean to urinate.

- **Translation by cultural substitution.**

This strategy involves replacing a culture specific term with a target term, which does not have the same propositional meaning but is likely to have a similar impact on the reader. This strategy gives the reader a concept with which s/he can identify.

Isithebe (ST:43) – Tray (TT:44)

Traditionally, amaXhosa do not use a tray to serve food, a dish of food or a beaker of *amarhewu* is just brought by hand and put in front of the people and they eat or drink from it. Sometimes the dish or meat is put on a large woven mat *isithebe* in front of the people to help themselves. In the English tradition a tray is used to serve people. That is why Zwelinzima and Thembeka were served tea and cake on a tray.

- **Translation using a loan word or loan word plus explanation (cultural borrowing)**

This strategy is usually used when dealing with culture-specific items. The explanation is very helpful especially when the word in question is repeated in the text.

Bawo/Nkosazana (ST:30,41) – *Bawo/Nkosazana* (TT:30,41)

Bawo means father and it is the manner in which the Bishop at Fort Hare was addressed by the students. *Nkosazana*, other than 'Lady Princess', means 'Miss'. This is how the young ladies at Lovedale female hostel addressed their matron. Jordan retained these words in his translation.

Izidlokolo (ST:97) – *Izidlokolo* – a particular head-gear, skin turbans with long hair (TT:102)

In this instance the translator opted for a loan word with an explanation so that the reader gets an idea of what *isidlokolo* is.

- **Translation by paraphrase**

Paraphrase is usually used when the concept expressed by the source item is lexicalized or not lexicalized. If the concept is lexicalised in the target language, it is used in a different form. If it is not lexicalized the translator simply unpacks the meaning of the source item.

Amanqugwalana (ST:7) – small round huts (TT8); *ungquphantsi* (ST:7) – tiny huts (TT:8)

Inqugwala/ungquphantsi are Xhosa traditional huts whose structure is different from what a hut looks like today. In order to enable his readers to conceptualise these, the translator used paraphrase, which gives an idea of what these words refer to.

Above word level (Baker, 1992:71-78)

- **Using an idiom of similar meaning but dissimilar form**

This strategy involves using an idiom or expression in the target language which has a similar meaning to that of the source idiom, but which consists of different lexical items

"Le ntombi ndiza kuyipheka ndiyophula. Ndifung' uma." (ST:52)
[This girl I will cook her and dish her all the time. I swear my mother]
(I will not give her time to think)
"By my mother, I'm going to take that girl by storm" (TT:53)

- **Translation by paraphrase (Communicative translation)**

Translators use this strategy when a matching idiom cannot be found in the target language or when it seems inappropriate to use idiomatic language in the target text because of differences in stylistic preferences of the source and target language

…selezithele nqa ukuba kakade wayengenwe yintoni na ukuba ade abonakale ukuba uyazixhela kuba aliwe yile ntombi, ingahlukanga nganto kwiimbelukazi zasemaMpondomiseni. (ST:60)
[…he was surprised at himself that what had got in him that he appeared as if he is slaughtering/killing himself because he has been rejected by this girl, who is not different in any way from the other beauties of Mpondomiseland]

…he wondered how he could have gone so far as to contemplate committing suicide because of her, who was not in any way superior to the beautiful light-brown girls of Mpondomiseland. (TT:61)

Yafika indoda yabeka mazwi mabini-mathathu ilandula, yathi yakuba **isuse ubuthi**, yalibeka ilala phambi koDabula, yaya kuhlala kwangakumlingane wayo. (ST:5)
[The man arrived and said two-three words of apology, **removed poison** from the beer, he put the *lala* in front of Dabula and then went to sit beside his friend again.]
Mzamo stepped forward, said a few words of apology, **ceremonially tasted the beer to assure his guests** and replaced the *lala* in front of Dabula. This done, he resumed his seat… (TT:5)

It is a custom among amaXhosa to address the audience before they eat or drink at a ceremony. There must always be an explanation as to why they are gathered to share a drink or meat. Before the men drink, the head of the homestead says those few words and then drink first to show that the beer, umqombothi, is not poisonous, and everybody else will await his turn.

- **Translation by omission**

A word, phrase or an idiom may be omitted in the target text if there is no close match or its meaning cannot be easily paraphrased. Sometimes it is omitted only for stylistic purposes.

“Bendisatsho! Utata uhlal’endixelel’ ukuba ngumkanja umnt’ ongalaziyo iqakamba eNgcolosi”. (ST:32)
[“As I was saying, my father used to say a person who does not know how to play cricket at Ngcolosi is a dog’s wife i.e. a nobody.]

This paragraph and other sections (ST: 31-32), which give a detailed background on how Mphuthumi and Zwelinzima met, is omitted. In the target text this encounter is summarized in one paragraph. It is possible that the translator did not consider it important, or that its omission would have a negative impact on the story. The heading of chapter 4, "Baya kwahlulwa ziiNdudumo" (ST: 20), is omitted and the contents of the chapter are embedded under the chapter "What a fairy tale!" in the English text. The paragraph, which portrays Thembeka's disbelief concerning Zwelinzima's chieftainship is omitted:

"Hayi," azinqande kwayena. Akukho phupha nakuphambana kule nto…. Wawungafika ehamba yedwa ecinga, ecinga, ecinga ngokomntu onomvandedwa." (ST: 20)
["No," she stops herself. There is no dream or being mad about this … You would find her walking by herself thinking, thinking, thinking like somebody who is deeply troubled.]

There are other headings of chapters, which have been omitted in the source text and the contents of the chapters are condensed with the following chapter. For example, "Ntsomi yakwaBani!" (ST:11), "Kazi ooNongqawuse aba boza baphele nini na kule Afrika" (ST:14), "Baya kwahlulwa ziiNdudumo" (ST:20), these are all combined in one chapter "What a Fairy Tale!" (TT:14) in the target text.

The direct comments of the author in the ST are omitted in the TT. For example on page 46 and 47 of the ST there are comments which read thus:

Asizi kuba salibazisa ngokubalisa intlalo kaZwelinzima kwaNokholeji, kuba apho sijonge khona kusebukhosini.(ST: 46)
[We will not waste time by telling about how Zwelinzima lived at Fort Hare University College, because our focus is on the chieftainship.]

> Ngoku ke siza kubuphosa ngasemva ubomi besinala simjonge uMphuthumi eyiphuthuma inkosi yakhe… (ST: 47)
> [Now, we shall forget about the college life and focus on Mphuthumi bringing home his chief…]

From the above illustration it is evident that Jordan has employed some of the above strategies described by Baker (1992) successfully in his translation. As the focus of this research is on the foreignisation strategies, the strategies that are discussed extensively are those proposed by Hervey and Higgins (1992) as discussed below in 3.4. It will be noted that some of Bakers strategies overlap with those that are found in Hervey and Higgins (1992).

3.3.5 Questionnaire

In this research project *The Wrath of the Ancestors* (1980) is compared with its original *Ingqumbo Yeminyanya* (1940) in order to establish how the cultural aspects have been translated from isiXhosa into English. The hypothesis is that Jordan has used a foreignization strategy, in this case literal translation, in his translation and, as a result, the cultural meaning of those terms and expressions became less accessible or comprehensible to the broader target audience. In order to assess this, a questionnaire was drawn and given to a selected number of people. The respondents are from different cultural backgrounds and were randomly selected. They were asked to read *The Wrath of the Ancestors* (Jordan 1980) and then give a brief report on their impression of the book. They were also asked specific questions about their interpretation and understanding of certain aspects of culture in the book. Their responses are included in the research report.

3.3.5 The respondents are:

A. Mrs. Gill Williams

She was born in Bath, U.K. She attended the Grammar School after which she went to Salibury Teacher Training College for three years. She obtained a Certificate of Education to teach at primary and high schools. She majored in History, Music and Maths. After qualifying as a teacher she registered with the London Bible College and qualified for the London University Diploma of Theology. She then taught at primary for three years and at a high school for a year. She came to South Africa in 1973. She taught in Swaziland, and then moved to Durban where she studied isiZulu. Later she and her husband, a minister of religion went to Sandton, then Fort Beaufort. She is now teaching at Davidson Preparatory School in Alice. Her other qualifications are:- B.Th (Dist) UNISA, B.Ed (Hons) (Dist), M.Ed Univ. of Fort Hare.

Mrs. Williams has been chosen because she is English from the U.K. The study seeks to establish how much, with her background, she would understand the novel as it is deep-rooted in Xhosa culture. The aim is to establish what impact the literal translation has had on her.

B. Mr. Melville van Tonder

He was born in Umtata. He grew up in Port St. Johns where he lived with his grandfather. He started school in Port St. Johns and later came to East London. He attended school at Selborne Primary until he passed standard six, after which he looked for a job. He could not continue with school because of financial constraints. He worked as a carpenter for several companies until he decided to start his own company as a building contractor. He has now retired and is living with his wife and son in East London.

Mr. Van Tonder is bilingual. He is Afrikaans, but was raised like the English. He has been asked to participate in the research because he is a White South African and the researcher wants to establish whether he would understand the novel seeing

that it has been literally translated. The researcher wants to find out whether he would understand the cultural aspects that are depicted in the story.

C. Prof. C.R. Botha

Prof Botha was born on 22 November 1949 and grew up on a farm in the East London District. He matriculated at Grens High School in East London and enrolled for the BA degree at the University of Stellenbosch in 1969. The degree was awarded to him in 1971 (majors: Xhosa and Afrikaans-Nederlands). He also obtained the following degrees from Stellenbosch University: BA Honours (1973), Masters (1978) and Doctor of Literature (1986). His main field of study is African Literature.

Prof Botha was appointed to the staff of the Dept of African Languages at the Stellenbosch University in 1974. His main field of teaching was African Literature and conversational Xhosa. In 1987 he was appointed as Professor and Head of the Department of African Languages at the Univ. of Fort Hare (UFH). In 2003 he was promoted to Head of Directorate: School of Humanities in the Faculty of African and Democracy Studies at UFH. He has completed a number of research publications, the most recent of which was published in "African Literature Today" (2003). He has also completed numerous translation projects for institutions such as Shutter and Shutter Publishers, Amathole District Municipality and the Xhosa Dictionary Project. Prof Botha is married and has 3 children, one of whom is married. He lives in Fort Beaufort, where his wife is a teacher at Winterberg Agricultural High School. His main hobbies are gardening and outdoor life including hunting.

Prof Botha has been asked to participate in the study because of his academic background and involvement with isiXhosa. He is an Afrikaans South African and the study seeks to establish whether his interaction with amaXhosa/isiXhosa has influenced his understanding of the novel in any way.

D. Mrs. Cynthia K. Formson

Cynthia was born in Ghana. She attended school and obtained her Honours degree there. She has done University lecturing in Nigeria, Zambia, Guyana (South America, St. Lucia (West Indies), Botswana, South Africa. Her main area is Linguistics and Language Teaching. She obtained her Master's Degree from the State University of New York, USA. She speaks 4 Ghanaian languages, a bit of French and studied German and Spanish. Currently she is lecturing in the department of English at the University of Fort Hare.

Mrs. Formson has been asked to participate in this study firstly, because of her involvement with the English language. Secondly, she has been chosen because she is a non-South African African.

E. Rev. Paul Bayethe Damasane

Rev. Damasane was born and bred in Bulawayo, Zimbabwe. He is a Senior Associate Pastor at the Family of God Church in Bulawayo. He was educated at St. Bernard's and Northlea High Schools in Bulawayo and proceeded to do a BA degree, specializing in isiNdebele/isiZulu and Linguistics. After qualifying as a teacher he went back to his former high school where he taught isiNdebele/isiZulu and French for a decade. He was appointed as National Chief Examiner for isiNdebele/isiZulu as well as National Chairperson of the isiNdebele Language Development Committee. Rev. Damasane loves music and poetry. He wrote poems, which have been published in two anthologies: *EZIVUSA USINGA* (Mambo Press 1990) and *GIYA MTHWAKAZI* (Longman 1991). Together with Jerry Zondo, they wrote a four-year series textbook in siNdebele, *NYATHELA NGOLUTSHA* published by Longman Zimbabwe. He is now the Music Director at the University of Science and Technology (NUST) in Bulawayo. He has registered for a Master's Degree with the department of African Languages at UFH.

Rev. Damasane has been chosen as one of the respondents because of his Zimbabwean background. He has been chosen because the researcher wanted to

establish whether, as an African from another country, he would identify with and therefore understand the culture of amaXhosa portrayed in the novel.

F. Mr. Desmond Frederic Nish

Mr. Nish was born on the 24 February 1943 in Enkeldoorn, Rhodesia. He attended the following schools: Enkeldoorn Primary, Guinea Fowl Secondary School and Milton High School. He has certificates from the following Institutions: University of Cambrigde School Certificate. O Level; The Chartered Institute of Secretaries and The Institute of Estate Agents National Property Academy.

From 1961 to 1967 he was employed by the Rhodesian Government as an Accountant at the Head Office of the Ministry of Water Development. From 1967 to 1976 he was the Minister of The Gospel. He left the Ministry in 1976 and was self-employed in Direct Marketing in the Diamond Industry and Real Estate.

He is married with two children and they live in East London.

He has been asked to read and view the translation from an English perspective.

The respondents were asked the following questions:

1. What is your impression of the book?
2. Did you have any difficulty in understanding the story? Explain.
3. Did the names of the characters and/or places have any influence on your understanding of the story?
4. What did you understand by the Xhosa words like ‘ilala’, ‘inkundla’, ‘iphempe’, ‘eMzana’ etc?
5. What did you understand by the following expressions :
   5.1 Grow wings (p.43)
   5.2 I’ll make it a point to bathe lower down the river than you (p.44)
   5.3 To cut his gizzard (p.59)

5.4 He begged for the road (p.112)

5.5 It was by sheer strength of his liver (p.121)

5.6 We the bones whose marrow they're forever sucking, we the old maize they're forever gleaning (141)

5.7 Children of the ashes/amaMpondomise of the ashes (p.206)

5.8 The baby who does not cry dies wrapped in a goatskin on its mother's back (p.222)

5.9 We are like herd of cattle, bellowing and raving over scattered chyme from the stomachs of the slaughtered ones of their kind (p.223)

5.10 It's a long way to Bhakubha (213)

6. Are there any idiomatic phrases that are obviously of Xhosa origin that are similar to those found in your language? Give examples.
7. Did you enjoy the book? Can you give a comment about the style of the author.

3.4 ANALYSIS

The analysis of the data is divided into two parts. (1) A detailed discussion of the examples of foreignisation strategy in terms of methods that are proposed by Hervey and Higgins (1992). (2) An analysis of the responses from the sample of readers.

3.4.1 Exoticism

3.4.1.1 The translation of names of proper names

A name can be taken over unchanged from the ST to the TT. Sometimes it can be adapted to suit the phonic conventions of the TL. In *The Wrath of Ancestors* the names of characters have been taken over from the ST and transferred to the TT as they are. To mention but a few, the following examples are found in both texts with the same spelling and pronunciation: *Thembeka, Zwelinzima, Dingindawo. Vukuz'umbethe, Mphuthumi, Ngxabane, Jongilanga, Maqhubela, Dabula ,Mzamo, Mthunzini, Nobantu, Zanemvula, Zululiyazongoma, Gcinizibele, Nomvuyo, Mhlontlo, Matiwane, Mpayipheli, Ngubengwe,* etc. In fact all character names have

been retained as they are. Clan names have also been used as they are: *Jolinkomo, Jola, Thole lenkunzi, Mpondomise, MaMiya, Dlangamandla, Nozulu, Ngwanya, Qhinebe, Madiba, Tolo, Cira, MamBhele, Thembu, Dlamini* etc.

The names of places are translated somewhat differently. For instance, there are certain towns that have Xhosa names and English names and the English names have been used in the translation: *EDikeni (ST) vs Alice (TT); eQonce (ST) vs King William's Town (TT); eMonti (ST) vs East London (TT); eMthatha (ST) vs Umtata (TT) Ngcolosi (ST) vs St. Cuthberts, eGcuwa (ST) vs Butterworth (TT).* The names of the rural areas have not been changed *: Mbokothwana (ST) vs Mbokothwana (TT), Ngcolokini (ST) vs Ngcolokini (TT); Ntshiqo (ST) vs Ntshiqo (TT), Mjika (ST) vs Mjika (TT) Sheshegu (ST) vs Sheshegu (TT).* The river names such as *Tsitsa River* and *Thina River* have also been transferred as they are.

There are names of organizational structures like *amaFelandawonye*, (the "inseparables-to-death"), *iLiso loMzi*, (The Eye of the People), *iBhunga*, which have been transferred as they are to the TT.

When a name is transferred as it is from the SL to the TT, that is known as literal translation and it is also a form of exoticism. When viewing the translated text, it is evident that Jordan has employed a lot of exoticism in his translation.

3.4.2 Cultural borrowing

The most important condition for cultural borrowing is that the textual context of the TT should make the meaning of the borrowed expression clear. Cultural borrowing is usually used in texts on history, social and/or political matters.

Examples of translation by cultural borrowing i.e. using loan words

3.4.2.1 Ilala

Wabuya wakrweca umfazi, baya kutshona endlwini, baphuma *nelala* lotywala. Umfazi walibeka phambi kukaDabula, wahlala bucala. Yafika indoda yabeka

mazwi mabini-mathathu ilandula, yathi yakuba isuse ubuthi, yalibeka ilala phambi koDabula, yaya kuhlala kwangakumlingane wayo. Asela ke amadoda. (ST:5)

After a short while Mzamo stood up and signaled to his wife, who followed him into a hut. She came out a moment later carrying a *lala* full of beer. This she put in front of Dabula and then sat apart from the men. Mzamo stepped forward, said a few customary words of apology, ceremonially tasted the beer to assure his guests and replaced the *lala* in front of Dabula. This done, he resumed his seat while all the guests proceeded to drink from the *lala* in turn. (TT:5)

Ilala is a small beaker from which people drink traditional beer. When amaXhosa drink their traditional beer, *umqombothi*, they drink it from a small or medium-sized beaker. They all share the same beaker, taking turns.

3.4.2.2 Inkundla

Enkalweni kwathi thaphu iinkabi zamahashe ezimalunga neshumi zathambeka intaba, zanqumla amathunzi, zenjenjeya zibetha kuhle; zayakuthi gubu phesheya kwentlambo, zaqingqa *enkundleni* kumzi omkhulu, phezu kwamanzi eThina. (ST:3)

A group of horsemen suddenly appeared on the horizon. They descended the slope at a steady pace, crossed the evening shadows, ascended the opposite slope and came to a halt in the *nkundla* of an imposing homestead overlooking the waters of the Thina River. (TT:3)

Yacela ke inkosi *ebandleni* ukuba liyicebise ukuba ingalondla njani na. Wesuka uJongilanga wathi, “Mntwan’ oMhle, ndicing’ ukuba undivile xa bendivakalisa izikhalo *zomzi* ukuba ndiqale ekuzeni kwakho apha, ndaza kuma kwesi sihelegu.” (ST:202)

Zwelinzima then asked the *nkundla* to advise him in what way he could feed them, as they had requested. To this Jongilanga replied: “Child of Kings, I think you

observed that in stating the grievances of this *nkundla*, I started from the day of your arrival here and traced every event up to the present calamity." (TT:224)

Inkundla is a courtyard of a homestead. It is a place where matters of importance to the clan or tribe are discussed. Legal cases are also discussed there but in a different way from how it is done by the law courts. It is a place that is revered by amaXhosa. For instance *umakoti*, a young bride, cannot go there without permission, or without being properly dressed. Sometimes *inkundla* refers to the people who sit and discuss burning matters of the homestead, clan or tribe. The extract from the ST p.202 has words like *ebandleni*, which means 'from the congregation', and *zomzi*, which means 'of the house'. These words have been translated as i*nkundla* in the TT to make the reader aware that i*nkundla* does not only refer to a place or setting, but to people as well.

3.4.2.3 Inkwakhwa

Le mbali yenyoka yabangela ukuba amadodana afune ukwazi ubunyani bale yakwaMajola inyoka, *inkwakhwa*. (ST:9)
The legends made the company eager to know the true story about the *nkwakhwa*. (TT:10)

Inkwakhwa also has a deep cultural value. It is a snake, which is a totem for the Mpondomise clan. It usually appears to the family dwelling when there is a new-born baby, especially if it is a boy. Sometimes it is seen sleeping next to the baby or crawling across the yard. AmaMpondomise would sing praises to it because they revere it.

3.4.2.4 eMzana

Ndiza kufika kukho ban' e*Mzan*' umka nje? (ST:41)
Whom shall I meet at *Mzana* if you're going away? (TT:42)

Mzana is a term used for a female hostel in educational institutions. This is a term that was coined by students and has become part of student culture.

3.4.2.5 Sbali/Sibali

Sibali wam (ST:41)

My *Sbali.* (TT:42)

The word *Sibali* is a kinship term and it has been used casually in the text. This term is derived from the Afrikaans word *swaer,* which means brother-in-law. There are Xhosa words for this viz. *umlanya* (male) and *umlanyakazi* (female), but the translator chose not to use them. The reason for this may be that the characters to whom the terms refer are not really in-laws in the true sense, but friends. Using the proper words would confuse the readers, both the SL and TL readers.

3.4.2.6 Amarhewu

UmaMiya weza nebhekilana *yamarhewu* … (ST:6)

Then MaMiya brought a small can of *marhewu* (TT:6)

Amarhewu is a kind of drink made from maize meal, it looks like loose porridge, and some people drink it with sugar, some without. It is traditional food. It is possible that the translator preferred to use the SL word because the English do not have this type of food.

3.4.2.7 Ilobola/ikhazi

…nokuba ude wavunywa ngama Mpondomise, uya *kulotyoliswa* ade aviwe ngomnwe esweni. (ST:64)

Even if the Mpondomise consented to such a marriage, he reflected, he would be called upon to pay *lobola* to the last beast he possessed. (TT:66)

Wada watyhobozisa kuloo ngxolo uJongilanga, wathi makungabikho *nkomo* zikhutshwayo ngamaMpondomise ngaphandle kokuba kuzekwe inkosazana… (ST:139)
At last Jongilanga managed to raise his voice above the general tumult. He urged the Mpondomise not to make any customary contribution to the *khazi* (bride tribute) unless the chief married a princess. (TT:151)

Waba ke ngoko uZwelinzima uyazeka kwaKhalipha, *ikhazi* likhethwa kwezakwaZanemvula zomthomnyama. ((ST:139)
Thus it was that marriage negotiations with the Khaliphas were immediately made, the whole of the *ikhazi* consisting of cattle from Zanemvula's original stock. (TT:152)

It is a custom of amaXhosa to make negotiations with the prospective in-laws before marriage takes place. During the negotiations the family of the bride ask for *lobola* or *ikhazi*, which is a bride- price or bride-tribute, as the translator explained in one example above. In the olden days this was paid in the form of cattle, hence Jongilanga said "makungabikho *nkomo* zikhutshwayo" (nobody must contribute any cattle). The term *lobola* is used frequently, maybe, that is why Jordan did not bother to explain what is means. *Ikhazi* on the other hand is rarely used and it is possible that the readers are not familiar with it, hence he used it with an explanation first and later without. Another aspect that the readers are exposed to, is that, when a chief gets married, the subjects or his tribe contribute cattle towards the *lobola*. The reason behind is that the chieftain will be the 'mother of the tribe'.

3.4.2.8 Examples including plants

Indawo yesithathu: apho kuya kudityanwa khona kuseGcuwa ngomhla wesibini *kweyoMqungu* ngoLwesithathu. (ST:94)
Thirdly, whatever the time of departure and route taken, they were all to meet at Butterworth on Wednesday, the second day of the *mqungu* grass (2 January). (TT:99)

Wathandabuza wathandabuza uMthunzini wada wazincama ngeholide *yeyoMsintsi* waya kukhumbuza uDingindawo ngesithembiso sakhe. (ST:141)
Mthunzini at last summoned up courage and in the month of the flowering of the *msintsi* tree (September), when the school holidays were on, he went to remind Dingindawo of his promise. (TT:154)

The translator must have chosen to retain *umqungu* and *umsintsi* in the TT instead of using the English equivalents, Tambuki grass and Luck beam tree respectively, because of their significance to amaXhosa. For instance, the month January is named after the *mqungu* grass and September is named after the *msintsi* tree. He has used the English words together with these words so that the target reader understands them.

Phambi kokuba ahambe wawisa ihlahla elikhulu *lombhongisa*, walinikela enye *yeenduna*, wathi, "Niyalibona eli hlahla? Liza kuma kulaa nkalo ijongene nani – phesheya komlambo. (ST:113)
Before moving forward, he felled a huge *mbhongisa* bush, handed it over to one of the *ndunas* and then spoke and said: "You see this bush? It is going to be posted on the summit of the ridge facing you on the other side of the river. (TT:120)

Loo mqolomba wawusithe kamnandi ebusika xa ilanga selithambekile, de liye kutshona. Kananjalo lalisithwe yimithana *yesiphingo*. (ST:31)
It made a very snug spot on a winter's afternoon especially as there were also some *siphingo* thorn-bushes to provide further shelter.(TT:32)

Looking at the above examples, it is apparent that the translator preferred the source text terms to the target words. For instance he could have used 'star apple tree for umbhongisa or 'cat thorn or droggie' for isiphingo. This is because these words are only peculiar to the culture of amaXhosa and other African cultures. For instance, traditional beer is never drunk with a glass, but with a beaker. Those who

are drinking share it, in other words, they drink from the same beaker. This may be considered strange in other cultures. It is presumed that the translator opted for *inkwakhwa* instead of the English equivalent word for this snake, because that word would not convey the cultural connotations inherent in the SL word. *Ikhazi/ilobola* have no English equivalents because that custom does not exist in the English culture. As has been mentioned, *umqungu* and *umsintsi* have been retained because of their importance and to make their meaning accessible, the translator used their English equivalents together with them. The translator chose to retain these words to expose the TL reader to the source culture.

3.4.3 Calque

Calque is a form of literal translation. A bad calque violates the grammatical rules of the TL whilst a good one respects the rules of the TL. It is also a form of cultural borrowing, although instead of verbatim borrowing of expressions, only the model of the SL grammatical structure that is borrowed. The disadvantage of using a calque as a translation strategy is that, the meaning of calqued phrases may not be clear in the TT. This may result in a text that is unnatural and difficult to understand. A successful calque is a transparent one, which needs no explanation. A less successful one will need an explanation by means of footnotes or a glossary. The following are examples of translation using calque:

3.4.3.1 Translation of forms of address

- Wase/ Mntwan'asekhaya (ST) vs Child of home (TT)
- Mntwan'eNkosi /Mntwa' oMhle (ST) vs Child of Kings (TT)
- Bayethe (ST) vs Bayethe (TT) (a royal salute)

In the above examples the translator has used a strategy of literal translation. The SL readers know that *Wase* does not necessarily refer to a brother or sister, but can be used to refer to people coming from the same place, district or region. Mphuthumi and Thembeka call each other *Wase* because they come from the

Transkei region. The term also shows some degree of intimacy between the people involved. *Child of home* may be ambiguous to the target reader, but is meaningful and relevant. *Child of Kings* may also be a strange way of addressing a prince or king to the target reader, but s/he can understand what it means. Obviously the translator could not find a word or phrase in the TL that would convey the same meaning, as there are no clan names in English.

3.4.3.2 Translation of fixed expressions and idioms

- Inkukw' isikw' umlomo kodwa ngoku (ST:221) vs Today the hen has had its beak chopped off (TT:250) [to be dumbfounded/ tongue-tied]
- … amile amaphiko (ST:43) vs … grow wings (TT:43) [to be puffed up, with pride]
- Hayi, ndiya kuhlamb' ezantsi kwakho ntombi ka Khalipa (ST:44) vs I'll make it a point to bathe lower down the river than you (TT:44) [I envy you/ I wish I were you.]
- Waqina isibindi (ST:186) vs … hardened his liver (TT:205) [he became bold]
- Kwakucacile ukuba uJongilanga lo usenento ayigushileyo eyenye (ST.186) vs Jongilanga still had something under his armpit (TT:205) [Jongilanga had something up his sleeve]
- Usan'olungakhaliyo lufel'embelekweni (ST) vs The baby who does not cry dies wrapped in a goatskin on its mother's back (TT:222) [if you don't complain you will suffer]
- Thina boThambo-dala-kade-bemqongqotha, thina boDiza-dala-kade-bemkhwahlaza, thina booNgxabane (ST:130) vs We, the bones whose marrow they're forever sucking, we the old maize fields from which they're forever gleaning (TT:140) [we the old and knowledgeable/wise]
- Wacel'indlela (ST:105) vs he begged for the road (TT:112, 132) [he asked to leave]
- Ndlela-Ntle, Ngwanya kaMajola (ST:216) (ST) vs Good-road, Jolinkomo (TT:244) [fare-well /go well]

- Kwasa okungaliyo (ST:45) ST vs But tomorrow is the dawn that never refuses to come (TT:46) [the next day dawned/came.]
- Wabona uMthunzini ukuba makatshaye isaqhuma ukuzibika kule ntombi yamalayo… (ST:53) vs Mthunzini decided to take advantage of the present situation and "smoke while the pipe was burning. (TT:53) [he must not delay and waste time.]
- UThembeka wayezonwabele yena eNgcolosi, besengumtya nethunga noMphuthumi. (ST:60) vs She and Mphuthumi were still as close as a thong and a milk pail. (TT:61) [Thembeka and Mphuthumi were still inseparable, were always together.]
- Akusentsuku zatywala engafikanga loo mfokazi. (ST:88) vs It is only a matter a of days before this stranger arrives. (TT:92) [It will not be liquor days before that stranger arrives.]
- Entla kwakukho iisuit case ezimbini, zizezabanini bendlu. Zazifana, ingumcephe ucandiwe. (ST:66) (ST) vs The cases were alike in every detail, like the two halves of a gourd split from top to bottom. (TT:69) [The suit cases were identical.]

Another interesting point for illustration here is that of the use of metaphor. Jordan potrayed the philosophy of life of amaXhosa vividly. AmaXhosa are a humble people. They like to belittle themselves especially when they show hospitality towards visitors. The following extracts from both texts illustrates this:

"…Uyakulamba ke kuba thina siza kukunika loo nto sinayo – ezo nkobe besiza kulala ngazo. Nanzo ke, Zulu, ezo nkobe. Nqunqutha ke nabantwan' abo bakho, uthabath' amanzi uthobe, uhambe indlela yakho," (ST:11)
"…I am afraid you will go hungry here, for we can only give you the little we have, and no more – the hard mealie-grains which we ourselves were going to have as our poor evening meal. Here, then, are the grains", and he pointed to the sheep. "Crunch them, you and your children. Then take some water and wash them down and resume your journey."

The grains that are referred to here are the sheep that is going to be slaughtered for the visitors, the water is usually the traditional beer or *amarhewu*.

In all the above expressions the translator did not use TL expressions that would match the SL one. The expressions are translated literally and the syntax of the TL has been respected. It is possible that the target reader may understand some of the expressions and others may be strange and not make sense to them.

3.4.4 Communicative translation

Although Jordan has translated his book largely in an exotic manner, he has also made use of the communicative strategy, viz. paraphrasing as well. This is evidenced by the following examples:

- “Efike emaMpondomiseni nje loo Zwelinzima wokhul’ exhuma.” (ST:122)
  [Having arrived at Mpondomiseland, that Zwelinzima will grow up jumping.]
  “Now that this Zwelinzima is here in the land of Mpondomise”, he remarked to himself, “he will have to keep awake all the time.” (TT:133)
- Beza eLovedale ke ooMthunzini noThembeka, uMthunzini esazimisele ukuba uThembeka uza kuba nguNdofanaye wakhe. (ST:23)
  [They came to Lovedale, Mthunzini and Thembeka, Mthunzini was still determined that Thembeka will be his partner until death.]
  When time came for Mthunzini and Thembeka to go to Lovedale, Mthunzini was still determined that he and Thembeka would end up together as man and wife. (TT:24)
- Ithemba! Asinto ukuba mnandi. Kodwa elokuvunywa yintombi oyidumbele intloko ngathi ligqithisile. (ST:54)
  [Hope! It is so wonderful. But to be accepted by a girl that made your head to be swollen is exceptional.]

What a wonderful thing is hope – especially if it is inspired by a beautiful girl who has completely turned your head. (TT:54)

- Kunyembelekile (ST:94)
  [Something is imminent.]
  Things look bad (TT:99)

- Ukuhamba nomfazi kuchasene nezimvo zamawethu (ST:167)
  [To go together with your wife is opposed to my people's opinion.]
  To take one's wife to such places is frowned upon by my people (TT:181)
- Yankulw'indaba yafana neyenkwakhwa yakwadade (ST:221)
  [The matter became big like my sister's nkwakhwa affair.]
  This is becoming as serious as the nkwakhwa affair (TT:250).

- … ebile elinqugwala (ST:99)
  [He was sweating like a traditional hut.]
  He was sweating profusely (TT:106)

- Wathi esiya kulala wabe ezimisele ukuba, nokuba sekumnyama entla, ngengomso ngoLwesihlanu uza kuya kubona uThembeka. (ST:39)
  [By the time he went to sleep he was determined that even if it is dark the next day, on Friday he would go and see Thembeka.]
  By the time he went to bed that night he had made up his mind that, come what may, he would go and see Thembeka next day. (TT:39)

The above examples are comprehensible and acceptable to the target reader. The translator used equivalent expressions and paraphrasing to render the meaning of the source text.

- **3.4.5 Cultural transplantation**

  This refers to the wholesale transplanting of the entire setting of the source text resulting in the text being completely rewritten in an indigenous culture setting. There is no instance of this type of translation strategy in *The Wrath of the Ancestors* (1980). The translator used the same places and characters that are in the source text. It is assumed that the reason behind such decisions is that he wanted the target reader to read about the rural areas of South Africa, especially the Transkei area.

3.5 Responses to the questionnaire:

3.5.1. What is your impression of the book?

A. Very interesting if you are interested in early missions, Xhosas of the 19th century – traditions, recent Eastern Cape history. It is a good story, well told.

B. Very good, after reading one gets a better understanding of the traditions of the Xhosa.

C. Very good. It deals with problems faced even today i.e. the tension between traditional and modern.

D. I found the story very interesting because it exposed me to several Xhosa cultural practices of which I was not aware. However, the behaviour of Thembeka once she married the Chief was rather extreme. Most African women no matter how educated would make at least some effort to fit into the family into which they're married. I found her reaction to the appearance of the snake rather extreme especially since she was not alone at the time.

E. The novel is a well-written piece of literature, which aptly employs the technique of Aristotlean Poetics very well. A.C. Jordan's theme of ancestral domination in the life of both the ordinary and royal stock of the Northern Xhosa group "amaMpondomise" is well handled. This people's world-view is depicted in the conflict for the succession to the Mpondomise throne. As

one reads this novel, one no doubt is made to reminisce on the Shakespearian tragedies of the likes of King Lear, Hamlet and Henry the VIII to mention a few. In my view the actual anger of the ancestors is not clearly portrayed save for the author's manipulation of the carthasis at the end of the novel.

F. I found the novel extremely interesting, giving an insight into the customs and beliefs of the Xhosa people. The story is gripping and thought provoking. The ending is unexpectedly tragic.

3.5.2. Did you find any difficulty in understanding the story? Explain.

A. No, because I had studied the history of the Xhosas.

B. The story was a bit difficult to understand as I kept on having to go back to sort out the names and places.

C. It is not difficult to understand. The language is fairly standard, the average reader would understand provided s/he has background knowledge – historical knowledge. One must read the book more than once, the plot is dense and complicated.

D. I had no difficulty in understanding the story. It is very similar to many African stories I have read in terms of the style of writing and the exploration of the conflicts between cultures.

E. The English version of the novel was not difficult to understand seeing I am a speaker of one of the Nguni varieties, isiNdebele.

F. I had no problems with understanding the story.

3.5.3. Did the names of characters and/or places have any influence on your reading and understanding of the story?

A. Yes, it was too complex. One needs a map. There are too many names to remember who is who if you are not familiar with them.

B. Yes, I had to keep going back to remember who is who.

C. Yes, because the names had significance. They fit in with the plot of the story. For instance, Zwelinzima (the world is difficult) experienced hardships in his

adult life, especially when he assumed his position as chief of amaMpondomise; Mphuthumi (the one who brings someone home) was instrumental in bringing Zwelinzima back to Mpondomiseland to claim his chieftaincy.

D. No, the names of the characters and places did not hinder my understanding of the story. What I had problems understanding were some of the administrative terms e.g. Bhunga offices.

E. The names of the characters were in themselves self explanatory to me which made me marry them to the plot with ease. It was the names of places, which to one unschooled in the geography of the Eastern Cape, made the comprehension of space and time not so easy.

F. I found the words particularly confusing at first, having constantly to stop and figure out who was being referred to – e.g. Mphuthumi or Mthunzini. Some guide in knowing how to pronounce these names would be helpful. (I ended up by calling them Toomi and Zini.) A sketch map of the area would also greatly assist in following the story.

3.5.4. What did you understand by the Xhosa words like 'ilala', 'inkundla', 'iphempe', 'eMzana/ etc?

A. I understood mainly because of context.

B. I did not understand them at all.

C. The words in themselves had no meaning. But I could understand from the context, for instance, I understood 'ilala' to be a flask or something used to drink; iphempe to be a hut and 'eMzana' to be a female hostel.

C. I did not understand many of the Xhosa words used in the story. I understood 'ilala' to be something like a calabash because that is what is used at home to drink palm wine etc. 'Inkundla' meant a path or garden; 'iphempe' a hut; and 'Mzana' a female hostel.

E. Such words were not assisting to my understanding of the story with particular reference to the plot.

F. I thought the followig words to mean: "ilala" – a large drinking vessel,

"iphempe" – a hut or house. I was able to figure most of them out.

3.5.5. What did you understand by the following expressions?

3.5.5.1 Grow wings (TT:43) (calque)

A. Get excited and rush around

B. .Get excited.

C. To become excited.

D. To rush to meet him (Zwelinzima).

E. This expression made sense to me because we use the same expression in isiNdebele to express exuberation or the romantic feeling the English would call "butterflies".

F. To become flustered, take leave of her senses (in a nice way)

3.5.5.2 I'll make it a point to bathe lower down the river than you (TT:44) (calque)

A. Some of the glory/isithunzi of Thembeka would wash off and onto other girls so they would be treated so respectfully by white people.

B. That she would benefit from right medicine used on white people.

C. I did not understand it.

D. I got meaning from the explanation in the next line that her luck would be washed onto her.

D. The expression did not make sense to me.

E. To be in a place where she could get some of the magic that the other was using.

F. To let some of the magic rub on me.

3.5.5.3 To cut his gizzard open (TT:59) (calque)

A. Lay his innermost thoughts before the missionary.

B. To open up and show his feelings.

C. To open up his mind, reveal himself – got meaning from context.

D. "Spill his guts" – told him what was in his heart.

E. To me this was taken to literally to mean baring one's chest in honesty.

F. To reveal what was in his heart.

3.5.5.4 He begged for the road (TT:112) (calque)

A. Ask for permission to leave Gcinizibele' place.

B. He wanted permission to go back to his home.

C. Asked to be relieved, released to go.

D. Asked permission to leave

E. We use the same expression in isiNdebele, to ask for permission to leave.

F. Ask permission to return to his home.

3.5.5.5 It was by sheer strength of his liver (TT:121) (calque)

A. Jongilanga was scared but he plucked up courage and went to deliver the message.

B. That was by his determination.

C. He was bold, heroic.

D. He had will power – he was afraid but had to force himself to go.

E. We use the same idiom to show courage, boldness.

F. Courage, strength of character.

3.5.5.6 We the bones whose marrow they're forever sucking, we the old maize they're forever gleaning (TT:141) (calque)

A. The old folk must insist on the old customs since the young depend for cultural nourishment on their elders.

B. The strength and character of the elders.

C. People with experience and knowledge.

D. Did not understand at all.

E. This was totally meaningless to me.

F. Sucking the vitality and strength out of our customs.

3.5.5.7 Children of the ashes/amaMpondomise of ashes (TT:206) (Calque)

A. The real Mpondomise who share the Mpondomise ancestors and belong properly to the clan and know the esoteric names they use – taken from the ancestors.

B. It is the pride of the young people and Mpondomise that come to the front when there is a disaster.

C. The real Mpondomise, amaMpondomise omthonyama.

D. Did not understand this.

E. "The ashes" metaphor in my language (isiNdebele) implies loss of the original. Yet on later explanation one found the meaning consistent with general Nguni mythology with regards to the fruit of marriage.

F. True blooded or real.

3.5.5.8 The baby who does not cry dies wrapped in a goatskin on its mother's back (TT:222) (calque)

A. If the baby's cry is not heard it may die and likewise, the people feel they are ignored by Zwelinzima.

B. I had no idea.

C. If you do not voice out your dissatisfaction you suffer.

D. If you do not express for grievances you are completely ignored.

E. We have the same expression – if you do not express yourself you suffer.

F. The person who remains silent will not have his needs met.

3.5.5.9 We are like herd of cattle, bellowing and raving over the scattered chyme from the stomachs of the slaughtered ones of their kind (TT:223) (calque)

A. The people are now making a big fuss but the damage is already done, it's too

late.

B. Reacting after the fact and not during it.

C. When cattle smell the spilt blood of the dead one, they come to the spot and bellow, making a large noise. This is depicted by the chaos in the book.

D. It is self explanatory – got the meaning from the text.

E. We also use the same expression.

F. Complaining about something over which we failed to act.

3.5.5.10 It's a long way to Bhakubha (TT:213) (calque)

A. He had much to do – much to decide/think before he could sort out matters.

B. That there is a lot to be done.

C. Bhakubha is an imaginary place found in folktales.

D. I don't know what Bhakubha is.

E. This was not meaningful to me.

F. It's a long and difficult road to one's destination.

3.5.6. Are there any phrases that are obviously of Xhosa origin that are similar to those found in your language? Give examples.

A. Yes, a few e.g. on page 206 "fatten my statement" = enlarge on that; on page 99

"Not allow hearthstones to cool" = strike while the iron is hot.

B. Could not think of any.

C. As close as a thong and a milk pail (p.61) = hulle was soos Dawid en Jonatan; "to cut his gizzard open" (59) = om jou hart uit te praat

D. Very few, e.g.:

cut his gizzard open = open your stomach

to rouse the leopard by touching its tail = touch the spider's abdomen

child of home = children of my father/mother (referring to sister/brother)

strength of liver = has a hot heart (meaning he is brave).

E. We have the same expressions like:

Grow wings
Sheer strength of the liver
Begged for the road
The baby who does not cry dies wrapped in a goatskin on its mother's back.

F. I'll make it a point to bathe lower down the river than you = Let some of the magic rub on me.
To cut his gizzard open = to lay bare one's soul.
Strength of the liver = steel in his blood
Children of the ashes = blue-blooded
The baby who does not cry dies wrapped in a goatskin on its mother's back = remain silent at your peril.

7. Did you enjoy the book? Can you give a comment about the style of the author.

A. Ewe! The author seems to have a good understanding of the culture.

B. I did enjoy the book to a certain degree but I did not understand it all.

C. I enjoyed the book. It is well designed, the author makes use of idioms, ideophones, rhetoric questions, emotional language etc, it is very interesting.

D. I enjoyed the story very much. His style is very much like that of many African writers such as Achebe. Using Xhosa words to express certain notions is a very effective way of making things more vivid. And the translation of proverbs and wise sayings has the same effect.

E. I enjoyed the story very much especially because there are similarities with my own culture. As has been mentioned above, the author has the Shakespearian style of writing.

F. A most enjoyable book. Easy to read, vividly capturing the unhurried attitude and gravity displayed at meetings, etc. while giving a fascinating glimpse into the customs, beliefs and feelings of the people the author writes about.

From the responses of these readers it can be deduced that they understood the

novel. All of them agreed that they enjoyed the book and it made them aware and understand the customs of amaXhosa. There are few words and expressions they misinterpreted, though, but these did not hinder their understanding. They could interpret the meaning from the context of the story. Their responses could be tabled as follows:

- To the question "Did you find any difficulty in understanding the plot?" there is only one respondent who experienced some difficulty.

- Question 3- "Did the names of characters and/or places have any influence on your reading and understanding of the story?" Three of the respondents found that the names the names of characters and places were too complex for them. They mentioned that they, on several occasions, had to refer back to earlier pages in the book in order to recall who was who. One of them, respondent F, had to create a code for himself so that he could remember. In relation to place names they suggested that a map would have assisted them to visualize those places.

- Question 4 which asked about their understanding of words like 'ilala', 'inkundla', 'iphempe', 'emzana' also had interesting results. They seem to have conceptualized these words according to the context or the knowledge they have. There are only two respondents, B and E, who did not understand all the words.

- The responses to question 5, which asked about their understanding of certain fixed expressions, are also interesting. Most of them were able to infer the meaning of 'grow wings', to get excited, although they missed the idea about being proud which is attached to the expression. Respondent F misinterpreted the expression.

- Two of the readers, C and E, did not understand the meaning of the expression “I’ll make it a point to bathe lower down the river than you”. The others picked it up from the context.

- Respondents D, E and F did not understand the expression “We the bones whose marrow they’re forever sucking, we the old maize they’re forever gleaning”, which refers to the old and wise from whom knowledge, wisdom and guidance is received.

- Respondents B, D and E did not understand the expression at all. Respondent E had to ask somebody else to get the meaning.

- It is only respondent B who could not make out the meaning of the expression “The baby who does not cry dies wrapped in a goatskin on its mother’s back.

- It seems most of the respondents misinterpreted the expression “We are like herd of cattle, bellowing and raving over the scattered chime from the stomachs of the slaughtered ones of their kind.” This expression means that “we have come to sympathise with you”, “we also cry with you”. AmaMpondomise claim that they are sympathetic of the fact that Zwelinzima had to be without his wife because she had to be sent home after she killed *inkwakhwa*, which is regarded as their ancestor. The Mpondomise tribe, especially Zwelinzima their chief, was experiencing problems, hence Jongilanga uttered these words.

None of the respondents understood “It’s a long way to Bhakubha” although A, B and F were not far from the correct answer. At least they got the meaning that the saying had to do with something that is not easily achieved.

This analysis illustrate that the response of the target audience can never be the same as that of the original receptor. However, it is evident that they understood the meaning that is being communicated in the text, to a certain extent. The fact that they misunderstood some expressions did not affect their understanding and enjoyment of the story.

CHAPTER 4
CONCLUSION

The aim of the study was to analyse the translation strategies adopted by Jordan in his translation of cultural elements in *The Wrath of the Ancestors* and the impact thereof on a sample of readers. To describe how Jordan has handled the translation of these cultural aspects, the ST, *Ingqumbo yeminyanya*, and the TT, *The Wrath of the Ancestors*, have been compared. The responses of the selected readers have also been tabled and examined. The descriptive analysis has been carried out within the framework of Gutt's theory of relevance and Venuti's foreignisation strategy.

The review of literature on translation provided a basis from which the translation process could be viewed. For instance, it has been established that there is a general consensus among translation scholars that equivalence between two different languages can never be reached because of the cultural gap between them. This has also been proved in this study where English lacked equivalents for certain Xhosa words and phrases. Another important aspect that has been highlighted is the fact that the translator has to be competent in both the language systems he or she is working with. The knowledge that s/he possesses empowers him or her in the process of decoding and encoding texts so that s/he produces a text that will be meaningful to the target reader. Thus, s/he has a responsibility to the reader, which he or she, as a cultural mediator, should fulfill.

It has also been mentioned that during the translation process the translator chooses which norms to follow. It is also a fact that translation norms guide the strategies the translator adopts during the translation process. From the analysis done, it is evident that Jordan adhered to the norms of the source language and culture. Consequently, he adopted a foreignising translation strategy, which also made him visible as a translator. Another significant point, which has been highlighted is that, there is always a reason for writing a text, which means every text has a function.

The functionalist theorists maintain that a translation has a function, which may not necessarily be the same as that of the original text and the context and purpose of the translation determine translation strategy. The function of *The Wrath of the Ancestors* was to make the South African English speakers aware and understand the philosophy of life of amaXhosa from an African point of view. That is probably the reason why Jordan adopted literal translation, which is a form of foreignising strategy. Judging from the responses of the respondents, this function has been achieved. They have been exposed to the way of life of amaXhosa. The fact that they agree that they enjoyed reading the novel shows that they took interest in the culture of amaXhosa. The comment by one of the respondents that he has been able to "capture the unhurried attitude and gravity displayed at meetings" vindicates Peteni's assertion mentioned earlier that Jordan used literal translation in order to "transport the reader, as does the Xhosa version, to the Tsolo district, to make him feel he is listening to the memorable speeches of Mpondomise counselors (in Jordan 1980:iii)

Peteni's assertion is in line with Schleiermacher's argument that it should be the translator's aim "to give his reader the same image and the same delight which the reading of the original language would afford any reader … still conscious of the difference between that language and his mother tongue, even where he enjoys the beauty of the foreign work in total peace" (Lefevere in Venuti, 1995:101)

It has also been discovered that translation played a significant role in the development of Xhosa literature. For instance literary works began with the translation of the Bible and the catechisms. These were followed by the translation of Bunyan's Pilgrim's Progress. These works, especially Bunyan's book, became models for subsequent Xhosa writers. After a certain period, the Christian influence on writing seemed to diminish and secular books began to emerge. It is in this era that writers such as Mqhayi, Jolobe, Jordan and others emerged. The Christian element was not totally set aside though, it could still be identified in the books that were written, e.g. *Ingqumbo Yeminyanya/ The Wrath of the Ancestors*.

In terms of the translator/author's translational approach Jordan is seen to adopt the following foreignising methods to preserve the linguistic and cultural difference of the foreign text (Venuti, 1995:101): exoticism, cultural borrowing, calque and communicative translation. These are the results of the analysis:

Exoticism

It has been noted that the names of the characters and places have been retained in the translation. Since Jordan did not change the setting of the story, he did not change these names to English names. There are character names such as Thembeka, Zwelinzima, Mphuthumi, Dabula, Dingindawo, Ngxabane etc.; clan names like Jolinkomo, Dlangamandla, MaMiya etc. The names of places are: Mbokothwana, Ngcolosi, Mjika, Jenca, Ngcolokini etc. River names that have been mentioned are: Tsitsa River, Thina River, Ngcolosi River etc.

Cultural borrowing

As this refers to the use of loan words, the following words have been used in the target text:

Elements of material culture (e.g.food, tools,garments): amarhewu, ilala.
Elements of social culture (e.g. customs): ilobola, ikhazi.
Elements of natural world (e.g. weather, animals, plants): inkwakhwa, umqungu grass, isiphingo bush, umbhongisa bush, umsintsi tree.
Elements denoting organizational structures: iBhunga, iLiso loMzi.
Forms of address: Thole leNkunzi, Bayethe, Wase, Bawokazi etc.

It can also be noted that certain loan words have been used with explanation, e.g. the second day of the month of the *mqungu* grass (2 January) (TT:99), *izidlokolo* – a particular headgear, skin turban with long hair (TT:102).

Calque

There are a number of idioms and fixed expressions that have been literally translated:

- Inkukw' isik' umlomo kodwa ngoku. (ST:221)/Today the hen had its beak chopped off. (TT:250)

- Hayi, ndiya kuhlamb' ezantsi kwakho ntombi kakhalipha. (ST:44)/I'll make it a point to bathe lower down the river than you.(TT:44)
  Wacel' indlela (ST)/He begged for the road. (TT)

- Metaphor:
  "… Uyakulamba ke kuba thina siza kukunika loo nto sinayo – ezo nkobe besiza kulala ngazo. Nanzo ke, Zulu, ezo nkobe. Nqunqutha ke nabantwan' abo bakho, uthabath, amanzi uthobe, uhambe indlela yakho." (ST:11)
  "…I am afraid you will go hungry here, for we can only give you the little we have, and no more – the hard mealie-grains which we ourselves were going to have as our poor evening meal. Here, then, are the grains, and he pointed to the sheep. "Crunch them, you and your children. Then take some water and wash them down and resume your journey." (TT:11)

Although Jordan translated the idioms and fixed expressions literally, he adhered to the grammatical rules of the target language.

Communicative translation

Inasmuch as Jordan wanted to expose the English readers to the ST culture as indicated by the strategies discussed above, he also wanted his translation to meet the linguistic norms of the TT readership. This he did by translating some of the idioms and fixed expressions communicatively. In the description of the strategies above, it has been found that Jordan used more of paraphrasing than rendering the meaning of an idiom by another idiom:

- …ebile elinqugwala (ST:99) [he was sweating like a Xhosa traditional hut.]
  He was sweating profusely (TT:106)

- Wathi esiya kulala wabe ezimisele ukuba, **nokuba sekumnyama entla** ngengomso ngoLwesihlanu uza kuya kubona uThembeka. (ST:39) [By the time he went to sleep he was determined that even if it is dark up there, the next day on Friday he would go and see Thembeka.]
  By the time he went to bed that night he had made up his mind that, **come what may**, he would go and see Thembeka next day. (TT:39)

"Efike emaMpondomiseni nje loo Zwelinzima wokhu' exhuma". (ST:122) [Having arrived at Mpondomiseland, that Zwelinzima will grow jumping.]
"Now that this Zwelinzima is here in the Mpondomiseland," he remarked to himself, "he will have to keep awake all the time." (TT:133)

Responses of the selected audience:

It can be deduced from the responses of the audience that they understood and enjoyed reading the text (only one said she did not fully understand it), although there are a few instances where they struggled. For instance, some of them struggled with the names of the characters. They mentioned that they had to go back now and again in order to recall who was who. They also had problems in remembering or locating the names of the places. Two of them suggested that it would have been better if there was a map included, which would enable them to

visualize the places. In relation to this, Leppihalme (1997:x) asserts that it is the responsibility of the translator to produce a target language version that will enable the target readers to participate in text production in **their** own way, seeing connections and meaning instead of **stumbling over culture bumps**. (own emphasis)

Leppihalme's assertion concurs with Gutt's theory of translation and relevance which states that the translation must be simple and clear so that the target reader does not experience any difficulties when reading it. As mentioned earlier in the discussion, one of the aims of this study is to investigate the impact of a foreignising translation strategy on a number of selected target readers. The responses of these readers suggest that this strategy, to a certain extent, is not always successful in bringing the new audience closer to the source culture. This is deduced from the fact that this strategy created culture bumps for them, i.e. they did not fully understand the text. For instance, there are expressions such as **We, the bones whose marrow they're forever sucking, we the old maize they're forever gleaning**, which meant we the old, knowledgeable and experienced; **Children of the ashes** (the true descendants), **The baby who does not cry dies wrapped in a goatskin on its mothers back** (keeping silent will not help instead you will suffer) and **We are like herd of cattle, bellowing and raving over the scattered chyme from the stomachs of the slaughtered ones of their kind** (to show sympathy), which were incomprehensible to some of the readers. The expression "abantwana bothuthu" (Children of the ashes) was also not understood by one of the readers. He commented that he had to ask another person to get its meaning. One of the readers mentioned that she did not understand the whole story.

Although it is so, this strategy can still be applied. Responding to the question about their impression of the book, most of the readers mentioned that the book is interesting and they understood it. They gave responses such as: "one gets a better understanding of the traditions of the Xhosa", the novel gives "an insight into the customs and beliefs of the Xhosa people". One of the readers mentioned the unhurried attitude and gravity displayed at meetings. This is typical of amaXhosa,

that is how they conduct themselves even in their normal daily lives. For instance, when enquiring about one's health, one will carry on to include relatives and sometimes one's livestock. Jordan portrays this laxity vividly in his translation.

From the above discussion it can be argued that, to a certain extent, Jordan used the foreignising strategy successfully. He managed to bring his audience closer to the author of the original text. His target readers could infer meaning from the context, in the broader perspective. It can also be argued that this strategy cannot be used alone if the translator wants to achieve his intentions.

In conclusion I would like to point to the limitations of this study. This study has set out to explore some of the more specific problems, which have not been identified, related to the use of foreignising strategies in translation. Although only a few readers were asked to participate in the research, and although they were given a relatively small number of questions to answer, it is clear that their responses do point to some unexplored issues in the foreignising of translations whether through exoticism, cultural borrowing or calque. I would like to argue that this study forms the basis for future research on the unexplored impact of the foreignising translation strategies.

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