

https://dspace.org/

Folktales retold: The translation of English versions of African Folktales into Sepedi

Malatji, Mosebodi Martha

2014-10-15
http://hdl.handle.net/10539/15734

Downloaded from a DSpace repository. https://dspace.org/

FOLKTALES RETOLD: THE TRANSLATION OF ENGLISH VERSIONS OF AFRICAN FOLKTALES INTO SEPEDI

MOSEBODI MARTHA MALATJI

Research Report Submitted to:

THE DEPARTMENT OF TRANSLATION AND INTERPRETING STUDIES

UNIVERSITY OF THE WITWATERSRAND

In Partial Fulfilment of the Requirements for the

Degree of Master of Arts in the field of Translation

August 2014

Abstract

This study focuses on the translation of children's literature. Its aim is to examine the translation strategies adopted in translating culture-specific concepts found in three African folktales written in English taken from Gcina Mhlophe's *African Tales: A Barefoot Collection*, into Sepedi. The focus is on culture-specific elements such as proper names, geographical names, references to food, names of fauna and flora, songs, forms of address and humour. Translating such texts will enable Sepedi speaking children to learn more about the cultural practices of other African countries.

A further aim is that by translating folktales from *African Tales: A Barefoot Collection* into Sepedi, Sepedi speaking children will have access to more reading material written in their language which is easy to comprehend and can expand their Sepedi vocabulary. Currently there is little reading material available for Sepedi learners, therefore translating the chosen folktales into Sepedi will help in filling this gap.

Declaration

I, Mosebodi Martha Malatji, declare that this dissertation entitled,

FOLKTALES RETOLD: THE TRANSLATION OF ENGLISH VERSIONS OF AFRICAN FOLKTALES INTO SEPEDI,

is my own unaided work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.

…… ……..

MM Malatji Date

TABLE OF CONTENTS

		PAGE
CHAPTER 1: INTRODUCTION		1
1.1.	Statement of the problem	1
1.2.	Aim of the Study	2
1.3.	Rationale	3
1.4.	Research Methodology	5
1.5.	Structure of the study	6
CHAPTER 2: LANGUAGE BACKGROUND		7
2.1.	Introduction	7
2.2.	Geographical background of Sepedi	7
2.3.	Language policies in South Africa	9
2.4.	RNCS and Language of Learning and Teaching	10
CHAPTER 3: CHILDREN'S LITERATURE AND ITS TRANSLATION		12
3.1	Introduction	12
3.2	Children's Literature	12
3.3	Folktales as Children's Literature	13
3.4	Translating Children's Literature	14

CHAPTER 4: THEORETICAL FRAMEWORK AND METHODOLOGY 18

4.1. Theoretical Framework 18

4.2. Methods and Strategies for Translation 19

4.2.1. Adaptation 19

4.2.2. Cultural-context adaptation 19

4.2.3. Modernisation 21

4.2.4. Purification 22

4.2.5. Abridgement 22

4.3. Translating names in Children's Literature 24

CHAPTER 5: SOURCE-TEXT ANALYSIS 26

5.1. Introduction 26

5.2. Extratextual factors 26

5.3. Intratextual factors 30

5.4. Story lines of the chosen folktales 31

CHAPTER 6: PRACTICAL TRANSLATIONS 33

6.1. Source and Target Texts 33

CHAPTER 7: COMMENTS ON TRANSLATIONS 71

7.1. Introduction 71

7.2. Discussion of translation problems 71

7.2.1. Translation of proper names 71

7.2.1.1. Personal names 71

7.2.2. Geographical names 73

7.2.3. Names of fauna and flora 74

7.2.4. References to food 79

7.2.5. Songs 82

7.2.6. Forms of address 84

7.2.8. Vocabulary 88

7.2.7. Humour 91

7.3. Conclusion 94

CHAPTER 8: CONCLUSION 96

REFERENCES 99

Abbreviations

L	Line
LANGTAG	Language Plan Task Group
LiEP	Language in Education Policy
LOLT	Language of Learning and Teaching
NCS	National Curriculum Statements
NLPF	National Language Policy Framework
PanSALB	Pan South African Language Board
RNCS	Revised National Curriculum Statements
Sadtu	South African Democratic Teachers Union
ST	Source Text
TT	Target Text
UNESCO	United Nations Educational, Scientific, and Cultural Orginasation

CHAPTER 1: INTRODUCTION

In this chapter a brief presentation of the whole content of the research is described. The chapter starts with the statement of the problem, the aim of the research, the rationale and methodology. The structure of the study and other related aspects of the study are also presented.

1.1. Statement of the problem

This study deals with the issue of children's literature and its translation. Reading good books whether at home or at school forms part of children's lives. Translation is an important element of children's literature because, a great deal of knowledge has been passed on to us through various translated texts. Children in all countries should have good books in translation from many parts of the world for a number of reasons:

An "interchange of children's books between countries through translation enhances communication between the people of those countries, and, if the books chosen for travelling from language to language are worthy books, the resulting communication is deeper, richer, more sympathetic and more enduring" (American Library Association).

Children's literature has a rich history of translation. Many of our childhood heroes became famous through translation. Language is an integral part of the process of translating children's literature, in which the focus is not only on changing the form of the source language into a target language, but also on maintaining the message and the meaning of the source text.

Culture is also another area that needs to be considered in relation to the translation of children's literature – culture conditions people's behaviour and is reflected in the language they speak and write. As there are no two languages and cultures that are the same, not all features of the original text are acceptable to the reader in the receiving culture. Translating for children is therefore not only a matter of changing lexical items, but also cultural ones. At the same time it is important for children to be exposed to different cultures from a young age and to have their world knowledge broadened by stories and characters from all over the world. If translation takes place between two different cultures such as English and Sepedi, not all features of the original text will be acceptable to readers in the receiving culture. Translating culture-specific concepts while translating for children is inevitable especially if the source and target cultures have little in common. Cultural references, foreign names and customs and other cultural, social and ideological aspects have to be taken into

consideration since the Sepedi and the English cultures are distinct from each other. In particular, cultural aspects such as proper names, geographical names, names of fauna and flora, food, forms of address and figurative speech cause problems because their equivalents are not readily available. The Sepedi translator should then come up with a solution to overcome those cultural problems in translation. Which translation strategies can be used for translating aspects of culture in children's literature from English into Sepedi?

1.2. Aim of the study

The above problem statement gives rise to the following aim of this study:

The main aim of the study is primarily to try and answer the question: what kind of culture-specific problems does the translator encounter when translating African folktales told in English into Sepedi? A second question is: which translation strategies should be employed in translating those African folktales in order to make them accessible to Pedi children? The folktales that studied here are taken from a collection by Gcina Mhlophe and Rachel Griffin (2009), *African Tales, A Barefoot Collection*, which brings together tales from different countries in Africa such as Malawi's *Makhosi and the Magic Horns*, Lesotho's *Masilo and Masilonyana* and Sudan's *The Story of the Wise Mother*. These stories were published originally in English and have been translated into Sepedi as part of this research in order to answer the questions set out above.

Translated folktales can break down the barriers of geography, language and race as well as assist in developing a greater tolerance and understanding of other people's beliefs. By translating the folktales into Sepedi, not only English speaking readers but also Sepedi speaking children could be familiar with folktales from other African countries. Translating such folktales means that the new audience will not only learn about source text cultural practices, but it will also nurture a culture of reading among young children by providing them with interesting and attractive material in their own language. Children will have access to more reading material which is easy to comprehend which will also expand their command of language structure and vocabulary in their home language, Sepedi.

1.3. Rationale

Several language bodies were established after the 1994 democratic elections, and one of their responsibilities was to promote and create conditions for the development and use of all official languages (Constitution of South Africa 1996). The establishment of these bodies and the development of other language policies have proved rather fruitless as English is still dominant and is used in most schools as the language of teaching and learning. The 2011 census has shown a further decline in the use of six of the eleven official languages which are Zulu, Sepedi, Sotho, Tswana, Xhosa and Swati (Census 2011). Promoting the use of all African languages (Sepedi as one of them) which were previously underdeveloped, could not only help in increasing the availability of reading material in schools, but also in assisting these languages to enjoy their official status and restore their dignity. The study looks not only at culture-specific concepts but also aims to expand children's vocabulary as readers learn various Sepedi language structures and features such as idioms and proverbs.

Being an educator and having worked with children aged between nine and fifteen years of age for a number of years, I chose to do research into the field of children's literature with an emphasis on folktales and their translations. As stated in Inggs (2004), "while the genre of folk literature as a form of children's literature is a major area of study, very little work has been done on South African folktales within the context of translation studies."

The research is important because the results will provide knowledge about which procedures might be used in translating English culture-specific concepts into Sepedi so that the research can make a contribution of information to prospective translators, researchers and other readers who are interested in translating for Sepedi speakers. It will also help to stimulate other researchers to conduct further translation research on the translation of African folktales told in English into other African languages.

South African folktales began to be translated in the second half of the nineteenth century and English translations of the tales of the indigenous people of South Africa were first published in books for children at the end of the century (Jenkins, 2002: 269). Since then, translations of indigenous folktales have formed a large portion of South African children's books. However, there are still very few translated folktales found in the indigenous South African languages for a readership between the ages of nine and fourteen. Although there is a rich oral tradition in many of the African languages of South Africa, there are few published collections in Sepedi. Some translated folktales from *English Tales from Africa* (Arnott, 1962) into Sepedi form part of current children's reading books in primary schools, for example *Polelo ke Lehumo* (Sefoka, 2003). For secondary schools also, a few published reading books are found in Sepedi for a readership aged between fourteen and eighteen. Some

which are still available were first published in the late nineteenth century, for example *Naledi yela* (Mampuru, 1900). The material available remains sparse, however.

According to Groenewald (2003) today storytelling and publishing has become a profession for a few individuals. Gcina Mhlophe is regarded as one of the few individuals who are committed to keeping the art of storytelling in South Africa alive and in inspiring children to read. It is clear that some of her stories are characterised by retellings and reversions of original tales when she writes: 'Some of these stories from my childhood recur in different versions in many other parts of the world' (Mhlophe, 2003: Author's Note). She tells her stories in four of South Africa's languages: English, Afrikaans, Zulu and Xhosa. Her book, *Mazanendaba – A Mother's search for stories* (Mhlophe, 1995), was published in both Afrikaans and English. Her work is also recognised internationally as some of her stories are translated and published in foreign languages, such as The Story of *Mazanendaba* (Mhlophe, 2004), which was translated and published in Italian, for example (Gcina Mhlope).

The primary sources for the study are three folktales chosen from a collection by Gcina Mhlophe and Rachel Griffin (illustrator) (2009), *African Tales, A Barefoot Collection* written in English. Mhlophe's folktales are considered suitable as the focus of study because the writer is a famous storyteller and writer. As Inggs (2009: 244) states:

> Mhlophe produces reversions which incorporate her own mixture of language and culture as she tells the stories as if she tells her own child, who is half German, half Zulu, drawing on both Western and African traditions. She includes closing formulae and Zulu words in her narrative, and her characters have names that an English-speaking child or parent would struggle with, such as '*Dabulamanzi'*.

But she is able to tell her stories in different countries all over the world.

The chosen stories, Malawi's *Makhosi and the Magic Horns*, Lesotho's *Masilo and Masilonyana* and Sudan's *The Story of the Wise Mother*, have been translated. Here Mhlophe provides her own stories, based on other versions. The story of *Masilo and Masilonyana* (Mhlophe, 2009), has a different ending to that of *Masilo and Masilonyana* (Mogapi, 1980), for example. In Mhlophe's version, after it was discovered that Masilo betrayed his younger brother Masilonyana, by trying to kill him and then claiming his family

and wealth, he disappeared from the village and was never seen again. In Mogapi's version, after it was discovered by the villagers that Masilo had tricked his brother Masilonyana, he was sentenced to death.

These stories all provide children with the dominant norms and values in society and have an educative function. Children should know that there is a punishment for inappropriate social behaviour. These stories also provide children with information about the country of origin of each story, which is also translated as part of this research. In these brief introductions, the child reader not only learns about customs, beliefs, manners and practices of people from those countries, but also the brief history of the countries where the stories originated. This research will therefore provide reading material for children as well as educating them about other African countries and developing their knowledge of Sepedi.

1.4 Methodology

For the actual translation, the researcher has selected three African folktales written in English which will be translated into Sepedi.

The study was carried out as follows:

a) The texts were read carefully and repeatedly

b) Words and phrases which are categorised as cultural words were identified. For example, the word '*sultan'*, has no direct equivalent in Sepedi.

c) The texts were translated into Sepedi and the culture-specific concepts identified.

In order to gain more insight into the translation of children's literature and the problems that accompany such translations, detailed comments and annotations accompany the translations.

The following translation problems are discussed.

a) Proper names

b) Geographical names

c) Names of fauna and flora

d) References to meals and food

e) Songs

f) Forms of address

g) Vocabulary

h) Humour

1.5. Structure of the study

Chapter 1 (**Introduction**) describes the research problem, the aim and rationale of the study and the research methodology.

Chapter 2 (**Language background**), focuses on the issue of Sepedi language in general, its historical and geographical background and its status as an indigenous language. Language policies and the status of African languages are also discussed.

Chapter 3 (**Children's Literature and its Translation**) describes the subject of children's literature and its translation in general. Folktales as children's literature are also discussed.

Chapter 4 (**Theoretical Framework and Methodology**) is an account of the relevant theoretical research for this study. Translation methods are discussed as well as different strategies.

Chapter 5 (**Source Text Analysis**) is devoted to the source text.

Chapter 6 (**Practical Translations**) contains the actual translations of the folktales chosen.

Chapter 7 (**Comments on the Practical Translations**) is devoted to a discussion of the translations and provides examples of possible translation solutions when translating children's literature from English into Sepedi.

CHAPTER 2: LANGUAGE BACKGROUND

2.1. Introduction

This chapter provides a description of Sepedi as one of the official languages of South Africa. It also provides an overview of the different language policies produced during the post-apartheid era and the challenges encountered when it comes to implementation. The question of Sepedi as a home language and as a language of learning and teaching (LOLT) in school is also discussed.

2.2. Geographical background of Sepedi

This study investigates the translation of African folktales into Sepedi. A brief description of the language is therefore necessary. The language Sepedi is also known as Northern Sotho or Sesotho sa Leboa. Northern Sotho is a standardised language with six dialect clusters. The dialects are:

1. South Central (Kopa, Ndebele Sotho)
2. Central (Pedi, Tau, Kone)
3. North Western (Tlokwa, Hananwa, Matlala, Moletši, Mamabolo)
4. North Eastern (Lobedu, Phalaborwa, Kgaga, Dzwabo)
5. Eastern (Pai) and
6. Eastern Central (Pulana, Kutswe) (SALanguages.com).

The name “Sepedi” thus came to be regarded, somewhat incorrectly, as being synonymous with “Sesotho sa Leboa”, and further confusion arose when the Constitution of South Africa cited “Sepedi” as an official language, while in its translated version Sesotho sa Leboa is given as the name of this language. This is not strictly correct, as it would exclude other Northern Sotho dialects from official recognition. Thus when referring to the official language, it is preferable to use the term “Sesotho sa Leboa” or “Northern Sotho”. When referring to the language of Bapedi, the correct term is “Sepedi” The Pan African Language Board and the Northern Sotho Lexicography Unit has since prefer and endorse the names “Northern Sotho” or “Sesotho sa Leboa” (SALanguages.com). In this research project, the language

will be referred to as Sepedi, as it is now officially called, even though Sepedi is regarded as one of the dialects of Northern Sotho.

Sepedi is closely related to the official language of Setswana or Tswana, and the dialect of Setlokwa and the similar Sotho language, Sesotho sa Borwa, or Southern Sotho. Sepedi is mainly spoken in the northern parts of South Africa, including the provinces of Mpumalanga, Limpopo, Gauteng and North West province (South African History Online).

Table 1 below contains the number of speakers of the official South African languages.

Table 1: Number of first-language speakers of the 11 official languages in alphabetical order, in numbers and in %

Languages	Speakers' numbers (home language)	Census 2011 % of population
Afrikaans	6 855 082	13,5%
English	4 892 623	9,6%
isiNdebele	1 090 223	2,1%
isiXhosa	8 154 258	16%
isiZulu 1	11 587 374	22,7%
Sepedi	4 618 576	9,1%
Sesotho	3 849 563	7,6%
Setswana	4 067 248	8%
SiSwati	1 297 046	2,5%
Tshivenda	1 209 388	2,4%
Xitsonga	2 277 148	4,5%

Source: 2011 Census

The table above indicated that Sepedi as a language is spoke by 4 618 576 (9, 1%) of South Africans (2011 census data) (www.southafrica.info/about/people/population.htm).

Predominant languages by province show that in Limpopo, Sepedi is the home-language of 52, 9%, followed by Xitsonga 17% and Tshivenda with 16, 7% (Census 2011 data).

According to the Unesco world language report:

> The geographical boundary of the language area may be indicated by an imaginary line drawn from Pretoria (Tshwane), through Middleburg, Groblersdal and Lydenburg (Mashishing) to Sabie. From there along the Sabie River, and then through Bushbuckridge and Klaserie, across the Olifants River, then westwards as far as

> Louis Trichardt (Makhado), and northwards again as far as Messina (Musina). From there it moves westwards to the border of Botswana, and thence southwards through the Potgietersrus districts, through Warmbaths (Belabela) and back to Pretoria (Tshwane) (SALanguages. com).

The following section looks at different language policies that were produced during the post-apartheid era in South Africa.

2.3. Language Policies in South Africa

After the democratic elections of April 1994, one of the challenges that the South African government faced was to change the two official languages which were English and Afrikaans to eleven official languages. Later in 1996, South Africa's new constitution which recognises eleven official languages, nine of which are the previously marginalised African languages, was adopted. The official languages are: Sepedi, Sesotho, Setswana, siSwati, Tshivenda, Xitsonga, isiZulu, isiXhosa, Afrikaans, isiNdebele and English.

A specialised committee, the Language Plan Task Group (LANGTAG) was established in 1995 chaired by Neville Alexander (Kamwendo, 2006). The LANGTAG managed to come up with a document that, as Kamwendo (2006) puts it, has been hailed as "a visionary document that builds on validating all the languages of South Africa, and links language needs and strategies to the economy, education, cultural change and democratisation". The LANGTAG was short-lived as it was replaced by Pan South African Language Board (PanSALB) whose task was to ensure that all languages are developed and properly represented in the language policy (South African Constitution 1996). The board's duty is to promote the use of all official languages and to oversee the development of minority languages.

Several policy documents have been produced since the beginning of the debate around the language question, the National Language Policy Framework (NLPF) being one of them. In Section 4.9 of the policy additional government responsibilities are indicated regarding the implementation of the national language policy: "Supporting the learning and teaching of all official South African languages at all levels of schooling" (NLPF, 2003). The other important document is the Language in Education Policy (LiEP), issued by the Ministry of Education in 1996. The (LiEP, 1997) stresses multilingualism as an extension of cultural diversity and an integral part of building a non-racial South Africa. The underlying principle is to retain the learner's home language for learning and teaching. All these documents are important in the

development of South African languages. However, many South African children are in school still learning through a language which is not their own. LiEP and the revised national curriculum statements show that mother-tongue education is only used in Foundation Phase (Grade R-3) after which English was to be the language of teaching and learning.

The question of the mother-tongue as a medium of teaching and learning has been a major problem for a long time across the world. UNESCO (1951) in its report on the use of vernacular languages in education stressed that all languages are capable of becoming media of school teaching and learning. In South Africa, English is still enjoying its hegemonic status as it still perceived as an international language and a language of status by most of the rising black middle-class elite. Although, "constitutionally, as well as in terms of the nation building project, it is more than obvious that no language can be treated as though it is intrinsically superior or inferior to any other" (Alexander, 2004).

"The constitution cannot implement itself; it needs to be implemented" (Satyo, 1999: 158). It is not enough to simply declare the previously marginalised languages as official languages. As Kamwendo (2006: 61) indicates, "lack of consultations on language policy formulation is a widespread phenomenon in Africa. The languages must be accompanied by appropriate corpus development, that is, the selection of codification of norms such as in the writing of grammars, the development and standardisation of orthographies, and the compilation of dialects" (Kamwendo, 2006: 65). This will help in the empowerment of a selected language. In the case of South African language boards, little has been done in developing African languages. The guidelines book of coinage of new terms in Sepedi dates back to the 1980's. The last Terminology and Orthography (*Guidelines to Orthography and Terminology* provided by the Department of Education and Training), produced by the language board was printed in 1988. There are many other factors which can hamper the implementation of government policies and the development of African languages such as, social, political, and economic factors (UNESCO, 1951).

2.4. RNCS and Language of Learning and Teaching

In South Africa the issue of African languages as languages of teaching and learning has been a subject of debate for many years. Poor performance of African learners in schools is blamed on the use of English as a medium of instruction. This problem is not only encountered in South Africa but in most parts of Africa. This is evident when Barasa (2004) (cited in Sadtu Document, 2010), refers to the sadness expressed by the Kenyan writer Ngugi wa Thiong'o, a vocal advocate for the use of vernacular languages in Africa. Ngugi

points out that “the language used in the education of African children is foreign to them, and their school books are also written a foreign language”.

As already stated above, in South Africa, the LiEP and NCS encourage schools to promote the use of the home-language as a LOLT, particularly in the early years of schooling. The majority of learners learn through the medium of an African language in the Foundation Phase, and in English or Afrikaans in the Intermediate Phase. This results in poor learning outcomes because of poor language proficiency and utility.

Some academics believe that using the home-language as a LOLT is impossible. They see African languages as languages that lack academic terms for scientific concepts to be used for academic purposes. Foley (2010) argues that if African languages are to be implemented as academic languages of learning and teaching, “the standard written forms need to be modernised, regularised, codified and elaborated”. He believes that the languages have not yet been developed to the point where they can be able to carry academic discourse effectively and therefore function as full-fledged languages of learning and teaching even at the Foundation Phase.

Foley (2010) indicated the importance of translation when he acknowledges that the RNCS need to be translated first before teachers will begin teaching various Learning Areas effectively in the African languages. He argued that it is not only the RNCS which must be available in the indigenous languages but also “all textbooks, readers, support materials, teaching aids, guides and literature must be readily accessible in these languages and kept continuously up to date”.

CHAPTER 3: CHILDREN'S LITERATURE AND ITS TRANSLATION

3.1. INTRODUCTION

In this chapter, I explain briefly the different definitions of children's literature and discuss the translation of children's literature together with the challenges encountered in the process of translating. Folktales as children's literature are also covered in this chapter.

3.2. Children's Literature

Because of the complex characteristics of children's literature, many different definitions are possible. Hellsing (1963) (cited in Oittinen 2000: 63) states that "children's literature is anything the child reads or hears, anything from newspapers, series, TV shows, and radio presentations to what we call books". He continues to say that by taking the child's view into consideration, we could also include not just literature produced for children themselves, but the oral tradition as well.

Oittinen (1993) advocates that children's literature can be defined in two different ways, either as literature produced and intended for children or literature read by children. In her book, *Translating for Children* (2000), Oittinen stresses children's literature as "the literature read silently by children and aloud to them". However, Hunt (2000) believes that children's literature as a genre is defined in terms of its audience as well as by its function, which is to serve the dominant culture. Children's literature, apart from being entertainment and a tool for developing children's reading experiences and language skills, is also an important conveyor of world knowledge, ideas, values, and accepted behaviour. "Through language a child learns about customs, hierarchies and attitude and therefore the language of literature can promote and reinforce the adoption of these customs" (Halliday 1978, cited in Puurtinen, 1998: 2).

Various scholars stress its didactic role (Lathey, 2010, Klingberg, 2008, Shavit, 1996). Klingberg stresses that, "didacticising" can be defined as the intention to instruct i.e. to teach knowledge, moral attitude and behaviour. This intention is understandably enough an old tradition in children's literature, since it has had instructional aims from the beginning (Klingberg, 2008). The principle of didacticism as Puurtinen (1998: 2) called it, "is of importance to the child, is complemented or sometimes counteracted by the requirement of comprehensibility: both the language and the content of children's books are adjusted to readers' comprehension and reading abilities".

3.3. Folktales as Children's Literature

According to Pretorius and Mampuru (1999: 119) "folktales are prose narratives which are regarded as fiction. They are not considered as dogma or history as they may or may not have happened". Folktales are universal; tales from across the whole African continent have much in common. Most folktales, like many other texts, consist of three parts: the introduction, the body, and the conclusion. However, these parts are not the same as far as their content is concerned across cultures. People of each culture have their own way of introducing their folktales, telling their story and ending them. The opening formulae have equivalents in the English formulae: "once upon a time…," "long, long ago..." "there was/were once…" According to Godwin (2000: 3), the introduction to the tale from Brittany in France is "In the days when hens had teeth…" or the one from a Tswana tale "Long, long ago, when animals could speak…" are also subtle reminders that these stories are older than memory. Pretorius and Mampuru (1999: 120) identified the characteristics found in Sepedi folktales as:

- The folktales are told at night, usually by the oldest woman in the family. During the performance she imitates various characters by gesticulation, adopts different pitches and types of voices, uses suitable facial expressions and eye movements, etc.
- The story itself has a skeleton. The narrator fits in details onto this framework in her own style. The second performance of the same tale will not be exactly the same as the first one though done by the same person. Two narrations of one tale will not have the same details, word for word.
- All Sepedi folktales have a distinctive opening formula: 'Nonwane, Nonwane!' The narrator would start off in this manner and the audience would react in an attentive way. What would follow is the body. The body might be interspersed with songs, or the same song might be repeated at intervals. When the story is over, the narrator will end off by saying the closing formula: Ke seo sa mosela wa seripa!
- The folktales usually have very few central characters. A short one, relatively speaking, might have two principal characters – a transgressor and the villain a longer one might have a small group of transgressors, a villain and a helper.
- The physical appearance of the place where action takes place is usually given in vivid detail – a very thick forest, long, long road, big river etc. The place is more often referred to as 'a faraway place'; the exact name is not given.

Today folktales are printed and published. There are many reasons given for publication which range from the belief that the tales must be “preserved” (Jenkins, 2002), to protecting oral heritage. As Jenkins states, a primary reason for publishing folktales has always been motivated by profit or gain. He motivates his statement by saying that “missionaries created orthographies for indigenous languages and transcribed native lore as a means towards teaching people to read the Bible; as a side line the publication of tales raised funds for their endeavours” (Jenkins 2002: 270). However, Ntuli and Swanepoel (1993), commend the efforts of the missionaries in capturing the African languages in writing by saying that their move not only had a significant impact on indigenous South Africans’ way of life, but also affected their literature, folktales in particular, and effected a transition from the oral to the written mode.

According to Msimang(1986), the primary function of folktales is to teach. African folktales serve the purpose of transmitting a society’s heritage from one generation to another. They are probably one of the genres of stories that children read most. The importance of folktales as reading material for children can be looked at on the basis of the pleasure that children take in reading them. This is because folktales have fast paced and dramatic plots and easily identifiable good and bad characters.

Translated folktales, like any other translated literature, are also affected by manipulation and censorship which results in adaptation and rewriting of the tales. This process of manipulation is acceptable as one of the norms of translating children’s books. As Shavit (1986: 112) states: “the translator is permitted to manipulate the text in various ways by changing, enlarging, or abridging it or by deleting or adding to it.” In South Africa, other writers present their stories as African folktales but often remove a number of those features perceived as brutal, and add in elements more appropriate to target - language conventions.

3.4. Translating Children’s Literature

According to Mildred Batchelder (1972), one of the reasons children in all countries should have good books in translation from many parts of the world is that children of one country who come to know the books and stories of many countries have made a beginning towards international understanding. By reading translated literature, children not only learn about their own culture and practices, but also those of the source text. As Lathey (2006: 11) remarks:

> The transfer of literature from one language into another or from one culture into another introduces the various images of childhood in different parts of the world. Translating for children is governed by numerous constraints, which usually vary from culture to culture. The situation is also rendered problematic by the fact that children's books must simultaneously appeal to both the genuine reader - the child - and the background authority - the adult. The dual audience constitutes a unique challenge for the translator: how to make the story comprehensible to the young child, yet also of interest to the adult and aurally compelling for the listener.

Reinbert Tabbert (2002: 203) also outlined factors that have contributed to the growing interest and increasing number of publications in children's literature in recent years especially the existence of, and interests in, text-specific challenges that books for children pose for the translator (interplay of pictures and words in picture books, cultural references, playful use of language, dialect, register, names, the possibility of double addressees, i.e. that of children and adults). Puurtinen (1995: 22) claims that translating for children may be even more difficult than translating for adults.

> Firstly, for a child reader, there may be many language or culture barriers in the text that make it hard for them to understand the message. According to her, examples of such barriers can include foreign names, titles, and terms of measurements, complex syntax or allusion to cultural heritage or common knowledge unfamiliar to a young member of the target culture. Secondly, the need for the translator to aim his/her text at both adult and children may cause problems. Thirdly, the various norms and ideologies regulating what kind of literature should be provided for children are constantly changing and thus the translator must always be aware of the current didactics, moral, ethical and religious principles.

While some scholars feel that translators should try to translate with both child and adult readers in mind, Lathey (2006) argues that a translation aimed at both children and an academic audience will not work, as the audiences are too different for such a translation to appeal to both groups.

According to Shavit (1986: 113) translation for children is directed by two principles which can be either complementary or contradictory: the first principle is based on the understanding of children's literature as a tool for education, and the second principle is that of "adjusting the source text in order to make it appropriate or useful for the child", and adjusting the "plot, characterization and language" to the child's ability to read, and comprehend, in accordance with a society's notion of what is "good for the child" and what the child can read and understand respectively.

Readability is one of the important features of translated children's literature, which is also one of the goals that the translator needs to attain. Translated children's books should be suitable for reading aloud with ease, which is one of the important qualities of children's books as they are read aloud not only by adults but also by children themselves. As Venuti (1995) claims, a translated text, whether prose or poetry, fiction or nonfiction, is judged acceptable by most publishers, reviewers and readers when it reads fluently. Sentence length and sentence complexity, as Puurtinen (1998) has put it, are among the determinants of readability.

A unique consideration for the translation of children's literature is the role of illustrations, especially for the adult buyer and the child reader him/herself. Illustrations form part of readability and speakability, particularly if children find a story difficult to read as illustrations help them to understand. Oittinen (1990) regards the relation between text and illustration as a dialogic one which should be taken into account when a children's book is translated into another language. Translators of illustrated children's books must consider not only the text but also the "language of illustration" (Oittinen, 2000: 114) which can be as culturally specific and stylistically distinctive as written language.

When translating for children, translators have to find the children in themselves and revive their childhood memories and thus create the image of childhood. In order to create texts that will be suitable for the abilities of young readership, translators have to understand how children think and what kind of knowledge they have.

The translation of children's books fundamentally differs from the translation of adult literature because children are generally not aware that they are reading a foreign book. When translating for children, one should bear in mind the fact that one is translating for special readers who are children. The translator should not forget the specificity of his or her reader and that the reading ability depends on the level of development the child has achieved. As Bamberger (1976: 19) states, a child's story should read as if it was originally written in the child's language. This has an impact on translation techniques and strategies.

It is well known that adults are always present in the translation and writing of children's literature. Adults in the form of parents, teachers and publishers decide which books are made available for reading and which are banned. Adults prefer to see morally instructive texts translated and read tend to censor differing cultural expectations, "especially when it comes to violence and scatological humour in which particularly children take great delight" (Lathey, 2006:60. According to Kruger (2009), in South Africa:

> The choice of children's literature to be used in education has to contend with a number of issues. Cultural appropriateness and ideological matters play as important a role as literary and educational matters and in this process, content and form cannot be separated.

According to Even-Zohar's (1990: 45) polysystem approach, generally, translated literature as a subsystem may hold any position within the subsystem. It can be found either in the centre, representing a significant part of a country's literature, or on the periphery, representing a less influential part. Translated children's literature, because of its vulnerability to manipulation, holds a marginal position in the literary system and generally remains on the periphery, having little influence.

CHAPTER 4: THEORETICAL FRAMEWORK AND METHODOLOGY

4.1. Theoretical Framework

The focus is on the function of the translated text for the target audiences, as the study is concerned with the translation of children's folktales from English into Sepedi. As Nord (1991) states, the text function means the communicative function or the combination of communicative functions, which a text fulfils in its concrete situation of production/reception. One of the important factors in determining the purpose of the translation is the target text audience with its culture-specific knowledge of the world, its expectations, and its communicative needs (Nord, 1997). What the translation is like depends on its *skopos*. *Skopos* is a Greek word for 'purpose', which in relation to translation usually refers to the purpose of the target text. It was developed in the context of Translation Studies by a Dutch linguist, Hans Vermeer.

According to *skopos* theory the primary principle determining any translation process is the purpose of the overall translation action. *Skopos* theory is central to this study because it emphasises the importance of taking the target reader's expectations into account, and because it recognises that translations are made for a purpose, which depends on target reader's needs. It supports the notion that translations should be natural and pleasant to read for the target audience. *Skopos* theory is relevant due to its emphasis on the process rather than on judging the product. A functional approach does not only pay attention to how translations fare in their socio-cultural context, but also to the power of the translator as a key player in the translation process and the reader's interaction with the text.

As the choice of translation strategy depends on the purpose of the translation and on the TT audience. Nord (1997: 39) stresses that you should "let your translation decisions be guided by the function you want to achieve by means of your translation". In the first step of her looping model, Nord (1991: 33) stresses the establishment of the TT skopos and of those ST factors that are relevant to the realisation of the skopos. Only after the analysis of the skopos, should the ST be examined.

Nord suggests the analysis of the source text should happen twofold:

> In the first part of the analysis the translator only needs to get a general idea on whether the material provided by the source text is compatible with the requirements stated in the translating instructions. In the second part he has to proceed to a detailed and comprehensive analysis of all ranks of the text, focusing his attention to

> those elements that according to the target text skopos are of particular importance for the production of the target text. (Nord, 1991: 33)

After this analysis, the translator can identify the relevant source text elements which may or may not be adapted in order to fulfil the target text function (Nord, 1991: 33). (Analysis of the source text is dealt with thoroughly in Chapter 6 of this study).

For this research the translation strategies outlined by both Baker (1992) and Klingberg (1986) will be used. The approach to the study is as suggested above, functional. This means that the researcher's intent is to create a text for a new culture and new readership.

4.2. Methods and Strategies for Translation

4.2.1. Adaptation

This section attempts to highlight some of the methods and strategies that the translator can, and does, follow in the translation of folktales to make them appeal to the Pedi child reader. Klingberg (1986) distinguished two main aims of translating children's literature: to make more literature available to children, and to further the international outlook and understanding of the young readers. He further argues that adaptation can be used as a particular method of translating for children. According to Klingberg (1986), "adapting for children consists in considering their interests, needs, reactions, knowledge, reading ability and tailoring the literature intended to them accordingly." Translators of children's literature will also commonly change a story's vocabulary or reading level, which can shift its audience entirely.

4.2.2. Cultural-context adaptation

The child as reader should be given priority over anything else during the process of translation. When translating for children, some of the cultural elements may not be as familiar to the readers of the target text as to the readers of the ST. The situation requires that the translator resort to cultural-context adaptation. Klingberg (1986: 17-18), identifies ten features that may require such adaptation:

- Literary references
- Foreign languages in the source text
- References to mythology and popular belief
- Historical, religious and political background
- Buildings and home furnishings, food
- Customs and practices play and games
- Fauna and flora
- Personal names, tittles, names of domestic animals, names of objects
- Geographical names
- Weights and measures

Klingberg introduces the concept of “degree of adaptation”, to express the extent to which the young readers are taken into consideration. If a text is made easier to read or more interesting to children than another text, it can be said to have a higher degree of adaptation. If on the other hand it is more difficult to read or less interesting to children, it can be said to have a lower degree of adaptation. However, the target text reader has a different cultural background from that of the source text reader, so the translator will have to alter the text to maintain the degree of adaptation in translation. This change by the translator is called cultural-context adaptation (Klingberg, 1986: 18). Klingberg cites nine forms of cultural context adaptation:

1. Added explanation (the cultural element is retained but a short explanation is added within the text).
2. Rewording (what the source text says is expressed but without using the cultural element).
3. Explanatory translation (by means of the function or use of the cultural element rather than using the foreign name for it).
4. Explanation outside the text (explanatory by means of a footnote, a preface or the like).
5. Substitution of an equivalent in the culture of the target language

6. Substitution of a rough equivalent in the culture of the target language

7. Simplification (a more general concept is used instead of a specific one).

8. Deletion (words or parts of sentences are omitted).

9. Localisation (the cultural setting of the source text is made closer to the readers or the target text).

Oittinen argues that many people oppose adaptation and domestication because these may undermine children's ability to learn things on their own and because they do not consider the value of the imagination (Oittinen, 2000: 90). The opposite of cultural-context adaptation is *foreignization* which is a method of translation that involves retaining some significant foreign aspects of the source text. Foreignized translations present a foreign language and culture and for that reason requires a certain level of knowledge about the source cultural environment. Foreignization seems suitable if the target audience are older children, as it can bring the young readers into the contact with other cultures.

There are further methods translators use in order to facilitate the reading or listening experience of their younger audience.

4.2.3. Modernisation

Modernization can be essential particularly when translating for children in order to make the language of a text more comprehensible and more understandable. This strategy, according to Klingberg (1986:56), involves refreshing classics, using new expressions instead of old ones and even introducing modern objects and ideas. In modernisation, old-fashioned or archaic language is brought up to date making the translated text easier to understand. Details in the setting in most cases are changed to more recent ones and the time in the source text may also be moved nearer to the date of the publication of the target text. Modernisation can also be essential when translating for children if the aim of translation is domestication. As Venuti (in Oittinen, 2000: 74) states, domestication involves assimilating a source text to the cultural linguistic values of the target culture and this could substantially alter the story.

4.2.4. Purification

As for *purification*, Klingberg (1986) argues that the aim of purification is to make the target text correspond with the set of values of its readers or rather with the supposed set of values of those who feel themselves responsible for the upbringing of the child reader. The purpose of purification is to protect the child reader from anything that is considered unsuitable. The topics traditionally avoided in children's literature but nowadays are dealt with directly in children's literature are:

- Representation of violence (for example, murder)
- Racial issues and conflict
- Religious issues and political references
- Death and divorce
- Sexuality and sexual activity of any kind
- Mental illness and suicide
- Alcoholism and other addictions
- Vulgarism

By purifying the content passed on to the child reader, the translator finds him/herself preventing the child from learning about ways of life of other societies. Purification can be done by either changing the unsuitable passages of the text into more acceptable ones or by deleting them totally.

4.2.5. Abridgement

Books are usually abridged when adult literature is adapted to become children's literature, or when children's literature is simplified and shortened. The main aim for abridgement is to provide the child reader with reading material of a reasonable length. Even though Klingberg disapproves strongly of abridgement, he has some recommendations of how best to avoid problems if abridgement should be an option:

1. No abridgement ought to be allowed which damages content or form.
2. If there is some reason for shortening, whole chapters or passages should be deleted.

3. If one wishes to delete within paragraphs, whole sentences ought to be cut out.

4. Under no circumstances should the author's style be altered.

5. Should one wish to shorten the average sentence length […], sentences should be divided into two or more new ones. This would be much better than a deletion of words and content within sentences. (1986: 79)

The translator thinks that it will not be possible to avoid some of the recommendations by Klingberg as it is impossible to make cuttings and adjustments to the text content without affecting its form and content.

According to Baker (1992: 7), translation strategies are "not preconceived, nor are they suggested as ideal solutions, they are identified by analysing authentic examples of translated texts in a variety of languages and presented as 'actual' strategies used rather than the 'correct' strategies used". When the problem of non-equivalence at word and above word level arises, there are certain translation strategies used by professional translators (Baker, 1992: 26). These are some of the translation strategies that can help in dealing with non-equivalence:

a) Translation by a more general word (superordinate) related to propositional meaning. Used for translations in many languages (26).

b) Translation by a more neutral/less expressive word (28).

c) Translation by a cultural substitution. "This strategy involves replacing a culture-specific item with a target language item which does not have the same propositional meaning but is likely to have a similar impact on the target reader" (31).

d) Translation using a loan word or loan word plus explanation. This is related to culture-specific items, modern loan words, concepts and buzz words (34).

e) Translation by paraphrase using a related word, i.e. paraphrasing by using a direct/ready equivalent of the SL item in the paraphrase. "This is used when the concept expressed by the source item is lexicalised in the target language but in a different form, and when the frequency of use in the source language is higher than in the target language" (37).

f) Translation by paraphrase using unrelated words, i.e. paraphrasing by not using a direct/ready equivalent of the SL item in the paraphrase-This strategy is used when the concept in the source language is not lexicalised in the target language (38).

g) Translation by omission – words which are not vital to the development of the text is omitted (40).

h) Translation by illustration – illustration is used when the source word lacks an equivalent in the target language (42).

4.3. Translating names in Children's Literature

In children's literature, the translation of proper names seems to be problematic for the translator. Newmark (1993: 15) confirms the statement by saying that proper names are a translation difficulty in any text. The primary aim of proper names in any text is referentiality. In children's literature, names have to be memorable if they are to fulfil their function as indicators of unique objects. According to Tymoczko (1999: 225), the referential function of names presupposes a certain "recognisability" and "memorability". Or, as Fernandes explains:

> In other words, in order to facilitate the memorability of a name to a young audience, translators are usually expected to deal with foreign names in a way which enables young readers to recognize them according to the phonological and orthographic conventions of the target language (Fernandes, 2006: 48).

One of the questions concerning the notion of "proper names" in any language is whether these should be translated or not. Leaving names in their original form can be a major problem for the target reader. As already stated one of the characteristics of children's literature is its fluency when read aloud; if a name is left unchanged, it may be difficult to pronounce. If a name is difficult to pronounce or if it is pronounced differently in the target language, it can interfere with the rhythm or flow of the story. Unfortunately, in changing a culturally-specific name or word, the translator is erasing an important cultural marker from the text, which is a controversial issue in itself. As Hejwowski (in Fornalczyk, 2007) argues, names in translated literature have an additional function in that they reveal the existence of the "cultural other" and signal to the reader that the text originated in a different culture. Akiko-Yamazaki (in Fornalczyk, 2007) emphasises that replacing foreign names with more familiar ones not only shows "a lack of respect towards other cultures" but also "deprives child readers of translated literature the chance to realise the wealth of cultural diversity that surrounds them". The translator in this study chose to transliterate some of the proper names on the level of spelling, and phonology so that they would be easy to pronounce.

Some of the names which are not difficult to pronounce for the target reader are reproduced in the TT.

(Hermans in Fernandes, 2006: 49) identified four ways of rendering names from one language into another.

- Names can be *copied*, i.e." reproduced in the target text exactly as they were in source text".
- They can be *transcribed*, i.e. "transliterated or adapted on the level of spelling, phonology, etc".
- Names can be *substituted* in the target text for any given name in the source text.
- They can be *translated*, i.e. "when a name in a source text is enmeshed in the lexicon of that language and acquired meaning".

Deletion of a ST name, according to Hermans (in Fernandes, 2006), or insertion of a new one is also a possible translation procedure.

In this study, as the ST writer Gcina Mhlophe, is a Zulu speaker, most of the ST proper names are in Zulu, even though the stories are from different countries in Africa. As already mentioned above, most proper names are copied into the target language as most Pedi children are familiar with Zulu names.

CHAPTER 5: SOURCE-TEXT ANALYSIS

5.1. INTRODUCTION

It is the duty of the translator to analyse the text comprehensively before embarking upon any translation. An analysis of the ST involves an examination of the ST's extratextual and intratextual factors.

In the following analysis, information about the sender, the addressees and the subject matter is examined. This information, when compared to the function of the target text, helps the translator anticipate translation problems which may need to be solved. It also allows the translator to think about the possible solutions to those translation problems and to develop appropriate translation strategies.

Firstly the extratextual factors will be discussed. This requires biographical information on the author and information about the ST's function and situation. Intratextual factors involve questions on the subject matter and language of the three selected folktales. An outline of the story and a discussion of the author's style will provide information about the ST.

5.2. Extratextual factors

Extratextual factors are analysed by enquiring about the author or the sender of the text, the addressees, the medium, the time of the text production and the text reception and the motive for communication (Nord, 1997: 36).

This results in a list of WH-questions

- By whom? (Sender)
- To whom? (Recipient)
- What for?
- By which medium?
- Where?
- When? Why?
- With what function? (Nord, 1997: 36)

- **By whom?** (Sender)

Nord's 'By whom?' relates to either the text sender or the text producer. For Nord (1991: 43), the text sender is the person (or institution, etc) who uses the text in order to convey a certain message to somebody else and/or to produce a certain effect. The text producer is the person who actually produces the text according to the sender's instructions, and complies with the rules and norms of text production valid in the respective language and culture. By knowing the sender or producer, the translator also comes to know the intention and function of the text.

Who is the author of *African Tales: A Barefoot Collection*?

The author Gcina Elsie Mhlophe was born in Hammarsdale, Kwa-Zulu Natal in 1958. She is well-known in South Afica as "a freedom fighter activist, a storyteller, poet, playwright, director and author". "She is one of the few woman storytellers in a country dominated by males" and works to "preserve storytelling as a means of keeping history alive and encouraging South African children to read" (Gcina Mhlophe).

She has been writing and performing on stage for over 20 years. She has written many children's books (including *African Tales, A Barefoot Collection*) "as well as adult audience poetry, short stories and plays. She has written music for the SABC TV series *Gcina and Friends,* where she performed her own stories for television audiences" (goodreads.com).

Mhlophe has received many awards including the Fringe First award, the Josef Jefferson award, an OBIE (Off-Broadway Theatre award) and two honorary degrees in literature. She founded the Literacy Promotion Road Show, which travels to schools all over South Africa to set up libraries (Author's Page*, African Tales: A Barefoot Collection*).

- **To whom**?

The question: 'To whom?' refers to the text recipient or audience. When the sender or producer issues or writes a text, this text is intended for a certain audience and is normally produced according to the audience's needs and expectations. According to the author's blurb, the book is dedicated to children. She says the stories in the book "will open the hearts and minds of children from all walks of life" (Mhlophe, 2009).

- **What for**?

'What for?' relates to the sender's intention, which is defined from sender's viewpoint. In sending a text to his/her recipient, the sender wants to achieve a certain purpose (Nord, 1991: 47). The text sender wants to inform the recipient about something (referential intention), to tell something about himself and his attitudes towards things (expressive intention), to persuade the recipient (operative function) or just to establish or maintain contact with the recipient (phatic function). The information about the sender is of considerable importance to the translator because it determines "the structuring of the text with regard to content and form" (1991: 48). In this book, the sender wants to inform the children about the rich African culture and "inspire them to read deeper, search further, and explore their own creative arts" (Mhlophe, 2009).

- **By which medium**?

This concerns whether the text was transmitted in a face-to-face communication or in writing. Medium refers to the means or vehicle that conveys the text to the sender (Nord, 1991: 56). "Means of transmission determines how the information should be presented in respect of level of explicitness, arrangement of argument, choices of sentences type, features of cohesion, use of non-verbal elements such as facial expressions and gestures and so on" (1991: 56).

The medium is very important because it affects not only the conditions of reception but also those of production. This is because spoken language is different from written language. *African Tales, A Barefoot Collection*, is a collection of folktales from different countries in Africa retold in English by Gcina Mhlophe (2009). The book has 95 pages with illustrations by Rachel Griffin which show the diversity of Africa.

- **Where**?

The place of communication answers this question. Where communication takes place is very important in the text analysis. Nord (1991: 60) distinguishes between the place of text production and the place of text reception. The place has some influence on the text because the text is produced in a given culture and culture influences the ST to a larger extent reflecting the ST culture in which it is produced.

The dimension of space is of particular importance where language exists in various geographical varieties. The translator who tries to find information about the place of production should consider not only linguistic aspects but also cultural and political conditions because these exert an influence on both the text and the text producer (Nord, 61-62). In the ST of this study, a brief introduction to the history of the countries where the stories are from, gives the translator information the origin of the stories, their historical and geographical background and cultural practices.

- **When? Why**?

The dimension of time is important in text analysis because every language is subject to constant change in its use and its norms (Nord, 1991: 63). The period in which a text is produced is an important indication of the historical state of linguistic developments the text represents and may help the translator to understand the ST better.

The question 'why' concerns the motive of communication, that is, the reason for text production or writing. The motive of the text production does not only apply to the reason a text has been produced, but also to the occasion for which it has been produced. According to Nord (1991: 68), some motives are conventionally linked to certain text types or media. On certain occasions, it becomes necessary to produce a text of a certain type and/or in a particular medium to transmit it. The motive is, therefore the event that has motivated a certain text. The book *African Tales, A barefoot Collection*, was published in 2009 in Great Britain

- **With what function**?

According to Nord (1991: 70) text function means the communicative function or the combination of communicative function, which a text fulfils in its concrete situation of production/reception. Text function is a crucial factor in most approaches to translation-oriented text analysis.

Nord (1991: 73) distinguishes three possibilities with regard to transferring the ST function.

> First, the ST function can be preserved. In this case, the TT function is the same as the ST function. Second, the ST functions can be adapted if they cannot be realised as such by the TT recipient. The translator should, however, see to it that the functions are compatible with the ST functions. The possibility consists in achieving a

homologous effect by reproducing in the TC literary context the function the ST has in its own SC literary context.

5.3. Intratextual factors

Intratextual factors can only be determined by reading the source text. Intratextual factors give information about language, style, tone and content. These factors can also be diagonised by a WH-question check-list:

- On what subject matter?
- What? (What not)?
- In what order?
- Using which non-verbal elements?
- In which words?
- In what kind of sentences?
- In what tone?
- To what effect? (Nord, 1997: 36)

Because the ST is intended for a young readership, the above intratextual factors are discussed briefly as follows:

The language in all three folktales chosen for the study is adjusted to the reading level of children aged between nine and fifteen. It is simple and straightforward and does not contain any technical terms or slang. But it does contain some difficult vocabulary. For example, in the story of *Masilo and Masilonyanana*, Mhlophe uses words like “trooped”, “bounty”, and “trotting”. The sentences are short and each folktale is no longer than fourteen pages including illustrations. The author shies away from taboo words and no discriminatory language is used. She has a very good, clear, writing style, which is particularly suitable for children.

5.4. Story lines of the chosen folktales

5.4.1. Makhosi and the Magic Horns (Malawi)

Makhosi, is a strong, hard-working boy who takes good care of his parents' animals. There is a drought in their village which brings an unknown sickness which affects his parents. He has to travel to the home of his uncle who lives far away so that he does not fall sick too. He promises to bring back his uncle with him as he has knowledge of herbs. His father offers him the white bull to ride with. On his way, the white bull is attacked by the buffalo bulls and is killed. Makhosi has to cut off its horns and use them for magic purposes.

Makhosi uses his magic horns to help destitute people by singing to the horns. A poor woman without food receives plenty of food on her table. A boy is returned safely to his mother after being stolen by the dwarf and Makhosi is able to make them beautiful clay pots by singing to the horns. Makhosi himself manages to turn himself into a prince. He later returns home with his wise uncle who mixes herbs for rainmaking. There rain comes, his parents are healed and the whole village and their animals are also healed after they sing to the magic horns.

5.4.2. Masilo and Masilonyana (Lesotho)

This is a story of trust and betrayal. Masilonyana trusts his brother Masilo. Masilo is jealous of his younger brother's wealth and plans to kill him. They go hunting together as usual, but this time it is to a part of the country where they had never been before. They part ways and agree that if something happens to one of them, he should call for help. Masilonyana comes across a hill with decorated clay pots on the top of it. When he moves one of the pots, out comes an old woman with long dirty fingernails. He calls out to his brother for help after which Masilo's hunting dogs come and kill the old woman. Out of the long dirty fingernaisl of the old woman come a woman and her children, and also all kinds of animals which are small at first but grow to life size within seconds. The woman and children thank Masilonyana for freeing them from the old woman's spell. The children call Masilonyana their father while the woman calls him her husband and he agrees to be a father and a husband.

On their way back to the village, the children ask for water. Masilo plans to kill his brother and take all his wealth because he is jealous. They take turns to fetch water from a spring which is in a deep rocky hole. While Masilonyana is in the hole, his brother Masilo closes it with a rock so that Masilonyana cannot climb out. He ignores Masilonyana's screams for help and tells his family that he was swallowed by a huge animal in the hole where the

spring was. Masilo goes back home with his brother's family and wealth and reports Masilonyana's death. Later, a black snake swallows Masilonyana and carries him home. The snake tells the villagers how evil Masilo was for trying to kill his brother. The black snake spits out Masilonyana who was in its stomach. Because of his guilt, Masilo disappears from the village and is never seen again. Masilonyana lives happily for many years with his family.

5.4.3. The Story of the Wise Mother (Sudan)

This is a story of a wise mother who prepares her son, Jalal, for adulthood. Jalal is the only son of a sultan. He is a clever young man whom his parents are proud of. His father falls ill and he tries to find proper medication to help cure his father's illness but unfortunately, his father passes away. Jalal becomes the new sultan in his father's place. His mother is worried about his choice of friends and warns him about friends who will come to him just to benefit from his wealth and not as true friends. Jalal's mother prepares him for adulthood. She teaches him how to choose a true friend, not a friend who befriends you because of what you have, especially not for money.

His friends are invited for breakfast which is first delayed until noon then only three eggs are brought for the two friends to eat. The first friend to be invited eats his egg and gives the remaining one to Jalal. His mother advises him not to choose him, because he is trying to deceive Jalal into believing that he likes him more than himself. The second friend chooses to eat the second egg without sharing with Jalal.

Jalal's third friend is the son of the woodcutter called Khalid. Jalal enjoys his company even though he is poor. He is also invited for breakfast and after they wait for a long time, three eggs are brought. The two friends eat their eggs and Khalid takes the third one and shares with Jalal. His mother tells him that he must choose Khalid as his friend because he is a true and honest friend. Jalal later appoints Khalid as prime minister of the sultanate.

CHAPTER 6: PRACTICAL TRANSLATIONS

6.1. SOURCE AND TARGET TEXTS

For ease of reference in the discussion in Chapter 6, the lines of the stories and their translations are numbered.

SOURCE TEXT 1

Malawi

MALAWI IS A long and narrow country in the south-east. It is known as the 'Warm Heart of Africa' because of its friendly people. Landlocked between Zambia, Mozambique, and Tanzania, Malawi lies within the Great African Rift Valley.

The climate in Malawi is subtropical, with a rainy season running from November to April, and virtually no rain for the rest of the year – much like the drought experienced by Makhosi's people in this next story.

Music and dance are an integral part of Malawian culture, the most popular forms of music being gospel, reggae, hip-hop and kwela (described opposite). For the Chewa people of Malawi, dance and music are particularly important. Gule Wamkulu, the ritual dance performed on special occasions, is one of the oldest forms of dance in Malawi. Male dancers with masks representing wild animals and the spirits of the dead each play a different evil character in order to teach moral and social values to the audience. Like Makhosi's magic-horn song, music in Malawi is clearly more than just entertainment.

- Spiritual songs are very popular in Malawi, not just religious ceremonies, but also as entertainment or to accompany everyday tasks. These are mostly sung 'a cappella' (without musical instruments), or with just a drumbeat.
- The Kasambe Brothers are a popular Malawian music group. Formed in 1987, they use guitars, home-made drums and other unusual percussion instruments including one fashioned from the branch of a tree, a string of bottle tops and old bicycle parts. Their music usually centres around the themes of love, life and duty.
- Kwela, a type of street music similar to jazz, became popular in Malawi in the 1960's and was important to the development of Malawian music in general. The word 'kwela' is Zulu for 'get up' and its rhythms make you want to do exactly that!

- Malawi has thirty thousand traditional healers in its villages and towns. Many of the people in rural areas use traditional medicine for their ailments.

- Rainmakers, like Makhosi's uncle in the story of Makhosi and the Magic Horns, use rituals (a symbolic set of actions) to control the environment, such as burning particular kinds of wood to influence the movement of the clouds.

Makhosi and the Magic Horns

A LONG TIME AGO, when the world was still young and magic happened more often than it happens today, there lived a boy called Makhosi. He was handsome and hard-working, and his parents were proud of the way he took such good care of their large herd of animals. Most of his friends were herd boys too, and they spent their days out in the open, taking their animals to the best grazing places.

Of course, when the rains came and the grass was lush and plentiful, the boys also had lots of time to talk, play games, discuss their dreams and enjoy the beauty of the countryside. But in the dry season, they had to walk a long way to find the new pastures. Most of them hated this, but Makhosi regarded it as an adventure to go travelling on his own and explore new places, meet other people, hear their stories and learn about their customs.

Well, Makhosi's chance to do this came sooner than he had expected. The land suffered a long drought, and with the drought came a strange new sickness.

There was panic in the villages as more and more animals and people fell ill. First, they grew dizzy, then their muscles weakened and their eyelids became so heavy that they could hardly keep them open. Animals dropped where they stood and refused to get up again. Some of the cows whose calves had died lowed for hours, and their sorrowful cries were almost unbearable. The people called on their most respected herbalists and healers to help them but no one could find a cure.

One day, both Makhosi's parents fell ill. He was sad and scared and very confused – whom should he take care of, his parents or the cattle?

'Oh, how I wish my dear uncle were here!' He would know what to do,' said Makhosi that evening with a deep sigh.

His parents heard him. 'Son, it is time for us to make a very serious decision. Come and sit here with us' his mother said.

'Mama, did you hear me? I am sorry – I did not mean to disturb you.'

‘No, you did not disturb us. We were not sleeping; it is just our eyes…’

said his father from the mat where he was resting.

‘Listen, Makhosi,’ continued his mother. ‘Earlier today your father and I were talking. We agree that you should wake up very early tomorrow morning and travel to my brother’s home. It’s safe there. I do not want you to get sick too.’

‘But Mama, who will take care of you?’ I’ll go as fast as I can, and when I have found my uncle, I’ll come straight back with him’. Makhosi was very concerned about leaving his parents on their own, but his uncle was a famous healer and might be able to help, even though other healers had failed.

‘You must take the white bull to ride,’ said his father, holding Makhosi’s hand very tight. ‘It’s a long way to walk, but with the bull it will only take one day and one night. The white bull is special. It will help you with any problems you may have on the way. When you get there, tell your uncle everything and he will think of a plan.’

‘I understand, Baba. But what about you, and what about the cattle?’

‘My eyes may be closed, but something tells me the rains will be here in a few weeks. Some of our cattle will survive. And I do not plan to die yet. What about you – Mother of Makhosi?’ he asked, turning to his wife with a gentle laugh in his voice.

‘He, he! If I die, what will become of you, I ask!’ She smiled and spoke lightly, as if she found the whole situation quite hilarious. But Makhosi knew they were both trying to be strong for him.

‘Fine, I will go,’ he said quietly.

By sunrise the next morning, Makhosi and the white bull were already far from home. The bull stepped out as if it knew exactly where to go, and it moved at quite a fast pace too. It was amazingly strong. They kept on for hours, protected from the hot sun by a steady wind. There was so much sadness around. Makhosi could feel it everywhere. Near the parched watering holes they passed lay the dry bones of dead animals, and above them vultures were circling lazily. For a while, the birds followed the bull and the young boy. Then they gave up and flew away.

Only when the two friends had left the vultures behind and were heading for the distant mountains did the bull show any signs of tiredness. So Makhosi found a lonely, leafless tree and sat under its flimsy shade. He took out dried meat sticks, mealy bread and

some water, and had some lunch. The water he shared with the bull, pouring it into an open calabash.

After Makhosi had eaten, the two companions lay down for a well-deserved rest. They must have slept for an hour or two when they heard the sound of big, heavy feet shaking the very ground they were lying on. Makhosi and the bull sprang up and looked around. A herd of buffaloes was running past them. They seemed very purposeful, so Makhosi wondered if they could smell water somewhere nearby. The young boy was about to get onto the bull's back and follow them when the buffaloes stopped, turned and headed straight towards them.

Then the strangest thing happened. The white bull spoke to Makhosi.

'Please do not panic, I will have to fight that buffalo bull. He is strong, and he will kill me. When I am dead, cut off my horns and continue to your uncle's village. Whenever you need something on the way, sing a song and ask the horns to help – they are magic.'

'Why don't you use their magic to defeat the buffalo bull?' cried Makhosi in despair. But there was no time for an answer – the herd was upon them. Makhosi had to scramble up the tree for safety.

The two bulls battled it out for some time. Then the white bull fell to the ground and did not move. Only a long, sorrowful bellow came from him as the buffalo herd set off again. A sad Makhosi climbed down from the tree and gently stroked the bull. It took him a while finally to force himself to cut off the horns. He had barely put them in his bag when a great whirlwind circled the body of the bull and took it away.

Just like that, it was gone. Makhosi stood stock still, stunned. Then he turned towards the dusty path that would eventually bring him to his uncle's village.

By the end of the day, Makhosi was exhausted. He headed for a village in the distance and looked for a hut where he could ask somewhere to sleep. The place was almost deserted, but he found a small hut where a fire was burning. An old woman stood at the door.

'Greetings, Grandmother'

'Greetings to you too. Where are you travelling to?'

'I am on my way to visit my uncle. The people and animals in my home village are dying and there is great hunger. May I please spend the night here?'

‘A place to sleep is no problem, but as for food – I have none. Things have been bad here too.’ She was as poor as he was, but her smile was so warm it went straight to his heart and Makhosi felt truly welcome. After talking a little about his family and the long drought, he knelt down and took out the white bull’s horns, clapping his hands as he sang:

‘Awe phondo lwami, olwasale mpini phondo lwami.

Awe phondo lwami, awuphake sidle phondo lwami!

Oh, horns of mine, left me in battle, horns of mine

Oh, horns of mine, please make food for us to eat, horns of mine!’

The magic worked. The old woman’s big wooden trays were suddenly laden with steaming hot food: tender lamb ribs, steamed bread, sweet potatoes, tasty spinach and creamy milk. They ate gratefully and then fell asleep with full stomachs for the first time in many months.

Early the next morning, Makhosi sang to the horns again and they prepared an enormous breakfast, and enough food for the old woman to eat for many days. When he said goodbye she gave him a warm blanket for the journey. He thanked her for her hospitality and set off again.

The path was straight but Makhosi still had a long way to go. There was no sign of life for some time. Then he came to a region where tall grasses swayed in the wind like a golden ocean. Makhosi’s spirits rose, but then suddenly he heard a cry of despair. He followed the sound to a big cave hidden near a dry riverbed. There, he saw a young woman wailing

‘My son, my poor son!’ she wept.

Makhosi rushed to her side and asked if he could help.

‘My son was pulled into this cave by a strange-looking dwarf!’ cried the woman. ‘We had been collecting clay to make pots. I don’t know where the dwarf appeared from or why he has taken my child.’

Makhosi quickly took out his magic horns and clapped his hands as he sang:

‘Awe phondo lwami, olwasale mpini phondo lwami

Awe phondo lwami, sicela abuye umfana phondo lwami

Oh, horns of mine, left to me in battle, horns of mine

Oh, horns of mine, we ask you return the boy, horns of mine!'

Again, the magic worked as soon, footsteps could be heard coming from the recesses of the cave. It was the dwarf, carrying the boy in his arms, who placed the boy at his mother's feet. Suddenly a great whirlwind circled around the dwarf and whisked away; just like that – he was gone. The boy threw himself into his mother's arms, who by now was crying tears of joy.

'Oh, how could I ever thank you?' she cried, looking at Makhosi in disbelief. 'I thought I had lost my son for ever!'

'These magic horns are a mystery to me too, but I am happy that I could help. You must be tired though. How far away is your home?'

Makhosi walked back to their hut with them. When they arrived he sang to the horns and asked them to make a big clay pots for the woman. Again, the magic worked: the pots were beautifully made and brightly decorated. The woman was overjoyed.

But something seemed to have happened. It was taking Makhosi longer than he had expected to reach his uncle's village. He tried to walk faster in the hope of reaching the village by the end of the day, but it was no use. The sun was going to set again. He missed his home and wondered about his parents. Would they be all right while he was away? Yes! He was sure they were well. Something hopeful was growing inside him. He wasn't sure where it came from, but it was strong. He kept on walking until he came to the next village. Here, Makhosi saw changes in the land and vegetation. There was plenty of lush green grass for the animals to eat, and crops were growing tall in the fields.

Life here was very different from life in the village he had left behind. The setting sun threw a beautiful light over everything. Makhosi looked around and saw that the huts were very well cared for.

He chose one home and approached the entrance. A very rich looking man stepped forward and looked him up and down.

'What do you want here and where do you come from? Do you think I will let you inside looking like that? Your clothes are filthy and you stink!' Makhosi looked at himself. He realised that the long journey had taken its toll. He went down to the river, took off his old clothes and had a good bath. Then he put the white bull's horns on the ground and knelt down, clapping his hands as he sang:

'Awe phondo lwami, olwasale mpini phondo lwami

Awe phondo lwami, awenze sigqoke phondo lwami!

Oh, horns of mine, left to me in battle, horns of mine

Oh, horns of mine, make clothes so I can dress, horns of mine!'

The magic worked once again. Right there in front of him he saw clothes made of the finest cloth. This new outfit was green, gold, dark red and sky blue, and had a matching hat with gold embroidery. There were even leather sandals too. The old bag he was carrying was no more. In its place was a brand new leopard skin one, big enough for the horns to fit inside. Makhosi's new clothes made him look like a prince.

Makhosi went to the entrance of the hut again. The same man stepped out, and he could not believe what he saw. Was his visitor a prince? He smiled broadly and said, 'Please come in – you are welcome. It is not safe for you to walk alone at night. Come and sit inside.' His attitude had completely changed. The two of them sat down and talked, man to man. A woman brought Makhosi a drink and everyone plied him with questions. Where had he come from? How far did he still have to go? Was he of noble birth?

Makhosi looked at these grasping, pretentious people, gave them the name of some imaginary place and said he was visiting a rich uncle. He kept quiet about his magic horns. His host offered him a very comfortable place to sleep for the night. In the morning, he woke up very early. He sang quietly to the horns to make lots of food and pots full of beer, so that his hosts would have plenty to share with their neighbours too, especially those less fortunate than themselves. The family was stunned by what they saw and pleaded with him to stay.

'Thank you, but I must go. It is very important that I continue to my uncle's home.' And as soon as he had eaten, Makhosi went on his way.

The sun was high above him and his shadow was small under his feet when he finally came to his uncle's village. The people here looked happy and healthy. The children were running about playing with each other, and lots of families were down at the river. Everyone shouted with joy when they saw Makhosi approaching. His cousins and his aunt hugged him. Then his uncle appeared.

'Hawu, Mshana, my nephew, is it really you, child of my sister?' he asked with a big smile on his face. They shook hands warmly.

Even though he had been safe all the way, the spirit of the white bull with him at all times, Makhosi was relieved to be there.

‘Come inside, come inside!’ First, Makhosi’s uncle gave him a meal, and then asked about his sister and brother-in-law. Of course, the news was not good. ‘There is no time to waste!’ cried his uncle after Makhosi had told him everything. ‘We must set out as soon as possible tomorrow, making sure to take those magic horns of yours with us.’

They set out for Makhosi’s home at the crack of dawn the next morning. For the journey Makhosi’s uncle chose two of his strongest oxen, to which Makhosi then gave added power and speed using the magic horns. All day long they travelled on the backs of the oxen, stopping only to let the animals rest. They reached Makhosi’s village just as night was falling.

The boy’s parents were looking very weary and their smiles of greeting were tired ones, although thankfully they seemed no sicker than before. Makhosi’s uncle put together all the herbs he needed for rainmaking, then he went up the hill and stood in the moonlight. He worked for a long time, with his nephew next to him, helping and learning.

By the time they had finished, heavy clouds had gathered and the next morning everyone woke up to the beautiful music of falling rain. Back at home, Makhosi took out the white bull’s horns and explained to his family what had happened along the way and what magic the horns had been able to perform. The boy sat down and clapped his hands. He began to sing his magic song. This time he asked the horns to perform their biggest, most important task – to heal the villagers and animals of their strange sickness. His uncle knelt down next to him, and together they sang and sang:

‘Awe phondo lwami, olwasale mpini phondo lwami

Awe phondo lwami, sicela impilo phondo lwami!

Oh, horns of mine, left to me in battle, horns of mine

Oh, horns of mine, we ask for healing, horns of mine!’

They did not stop singing until both Makhosi’s parents had stook up from their beds, eyes wide open. The song grew and both parents joined in. More and more people were healed every hour. For days, the family took turns singing to the horns until every person and every beast was completely cured.

Only then did Makhosi take time to rest. And it was some time too before he sat with his family and friends to talk about his travels and his experiences along the way. How you have grown!’ they said, in the way that grown ups always do. Although now they meant it in a different way, of course.

Cosi cosi iyaphela

Here I rest my story.

TARGET TEXT 1

Malawi

MALAWI KE naga yeo e nabilego ye sesane ka borwa-bohlabela bja Afrika. E tsebega ka la 'Pelo ye borutho ya Afrika' ka lebaka la botho bja batho ba yona. Ka ge e dikaneditšwe ke Zambia, Mozambique le Tanzania, Malawi e ikadile gare ga Moedi-Mogolo wa Afrika.

Klimate ya Malawi ke ya thokomoletšatši, ya sehla sa dipula sa go thoma ka Nofemere go fihla Aporele, gomme go tloga fao ga go sa na pula ngwaga ka moka – go no swana le komelelo yeo batho ba boMakhosi, bao re tla balago ka bona kanegelong ye e latelago, ba ilego ba itemogela yona.

Mmino le go bina ke karolo e bohlokwa ya setšo sa badudi ba Malawi. Mehuta ya go tuma ya mmino ke wa sedumedi, wa seraseta (reggae), hip-hop le kwela (e hlalošwa letlakaleng la go latela). Go baTšhewa ba Malawi, mmino le go bina di bohlokwa kudu. Gule Wamkulu, mmino wa tirelo wo o binwago mabakeng ao a kgethilwego, ke mokgwa wa kgale wa go bina wa Malawi. Dibini tša banna ka dikgakanyo tšeo di emetšego diphoofolo tša naga le meoya ya bao ba ithobaletšego, di bapala karolo tšeo di fapanego tša go tšhabiša gore babogedi ba ithute ka mehola ya setho le phedišano. Bjalo ka koša ya lenaka la maleatlana la Makhosi, mmino ka Malawi go itaetša e se wa boithabišo fela.

- Dikoša tša semoya di tumile kudu Malawi, e sego fela ditirelong tša sedumedi, eupša le boithabišong goba ge go dirwa mešongwana ya tšatši ka tšatši. Tšona di opelwa kudu ka molomo fela (go se na diletšwa), goba ka moropa fela.

- Kasambwe Brothers ke sehlopha sa mmino sa Malawi sa go tuma kudu. Se hlomilwe ka 1987, gomme se letša dikatara, meropa ya go dirwa ka gae le diletšo tše dingwe tša go se tlwaelege go akaretša le tša go dirwa ka lekala la mohlare, senare sa dikhurumelo tša mabotlelo le dikarolwana tša dipaesekela tša kgale. Mmino wa bona gantši o gatelela ditaba tša marato, bophelo ka kakaretšo le mešomo.

- Kwela, mohuta o mongwe wa mmino wa mekgotheng wa go swana le jese. E thomile go tuma Malawi ka 1960, gomme o bile bohlokwa kudu go kgodišo ya mmino wa Malawi ka kakaretšo. Lentšu le "kwela", ke la seZulu, le ra gore "namela" gomme morethetho wa wona o dira gore o dire bjalo!

- Malawi e na le dikete tše masometharo tša boreatseba metsemagaeng le metsesetoropong. Bontši bja batho ba magaeng bo diriša mešonkwane go ikalafa.

- Baniši ba pula, go swana le malome wa Makhosi mo kanegelong yeo e latelago ya *Makhosi le Dinaka tša Maletlana*, ba diriša ditaelo (ditirelo tša sephiri tša go latelana) go laola tlhago, bjalo ka go tšhuma mehuta ye e rileng ya legong gore go be le khuetšo go bilogeng ga maru.

Makhosi le Dinaka tša Maletlana

KGALAKGALE, ge maswika a sa le boleta, gomme maleatlana a sa direga gantši go feta ka fao a diregago mehleng ya lehono, go kile wa ba mošemanyana wa go bitšwa Makhosi. O be a bogega ebile ele seroto. Batswadi ba gagwe ba be ba ikgantšha ka mokgwa woo a bego a hlokometše mohlape wa bona wo mogolo wa diruiwa. Bontši bja bagwera ba gagwe ebe ele badiši, ba be ba tšea nako e ntši ba le nageng, ba iša diruiwa tša bona mafulong a makaone.

Ge dipula di etla mme bjang eba bjo botalana ka bontši, badiši le bona ba be ba eba le nako e ntši ya go swara mehlamu, go bapala dipapadi, le go ahlaahla ka bokamoso bja bona gomme ba ipshina le ka go bogela botse bja naga. Efela ka nako ya sehla sa komelelo, ba swanelwa ke go sepela sebaka se se telele ba tsomana le mafulo a matala. Bontši bja bona bo be bo sa kwane le seo, eupša Makhosi o be a tšea seo bjalo ka bohlagahlaga ge a tšea leeto a nnoši gore a utolle mafelo a maswa, a kopane le batho ba bangwe gomme a theeletše dikanegelo tša bona le go ithuta ka ga ditlwaedi tša bona.

Ka nnete, sebaka sa Makhosi sa gore a dire tšeo se ile sa fihla ka pela a sa nagana. Naga e ile ya welwa ke komelelo e kgolo gomme komelelo ya tla le bolwetši bjo bo šele bja go se hlwalelege.

Go ile wa ba le kgakanego motseng ge bontši bja diruiwa le batho ba ile ba thoma go lwala. Sa mathomo, ba be ba felelwa ke maatla, gomme mešifa e repha gomme diphopu tša bona di ba boima mo go bego go le bothata go dula ba butše mahlo. Diruiwa di ile tša phuhlama fase moo di emego tša šitwa ke go emelela gape. Tše dingwe tša dikgomo tšeo manamane a tšona a bego a hwile, di ile tša lla nako e telele gomme dillo tša tšona tša go hlomola pelo, di be di sa kgotlelelege. Setšhaba se ile sa ema hlogo, sa bitša boramešunkwane le bonkadingala ba sona ba go tsebega gore ba tle go thuša. Efela go ile gwa hloka wa go hwetša kalafi ya maleba.

Ka letšatši le lengwe batswadi ba Makhosi le bona ba hlaselwa ke bolwetši. Makhosi o ile a nyama le go tšhoga a ba a hlakahlakana – ke mang a tla hlokomelago batswadi ba gagwe le leruo la bona?

‘Jo! Ke duma ge nkabe malome a le gona mo! Obe a tla tseba gore a ka thuša bjang,’ a realo Makhosi mantšiboeng ao ebile a buša moya ka boima.

Batswadi ba gagwe ba be ba mo theeditše. ‘Morwa, ye ke nako ya gore re tšee sephetho se boima. Etla o dule mo le rena,’ gwa bolela mmawe.

‘Obe o ntheeditše Mma? Ke kgopela tshwarelo hle! – Ke be ke sa ikemišetša go le hloba boroko.’

‘Aowa, ga se wa re tsoša. Re be re sa swarwa ke boroko, ke fela mahlo a…’ gwa realo tatagwe a bolela a le legogweng la gagwe.

‘Theetša mo ngwanaka,’ mmagwe a tšwela pele. ‘Pejana lehono, nna le tatago re be re bolela. Ra kwana ka gore o swanetše go tsoga e sale ka mahwibi gosasa o tšee leeto la go ya kua ga malome’ago. Go bolokegile fao. Ga re dume gore le wena bo go tsene.

‘Ekaba le tla šala le hlokometšwe ke mang mma? Ke tla dira ka potlako ka fao nka kgonago ge nka hwetša malome, ke tla boa le yena’. Makhosi obe a belaetšwa ke gore o swanetše go šia batswadi ba gagwe ba le tee. Ka ge malome’agwe ebe ele matwetwe wa go tsebega kudu, obe a ka kgona go thuša ka kalafi ya bolwetši bjoo le ge boreatseba ba bangwe ba peletšwe.

‘O swanetše go tšea poo e tšhweu o e dire lekaba,’ gwa realo tatagwe a swere seatla sa gagwe a se tiišitše. ‘Ke leeto le letelele la go sepela ka maoto, eupša ge o nametše poo e tšweu, go tla go tšea fela letšatši le tee le bošego bja gona. Poo e tšhweu e kgethegile, e tla go thuša ka bothata bofe goba bofe bjoo o ka kopanago le bjona tseleng. Ge o fihla kua ga malome’ago o mo hlalosetše ditaba ka moka gomme yena o tla loga maano’.

‘Ke a kwešiša Tate, efela o reng ka ga lena?’

‘Mahlo a ka a kaba a tswalegile, efela go na le seo se mpotšago gore dipula di tla be di fa dibekeng di se kae tšeo di tlago. Leruo le lengwe la rena le tla phologa. Ebile ga se ka ikemišetša go raga lepai ga bjale.’ Wena o reng – MmagoMakhosi?’ a botšiša a sokolegela go mogatšagwe a sega ganyane.

‘He, He! Ge nka ya badimong, o tla ba wa mang, ke a botšiša!’ A bolela ka boleta a nywanywa e ka o bona e ka seemo se ba lego go sona se a thabiša. Efela Makhosi obe a tseba gore bobedi bja bona ba leka fela go itiiša ka lebaka la gagwe.

‘Go lokile. Ke tla ya,’ a bolela ka boleta.

Mesong ya le le latelago ge le ntšha nko, Makhosi le poo e tšhweu ke ge ba be ba šetše wetše tsela ba etla kgole. Poo ebe e gata e gatoga eka e tseba mo e lebilego gona, gape e sepela ka lebelo. Ebe e tiile wa go makatša. Ba sepetše diiri tše malwa, ba šireleditšwe ke phefo e maatlanyana gore ba seke ba bolawa ke letšatši la go fiša kudu. Go be go na le moya wa manyami. Makhosi obe a kgona go kwa gohle mo a fetago. Kgauswi le madiba a go oma ao diruiwa di bego di enwa gona meetsi, ba ile ba feta marapo a diphoofolo tšeo di hwilego. Ka godimo ga ona, go be go fofa manong. A ile a ba latela sebakanyana. Ka morago a nyama moko a fofela kgole.

Ka morago ga ge bagwera ba babedi ba šiile manong gomme ba lebile dithabeng tšeo di bego di le kgojana, ke mo poo e ilego ya itaetša gore e lapile. Ka fao Makhosi o ile a hwetša mohlare wa go hlohlorega, a dula ka fase ga wona le ge o sena moriti. O ile a ntšha mogwapa, bogobe le meetsi gomme a ja matena. O ile a tšhelela poo meetsi ka gare ga sego.

Ge Makhosi a jele, bobedi bo ile bja patlama gore bo khutše. Bo robetše tekano ya iri goba tše pedi ke ge bo phafošwa ke modumo wo mogolo wa dikgato tše boima tša go šikinya le lefase leo bo robetšego gona. Makhosi le poo ba ile ba tsoga ba emelela ka potlako ba lealea go dikologa le bona. Mohlape wa dinare obe o feta kgauswi le bona o kitima. Obe o laetša o lebile go gongwe, ka fao Makhosi a ipotšiša gore ekaba o dupelela meetsi go gongwe kgauswi le bona. Mošemanyana a re ge a sa itokišetša go namela poo gore a o šale morago ke ge dinare di ema, tša retologa tša ba leba thwi.

Go ile wa direga semaka. Poo e tšweu e ile ya thoma go bolela le Makhosi.

‘O seke wa tšhoga hle! Ke tla tswanelwa ke go lwa le nare yela ya poo. E maatla, ebile e tlilo go mpolaya. Ge ke hwile, o sege dinaka tša ka gomme o tšwele pele ka leeto la go ya ga malome’ago. Ge o nyaka se sengwe ge o le leetong, o opele košana o kgopele dinaka gore di go thuše – dinaka tše ke maleatlana.’

‘Ke ka lebaka la eng o sa šomiše maleatlana a tšona gore o fenye nare yela poo?’ Makhosi a botšiša ka manyami. Efela gobe go se na nako ya gore poo e arabe – mohlape obe o šetše o fihlile. Makhosi o ile a swanelwa ke go namela mohlare gore a bolokege.

Dipoo tše pedi di ile tša katana nako e telele. Ka morago, poo e tšweu ya wela fase gomme ya se šute. E ile ya bopa la masetlapelo ge mohlape wa dinare o široga. Ka manyami Makhosi o ile a fologa mohlare gomme a phaphatha poo ka boleta, a bona gore selemo e šetše ele ngwagola. Go mo tšeere sebaka gore a ikgapeletše go sega dinaka tša

yona. Pele a ka di lokela ka mokotleng wa gagwe, ke ge sesasedi se segolo se dikanetša setopo sa poo gomme sa se rwala.

Ka yona tsela yeo, poo ya nyamalala. Makhosi o ile a emelela a tšhogile gomme tšwela pele ka leeto. A tsena tsejaneng ya lerole yeo e lebago ga malome'agwe.

Ge le dikela, Makhosi obe a lapile. Mona-molomo o na le malome'agwe. O ile a leba motsaneng wa kgauswi go tsoma motse woo a ka kgopelago marobalo. Go be go sa bonale batho, efela a hwetša ntlwana yeo go bego go tuka mollo. Mokgekolo obe a eme seferong.

'Re a lotšha Makgolo.'

'Thobela mošemane. Ekaba o lebile kae?'

'Ke lebile ga malome makgolo. Batho ka moka le diruiwa motseng wa gešu ba a hwa ebile go na le tlala e kgolo. Naa obe o ka kgona go nthuša ka marobalo a lehono fela makgolo?'

'Marobalo ga se bothata, efela ge ele dijo – ga ke na tšona. Le mo go rena le gona go bothata.' Ebe ele modiidi go swana le yena, efela go nywanywa ga gagwe go be go le borutho, wa tsena pelong ya Makhosi gomme a ikwa a amogelegile. Ka morago ga go laodiša ganyane ka ga lapa labo le komelelo e kgolo, o ile a khunama fase a ntšha dinaka tša poo e tšhweu, a opa magoswi ge a opela a re:

'Awe phondo iwami, olwasale mpini phondo lwami.

Awe phondo lwami, awuphake sidle phondo lwami!

Age, dinaka tša ka, tšeo ke di šietšwego ntweng, dinaka tša ka.

Age, dinaka tša ka, anke o re direle dijo re je, dinaka tša ka!'

Maletlana a ntšha mokgwa. Ga se go ye kae ke ge ditshelwana tša mokgekolo tša go dirwa ka legong di rwele dijo tša go fiša tšhiritšhiri: nama ya nku, borotho, merepa, morogo o bose le maswi a lebebe. Ba ile ba ja la mpana palega gomme ba iša marapo go beng ba khotše la mathomo ka morago ga dikgwedi tše dintši.

Mesong ya letšatši le le latelago, Makhosi o ile a opelela dinaka gape tšona di ile tša apea dijo tše dintši gore mokgekolo a šale a eja matšatši a mantši. Ge Makhosi a laela, mokgekolo o ile a mo fa lepai le borutho la tsela. Makhosi a leboga kamogelo e borutho ya mokgekolo, a wela tsela.

Tsejana ebe e nabile, gomme Makhosi obe a sa na le leeto le le teleletšana. Leetong, go be go sa itaetše gore go na le batho bao ba dulago sebaka se se telele. O ile a

fihla tikologong yeo bjang e bego ele bjo botelele gomme ge bo tšea ke moya bo be bo dira lešata bjalo ka meetsi a lewatle. Moya wa Makhosi o ile wa ya godimo, efela a kwa ka pejana sello sa go hlomola pelo. O ile a latela moo se tšwago go fihla ge a goroga leweng leo le utamilego kgauswi le noka yeo e omilego. Fao, o hweditše mosadi a lla.

'Morwa wa ka, joo! Morwa wa ka!' mosadi o be a lla.

Makhosi o ile a atamela kgauswi le yena a botšiša ge a ka thuša bjang.

'Morwa wa ka o gogetšwe ka leweng ke lekgema!' mosadi a realo a lla. 'Re be re rwalela letsopa la go dira meeta. Ga ke tsebe gore lekgema le tšweletše kae goba ke ka lebaka la eng le tšere ngwanaka.'

Ka pejana Makhosi o ile a ntša dinaka tša gagwe tša maletlana a opa magoswi ge a opela a re:

'Awe phondo lwami, olwasale mpini phondo lwami.

Awe phondo lwami, sicela abuye umfana phondo lwami!

Age, dinaka tša ka, tšeo ke di šietšego ntweng, dinaka tša ka.

Age, dinaka tša ka, re kgopela gore o buše mošemanyana, dinaka tša ka!'

Go se go ye kae, maleatlana a ntšha mokgwa. Gwa kwagala mošito wa maoto go tšwa leweng. Ebe ele lekgema le kukile mošemane, la mmea maotong a mmagwe. Ka bjako sesasedi se segolo se ile sa dikanetša lekgema lela sa le rwala, ka yona tsela yeo – la nyamalala. Mošemanyana o ile a itahlela matsogong a mmagwe yoo ka seo sebaka, a bego a lla sello sa lethabo.

'Jo! Nka go leboga ka eng?' o ile a rothiša megokgo a lebeletše Makhosi a sa kgolwe. 'Ke be ke nagana gore ke moka ke lobile ngwanaka.'

'Dinaka tše tša maleatlana, le nna di a mmakatša, efela ke thabela ge ke kgonne go go thuša. O swanetše go ba o lapile. O dula kae kgole?'

Makhosi o ile a ya le bona lapeng la bona. Ge ba goroga, o ile a opelela dinaka a di kgopela gore di direle mosadi meeta e megolo ya letsopa. Maleatlana a ile a ntšha mokgwa gape: meeta ebe e bopilwe gabotse ebile e kgabišitšwe ka bothakga bjo bogolo. Mosadi o ile a thaba kudu.

Efela se sengwe se be se diregile. Go be go tšere Makhosi nako e ntši go feta ka fao abego a gopotše gore a fihle motsaneng wa malome'agwe. O ile a leka go gata a gatoga ka

kholofelo ya go fihla motseng pele le dikela, eupša wa se thuše selo. Letšatši le be le šetše le lebile dithabeng gape. Obe a hlologetše gae ebile a balabala ka batswadi ba gagwe. Ekaba ba tla bolokega ge a sa sepetše? Ee! O be a tshepa gore ba bolokegile. Go be go na le sengwe sa go mo fa kholofelo moyeng. O be a sa tsebe gore seo se tšwa kae, efela se be se le maatla. O ile a tšwela pele ka leeto go fihla a tsena motsaneng wo mongwe. Fao, Makhosi o ile a bona diphetogo nageng le dimeleng. Bjang ebe ele bjo botala ka bontši bjoo diruiwa di bego di ka fula. Ka mašemong le gona mabele a be a godile.

Bophelo bja fao, bo be bo fapana kudu le bja motsaneng wo a sa tšwago go ona. Go dikela ga letšatši, go be go tliša seetša se sebotse go dilo ka moka. Makhosi o ile a lealea a bona gore le dintlwana tša gona di be di hlokometšwe gabotse.

O ile a kgetha motse o tee gomme a atamela seferong. Monna wa go itaetša ele mohumi o ile a tšwelela gomme a mo lebelela go tloga godimo go ya tlase.

'O nyaka eng fa le gona o tšwa o le kae? O nagana gore ke tla go dumelela gore o tsene ka fa o lebelelega ka mokgwa woo? Diaparo tša gago di tšhilafetše ebile o a nkga.' Makhosi o ile a itebelela. A lemoga gore leeto le letelele le le be šetše le dirile mošomo wa lona. O ile a theogela ka nokeng, a apola diaparo tša gagwe a hlapa. A bea dinaka tša poo e tšweu fase gomme a khunama, a opa magoswi a opela a re:

'Awe phondo lwami, olwasale mpini phondo lwami.

Awe phondo lwami, awenze sigqoke phondo lwami!

Age, dinaka tša ka, tšeo ke di šietšego ntweng, dinaka tša ka.

Age, dinaka tša ka, ke kgopela o ntirele diaparo, dinaka tša ka!'

Maletlana a ile ntšha mokgwa gape. Pele ga gagwe o ile a bona diaparo tša go dirwa ka lešela la maemo. Diaparo tša gagwe tše diswa ebe ele tša mebala e metala, gauta, bokhubedu bja go tiba le botala bja leratadima, ebile di na le mongatse wa go swanetšana le tšona wa go rokwa ka mmala wa gauta. Gape, gobe go na le diramphašane tša go dirwa ka mokgopa. Mokotlana wa kgale woo a bego a o swere obe o nyamaletše. Legatong la wona ebe ele wo moswa wa go dirwa ka letlalo la nkwe, wo mogolo kudu wa go dira gore dinaka di felele ka gare. Diaparo tše diswa tša Makhosi di be di mo dira eka ke morwa wa kgoši.

Makhosi o ile a boela seferong gape, a jele koto. Monna yola o ile a tšwelela gape, a seke a kgolwa mahlo a gagwe. Ekaba moeng wa gagwe ebe ele morwa wa kgoši? O ile a nywanywa kudu a re, 'Tsena ka gare hle – o amogelegile. Ga go a bolokega gore o sepele bošego o le tee. Tsena ka gare o dule.' Maitshwaro a gagwe abe a fetogile- fetogi. Bobedi

bo ile bja dula fase bja swara mehlamu bjalo ka banna. Mohumagadi o ile a tlišeša Makhosi mageu gomme e mongwe le e mongwe a tšwela pele go mo hlaba ka dipotšišo tša go se fele. O tšwa kae? O sa šaletšwe ke leeto le lekakang? Ekaba o wa madi a bogoši?

Makhosi o ile a bogela baikgokgomoši bao, a ba neela leina la lefelo la matirelo gape a ba botša gore o ya go etela malome'agwe wa mohumi. O ile a se bolele selo ka dinaka tša gagwe tša maleatlana. Bengmotse ba ile ba mo fa lefelo la go robala la maemo. Mesong ya le le latelago, o ile a tsoga e sale ka masa. O ile a opelela dinaka ganyane gore di dire dijo tše dintši le meeta ya go tlala ka morula gore bengmotse ba kgone go šala ba abelana le baagišane ba bona, kudu bahloki. Ba lapa ba ile ba makatšwa ke seo ba se bonago gomme ba ile ba mo kgopela gore a seke a sepela.

'Ke a leboga, efela ke swanetše go sepela. Go bohlokwa kudu gore ke tšwele pele ka leeto la go ya ga malome.' Ka morago ga ge a jele, Makhosi o ile a tsena tseleng.

Letšatši le be le le godimo ga hlogo ge mafelelong a goroga ga malome'agwe. Batho ba fao ba be ba itaetša ba thabile ebile ba iketlile. Bana ba be ba bapala mekgotheng, gomme malapa a mantši a be a theogetše ka nokeng. Ka moka ba ile ba goa ka lethabo ge ba bona Makhosi a atamela. Batswala ba gagwe le mogatšamalome'agwe ba mo gokarela kgafetša-kgafetša. Malome'agwe le yena o ile a tšwelela.

'Aa, motlogolo, ke wena ka nnete, motlogolo?' o ile a botšiša ka go nywanywa sefahlegong sa gagwe. Ba ile ba dumedišana.

O be a bolokegile leetong ka moka, moya wa poo e tšweu le wona o be o na le yena ka dinako ka moka, Makhosi obe a ikwa a lokologile ge a fihlile ga malome'agwe.

'Tsena ka gare, tsena!' Sa mathomo, malome'agwe o ile a mo fa dijo, a botšiša ka ga mmagwe le tatagwe. Therešo ke gore, ditaba di be di sa thabiše. 'Re seke ra senya nako!' a realo malome'agwe, Makhosi o be a mmoditše ditaba ka moka. 'Re swanetše go tsogela tsela gosasa, gomme o seke wa šia dinaka tšeo tša gago.'

Ba ile ba tsogela gabo Makhosi letšatši le letalego ka mahwibi a basadi. Ge ba tšea leeto, malome wa Makhosi o ile a kgetha tše pedi tša dipholwana tša gagwe tša go tia, tšeo Makhosi a ilego a di okeletša maatla le lebelo ka go šomiša dinaka tša maleatlana. Ba ile ba sepela letšatši ka moka ba nametše dipholo, ba ema fela gore di khutše. Ba ile ba fihla motsaneng wa boMakhosi ge bošego bo šetše bo swara.

Batswadi ba mošemanyana ba be ba lebelelega ba lapile le disego tša bona tša ge ba dumediša ebe ele tšeo di lapilego, lege ba be ba sa laetše bolwetši go swana le pele.

Malome wa Makhosi o ile a hlakanya mešunkwane ya gagwe yeo e bego e nyakega go neša pula, gomme o ile a ya mmotong a ema seetšeng sa ngwedi. O ile a šoma sebaka se setelele motlogo'agwe a le kgauswi le yena a mo thuša ebile a ithuta mešunkwane.

Ka nako yeo ba feditšego ka yona, maru a masomaso a be a kgobokane gomme ka le le latelago batho ka moka ba tsošwa ke molodi wo monate wa pula yeo e nago. Ge a le ka gae, Makhosi o ile a ntšha dinaka tša poo e tšweu a hlalošetša batswadi ba gagwe gore go diregileng leetong la gagwe le gore dinaka tša maleatlana di kgonne go dira eng. Mošemane o ile a dula fase a opa magoswi. A thoma go opela koša ya gagwe ya maleatlana. Ka seo sebaka, o ile a kgopela dinaka gore di dire mošomo wo mogolo wo bohlokwa – go fodiša bolwetši bo šele bathong ka moka ba motse le diruiweng. Malome'agwe o ile a khunama fase kgauswi le yena, mmogo ba opela gape le gape:

'Awe phondo lwami, olwasale mpini phondo lwami.

Awe phondo lwami, sicela impilo phondo lwami!

Age, dinaka tša ka, tšeo ke di šietšwego ntweng, dinaka tša ka.

Age, dinaka tša ka, re kgopela go fola, dinaka tša ka!'

Ga se ba fetša go opela go fihlela ge batswadi ba Makhosi ba welwa ke maruru, ba emelela malaong a bona, mahlo a bulegile. Koša e ile ya golela godimo ge batswadi ba gagwe ba thuša. Batho ka bontši ba ile ba fola iri ka iri. Matšatši a feta ba lapa ba šielana go opelela dinaka go fihlela batho ka moka le diruiwa ba fola.

Ya ba gona Makhosi a hwetšago nako ya go khutša. Ebe ele nako ya gore a dule le ba lapa la gabo le bagwera a ba anegele ka tša leeto la gagwe le tšeo a ithutilego tšona. 'O godile bjale!' ba realo. Ka tsela yeo batho ba bagolo ba ratago go bolela ka gona. Le ge ba be ba bolela ka tsela ye e sa hlwaelegago.

Ke seo sa mosela'seripa.

SOURCE TEXT 2

Lesotho

LESOTHO IS a small country surrounded totally by South Africa. it is known as the 'Kingdom in the Sky' because almost 80 per cent of it lies just over 1,800 metres above sea level. The land is very mountainous. The two main mountain ranges are the Maluti and the Thaba Putsoa ('Blue Grey') mountains. The highest point in the Maluti range is Thabana Ntlenyana, which, despite its size, means 'Nice Little Mountain'.

Lesotho has a culture all its own. Its population is almost completely Basotho – the native people of this area – who live in villages high in the mountains. Basotho crafts include hand-woven wool and mohair tapestries, leather and sheepskin goods, and local pottery like the handmade clay pots Masilonyana discovers in this story. Woven reeds and grasses are important to the Basotho and the most well-known woven item is the traditional cone-shaped Basotho hat, or 'mokorotlo', which has become the symbol of the country. The conical peak of Mount Qiloane is supposed to have inspired the hat's distinctive shape.

- The centre for traditional arts and crafts in Lesotho is Teyateyaneng, named after the Teja-Tejane River that flows south of the village.
- Sotho is the national language of Lesotho as well as one of the eleven official languages of South Africa. Indeed, the word Lesotho means 'the land of the people who speak Sotho.'
- The annual Morija Arts and Cultural Festival is held every October in Morija, a small town just south of Maseru, Lesotho's capital city.
- Traditional Basotho blankets are used for more than keeping warm; they are a part of Lesotho's national dress. There are particular blankets for each stage of a person's life, and for special occasions.
- One of the highest waterfalls in southern Africa is in central Lesotho. At 190 metres, it is called Maletsunyane Falls, or 'Place of Smoke.'
- Ponies were introduced to Lesotho by Europeans in the mid-nineteenth century. They became very important to the Basotho because of their sturdiness and ability to endure the harsh terrain. People often ride them wearing a colourful Basotho blanket draped over one shoulder.

Masilo and Masilonyana

A LONG, LONG time ago, a poor family with two sons lived in a small village. The older son was called Masilo and the younger one Masilonyana. Life was not easy for the family. They worked very hard year after year, but their crops did not yield much food. Luckily, the boys were good hunters. From time to time, they went out to the mountains near their home to hunt for food. Their parents and their humble beginnings had taught them the importance of working together whilst hunting. 'Be there for one another, no matter how hard the times,' their Mother and Father advised.

One day, Masilo and Masilonyana went hunting with their dogs to a part of the country that they had never been to before. They looked around, not knowing what to expect.

'I think we should part here. You go this way and I will go that way with the dogs,' said Masilo.

His younger brother nodded slowly and said, 'Masilo, child of my father, I want you to know that whatever happens here today, you can call on me and I will be there to help you.' The older brother stepped forward, shook his hand and made the same promise. So they went their separate ways.

Masilo walked for a long time but found nothing. It was quiet in the forest, he thought. The only sounds came from his footsteps and the panting of the dogs trotting beside him.

Meanwhile, Masilonyana came across a small hill. He climbed up it and, to his great surprise, found three huge clay pots set upside down at the top. 'These are very well made and beautifully decorated pots,' Masilonyana said to himself. 'I wonder who put them here and why?' He walked around the three pots. They looked clean and fresh. It was clear that they had not been there for long.

'Hhm-m-mm. What could be underneath these clay pots in the middle of the forest?' Masilonyana wondered. He carefully pushed the first pot. Nothing happened. He pushed harder, but the pot would not budge. He tried the next one. That would not move either. By now, he was sweating and frustrated. He took a rest, then he tried the third pot. As soon as he touched it, he could hear odd noises coming from inside. How strange! Despite his fear, curiosity took hold and, with a gentle push from Masilonyana, the pot rolled over onto one side. Out crawled a strange old woman with long thick hair and long dirty fingernails. She was bent and had to struggle to look up.

'You rude young man! Why did you disturb me from my sleep?' she scolded. Masilonyana was terrified, thinking she might be a witch. He called out to his brother to come and help him.

Masilo, who was not far away, ran towards the hill. His hunting dogs went charging up ahead of him and attacked the old woman whilst Masilonyana clambered up a tree in terror. When Masilo reached the top of the hill, he hid behind some thick bushes to watch what would happen. Both boys shook with fear as they watched the dogs kill the old woman. Then, with absolute horror, the two brothers saw the old woman's long dirty fingernails suddenly grow and grow! Out of the nails came a woman, then some children, and all manner of animals: cattle, sheep, goats, chickens and ducks. They were small at first, but they grew bigger by the second, until all were life-size.

Masilonyana was so shocked by all this that his eyes looked as though they might pop out of his head. 'Thank you Father,' said the children, gazing up at Masilonyana as he sat in the tree. 'You have freed us from that witch's spell!'

'You are my husband,' said the woman. 'These are our children, and the animals yours too.' She smiled up at him as if she had known him all her life. Masilonyana looked down at her and something deep inside him said, this is incredible; this is the most beautiful woman any man could ever wish to marry.

'I am very, very happy to agree to be your husband and the father of your children, our children. I am grateful, too, for all this wealth.' So said Masilonyana, taking her hand in his, and looking in wonder at the children and animals. With all these cattle, he was now a rich man. He called to his brother again.

Masilo emerged from behind his bush and greeted everybody. He was smiling and congratulating everyone, but his heart was filled with jealousy. He wanted to take everything from his brother and be the one who went home rich, with such a beautiful wife and lovely children. He suddenly felt that he could not stand his brother any more. He hated him! What had Masilonyana done to deserve such bounty? He decided not to show his feelings, however. 'I must just pretend that everything is all right. But I will look for the right moment, and then I will get rid of him. I will kill him and take over everything.' This was the dark plot that he hatched.

The group set off for the brothers' village. They walked for hours and it was hard to keep all those animals in line. The children were tired and, after a while, one of them said, 'I am thirsty!' Everyone nodded. They knew the animals must be thirsty too.

'I think I know of a place that has a small spring somewhere near here,' said Masilo. They stopped and sat down. The two brothers trooped off and found the spring. They took turns to fetch water for the mother and the children with the calabashes they had with them. Then they used a clay pot the woman had with her to give water to the animals. It was a long process, because each time one of the young men went to fetch the water, he had to go into deep rocky hole, the other one had to wait above to help him out again. It was very dangerous but they needed the water and Masilonyana trusted his older brother. He had no idea about any of the evil thoughts that were going on in Masilo's mind.

On their final trip to the spring, Masilo saw an opportunity to take all that his brother had recently gained. He picked up a big flat rock and closed the hole so Masilonyana could not climb out. He ran away from the cries of his brother and went quickly back to the woman and her children. When he reached the family, Masilonyana's new wife demanded to know where her husband was. Masilo said, 'I am so sorry to tell you this, but my brother was swallowed by a huge animal in that hole where the spring was. He is dead. We must hurry and get back home before any more danger befalls us.

You will be my wife now.' As he shared this news, Masilo pretended to be sad, but triumph soared inside him.

Back at the hole, poor Masilonyana cried and cried for help until his voice was hoarse. His brother did not return. Suddenly a big black snake that lived in the spring took pity on him.

'Are you a man or an animal?' asked the snake.

'I am a man,' answered Masilonyana, not knowing whom he was talking to, for it was too dark to see anything. The snake came close and licked him all over with black tongue. It opened its big mouth and swallowed him up whole. Then it slithered out of a hole it had made between the rocks and carried him home. It moved so fast that they arrived at the village that same night and went straight to the hut that the family used as a kitchen the snake then wrapped itself up in a huge coil around the central fireplace with Masilonyana still hidden within.

Masilo had arrived earlier with all the livestock and the woman and children. Everyone was happy for him, but they were heartbroken to hear of Masilonyana's death.

In the morning, one of the children went into the kitchen for a drink of water. When she saw a big black snake with a huge stomach and black shiny eyes looking straight at her, she dropped the calabash and ran to tell her mother. They woke up everybody and the whole

family went to see the extraordinary snake. Even the neighbours and village elders came to look.

But before they could do anything, the snake began to speak:

'*Masilo is an evil man,*

His jealousy can poison the whole ocean.

He tried to kill his brother for his wealth.

But I saved Masilonyana, I brought him home.

He's right in my bell.'

And as he finished speaking, the big black snake spat out Masilonyana. He stood in front of his family and everyone looked at Masilo, shocked and disgusted by his behaviour and his greed. At the same time, they rejoiced to see Masilonyana safe. His wife and children rushed to embrace him.

'How can we ever thank you?' the brothers' father asked the snake. 'What would you like as a reward? Can we offer you a cow?'

The snake shook its head.

'May we offer you a goat?'

Again, the snake shook its head.

Do you want to eat the evil brother?' asked one of the elders.

'Oh no, that would be terrible – he is poisonous!' said the snake, and it kept on looking at Masilonyana. His wife was worried that it might want to take him back to be its companion in the deep waterhole. Then she had an idea. She ran to another hut and pulled a very beautiful, silky-smooth stone from her bag of belongings. The stone was called Tsilwana and was very special. Masilonyana's wife ran back to where everyone was and handed this stone to the snake.

'Thank you,' said the snake. 'This will look well in my home.'

The snake was now happy to leave. As for Masilo, he was terrified to face the whole family and explain why he had done such an evil thing to his brother. He took hi few belongings and disappeared. He was never seen in that village again.

Masilonyana lived for many long years. He enjoyed being married to a loving woman and watching their children grow up, an, remembering his parents, he taught them that the most important values in life are humility and respect.

Cosi cosi iyaphela

Here I rest my story.

TARGET TEXT 2

Lesotho

LESOTHO KE naga ye nnyane yeo e dikaneditšwego ke naga ya Afrika Borwa. E tsebja ka la 'Mmušo wa Marung' ka lebaka la gore dipersente tše e ka bago tše 80 tša yona di ikadile fela dimetara tše 1,800 ka godimo ga lewatle. Naga ye e tletše ka dithabathaba. Melokoloko ya dithaba tše pedi ya go tsebega ke ya dithaba tša Maluti le Thaba Putsoa. Ntlhlora ye e phagamego ya molokoloko wa dithaba tša Maluti ke Thabana Ntlenyana, yeo, le ge go sa lebelelwa bogolo bja yona, e hlalošago gore 'Thabana e Botsana.'

Lesotho e na le setšo sa yona. Badudi ba yona e nyakile go ba Basotho ka moka – batho bao ba belegetšwego tikologong ye – bao ba go dula metseng ya godimo ga dithaba. Tiroatla tša Basotho di akaretša dialwa tša go logwa ka diatla ka wulu le bjoya bja pudi, dilo tša go dirwa ka mokgopa le letlalo la nku, le dibopša tša fao tše bjalo ka meeta ya letsopa yeo Masilonyana a e hweditšego mo kanegelong ye e latelago. Mahlaka le bjang bja go logiwa di bohlokwa go Basotho gomme selo sa go tsebega kudu sa go logwa ke kefa ya go tlwaelega ya Basotho ya sebopego sa khouni, goba 'mokorotlo', yeo e fetogilego seka sa naga. Sehloa sa khouni sa Thaba ya Qiloane se laetša e ke ke sona seo se tutueditšego sebopego se sa moswananoši sa kefa.

- Sentara ya bokgabo le tiroatla tša go tsebega Lesotho ke Teyateyaneng, e theeletšwe Noka ya Teja – Tejane yeo e elelago ka thoko ya borwa bja motse.
- Sesotho ke leleme la setšhaba la Lesotho ebile ke le lengwe la maleme a lesometee a semmušo ka Afrika Borwa. Ka kgonthe, lentšu le Lesotho le ra gore 'naga ya batho bao ba bolelago Sesotho.'
- Mokete wa ngwaga ka ngwaga wa Morija Arts and Cultural Festival o swarwa ka Oktobore e nngwe le e nngwe Morija. Torotswaneng ya ka borwa bja Maseru, motse-mošate wa Lesotho.
- Mapai a setšo a Basotho a dirišwa go feta gore ba dule ba ruthufetše, ke karolo ya moaparo wa setšhaba wa Lesotho. Go na le mapai ao a beilwego go ya ka dikgato tša go gola ga motho le a mabaka ao a ikgethilego.
- Ye nngwe ya diphororo tša godimodimo ka borwa bja Afrika e Lesotho gare. Ka dimetara tše 190, di bitšwa Diphororo tša Maletsunyane, goba 'Lefelo la go Thunya.'
- Dipere tšeo di tlišitšwego Lesotho ke MaYuropa gare ga ngwagakgolo wa lesomesenyane, di bohlokwa go Basotho ka lebaka la maatla le go kgona go

kgotlelela go sekama go šoro ga naga. Batho gantši ba di namela gantši ba apere lepai la mebalabala la Basotho leo le kgapešwago legetleng le tee.

Masilo le Masilonyana

KGALE KGALE, go kile wa ba le lapa la go hloka leo le bego le dula motsaneng wo mongwe le na le bašemane ba babedi. Morwa e mogolo obe a bitšwa Masilo, mola e monnyane a bitšwa Masilonyana. Bophelo bo be bo se bonolo go lapa le. Le be le šoma ga boima ngwaga ka ngwaga, efela le sa bune mabele a mantši. Mahlatse ke gore masogana a, ebe ele batsomi ba makgonthe. Mehla ka moka, ba be ba eya dithabeng tša kgauswi le motse wa gabo bona go tsoma diphoofolo. Kgodišo ya batswadi ba bona ebe e ba rutile bohlokwa bja go šoma mmogo ge ba ntše ba tsoma. ‘Le thekgane, le ge go ka ba bothata bjang goba bjang.’ Batswadi ba bona ba be ba ba eletša bjalo.

Ka letšatši le lengwe, Masilo le Masilonyana ba ile ba ya go tsoma ka dimpša tša bona karolong ya naga yeo ba bego ba sa e tlwaela. Ba ile ba lebaleba, ba sa tsebe gore go tla direga eng.

‘Ke nagana gore re swanetše go kgaogana mo. Wena o ye ka lehlakoreng lela gomme nna le dimpša re lebe go lela,’ gwa realo Masilo.

Moratho wa gagwe o ile a dumela ka hlogo ka go iketla gomme a re: ‘Masilo, ngwanešo, ke nyaka gore o tsebe gore ge go ka direga eng goba eng lehono, o mpitše ke tle go thuša.’ Mogolo wa gagwe a atamela, a mo swara ka letsogo le yena a dira tshepišo e bjalo. Gomme ba kgaogana.

Masilo o ile a sepela sebaka se telele efela a se tsoše selo. Go be go homotše lešokeng, a nagana bjalo. Modumo wo o bego o kwagala ebe ele wa dikgato tša gagwe le go fegelwa ga dimpša tša go hlehla kgauswi le yena.

Ka seo sebaka, Masilonyana o ile a hwetša mmotwana. O ile a o namela gomme sa go mo makatša ke go hwetša meeta e meraro e megolo e ribegilwe godimo ga mmotwana. ‘Ye ke meeta yeo e bopilwego le go kgabišwa gabotse,’ Masilonyana obe a bolela a le tee. ‘Ke ipotšiša gore ke mang yo a e beilego mo, le gona ka lebaka la eng?’ O ile a rarela le meeta yeo e meraro. Ebe e bonala e hlwekile e itaetša e sa tšwa go bopša. Go be go le molaleng gore ebe e se kgale e beilwe fao.

‘Hhm – m – mm. Ekaba go na le eng ka fase ga meeta ye mo gare ga lešoka?’ Masilonyana o ile a ipotšiša. O ile a kgarametša moeta wa mathomo ka hlokomelo. Wa se

šute. A kgarametša ka maatla, efela moeta wa gana. A leka wa bobedi, le wona wa se šute. Ka seo sebaka, obe a falala sethitho a bile a nolegile moko. O ile a khutša gannyane, ke moka a leka moeta wa boraro. O rile ge a go kgoma fela, a kwa lešata la go se tlwaelege ka gare ga moeta. Go a makatša! Le ge abe a tšhogile, a ba le phišegelo ya go bona gore go na le eng. Masilonyana o ile a kgorometša moeta ga bonolo, gomme wa kgokologela ka thoko. Ka gare go ile gwa tšwa mokgekolo wa meriri e metelele le dinala tše ditelele tša go tlala ditšhila. Obe a koropane a šitwa ke go lebelela le godimo.

'Wena lesogana la go hloka maitshwaro! O ntsošetšang ke sa robetše?' a omanya. Masilonyana obe a tšhogile, a nagana gore ekaba ele moloi. O ile a bitša mogolo wa gagwe gore a tle go mo thuša.

Masilo yo a bego a se kgole, o ile a kitimela mmotong. Dimpša tša gagwe tša go tsoma di ile tša mo eta pele gomme tša hlasela mokgekolo mola Masilonyana yena a ile a namela mohlare ka bothata le ka poifo. Ge Masilo a fihla ntlheng ya mmoto, o ile a utama ka morago ga sethokgwa go bogela gore go tla direga eng. Masogana ka bobedi a be a thothomela ka letšhogo ge ba bogetše dimpša di bolaya mokgekolo yola. Ka poifo e kgolo, masogana a bogela ge dinala tša mokgekolo tše ditelele tša go tlala ditšhila di gola ka potlako, tša gola, tša gola! Ka gare ga dinala go ile gwa tšwa mosadi, wa latela bana, wa latela mehuta ka moka ya diruiwa: dikgomo, dinku, dikgogo, le mapidibidi. Peleng ebe ele tše nnyane, eupša tša gola ka motsotswana go fihlela eba tše kgolo.

Masilonyana obe a tšhogile ge a bona tšeo. Mahlo a gagwe a be a bonala eka a ka tšwela ka ntle ga hlogo ya gagwe.

'Re lebogile Tate,' gwa bolela bana, ba lebeletše Masilonyana ge a dutše mohlareng. 'O re phološitše go mokgekolo yola wa molotšana!'

'O monna wa ka,' gwa realo mosadi. 'Ba ke bana ba rena, gomme diruiwa le tšona ke tša rena.' O ile a mo thabela eka ke kgale a mo tseba. Masilonyana o ile a mo lebelela a kwa mo go yena se sengwe se re, tše ke dimakatšo, se ke sehlapa ka maswi seo monna ofe goba ofe a ka dumago go se nyala.

'Ke thabela go ba monna wa gago le go ba tatago bana ba gago, aowa, bana ba rena. Ke leboga gape le lefa le ka moka.' Gwa bolela Masilonyana a swara seatla sa gagwe, a makaletše bana ka moka le diruiwa. Ka leruo leo ka moka, ebe ele yena sekhorane. O ile a bitša ngwanabo gape.

Masilo o ile a tšwa ka morago ga sethokgwa a dumediša. O be a nywanywa gomme a ba lebogiša, efela pelo ya gagwe ebe ele e ntsho. Obe a nyaka go tšeela ngwanabo se

sengwe le se sengwe ebe yena a boelago gae ele mohumi, a na le mosadi ga mmogo le bana ba babotse. Ka pejana o ile a ikwa a ka sesa kgona go kgotlelela ngwanabo. O ile a kwa a mo hloile! Naa Masilonyana o dirile eng gore a fiwe mpho e kaaka? O ile a phetha ka la gore a ka se bontšhe maikutlo a gagwe. ‘Ke swanetše go itiriša eka tšhotle di lokile. Efela ke tla nyaka sebaka se sebotse, gomme ke tla mo tloša tseleng. Ke tla mo ntšha moya nameng gomme ka tšea tše ka moka.’ A, ebe ele maano a gagwe a mabe.

Sehlopha se ile sa leba motseng wa boMasilo le Masilonyana. Ba ile ba sepela sebaka se setelele gomme go be go le bothata go gapa diruiwa tšeo ka moka. Bana ba be ba lapile, ka morago ga nako, yo mongwe wa bona o ile a re, ‘Ke nyorilwe!’ Ka moka ba dumela ka dihlogo. Ba be ba tseba gore le diruiwa le tšona di ka ba di nyorilwe.

‘Ke nagana gore ke tseba ka ga lefelo leo le nago le sediba se sennyane go gongwe kgauswi le fa,’ gwa realo Masilo. Ba ile ba dula fase gore ba khutše. Masogana a tšwela pele gomme a ile a hwetša sediba. Ba ile ba šielana go kgela mosadi le bana meetsi ka dikgapa tšeo ba bego ba na le tšona. Ba ile ba šomiša moeta woo mosadi a bego a na le wona go tšhelela diruiwa meetsi. Ebe ele tshepetšo e teletšana ka gore nako e nngwe le e nngwe ge yo mongwe wa masogana a ya go kga meetsi, obe a swanetše go ya tlasetlase moleteng wa matlapa gore a kgone go fihlelela sediba se se tšididi kua tlase. Ge yo mongwe a le ka moleteng, e mongwe obe a swanetše go mo emela ka godimo gore a mo thuše go tšwela ka ntle gape. Go be go sa bolokega, efela ba be ba nyaka meetsi ebile Masilonyana obe a tshepa mogolo wa gagwe. O be a sa tsebe ka dikgopolo tše mpe tšeo di bego di le ka monaganong wa Masilo.

Leetong la bona la mafelelo la go ya ka sedibeng, Masilo o ile a bona ele sebaka se sebotse sa go tšea tšhohle tšeo ngwanabo a sa tšwago go di abelwa. O ile a topa letlapa le legolo la phaphathi gomme a tswalela molete gore Masilonyana a šitwe ke go tšwa. O ile a itira eke ga a kwe sello sa ngwanabo gomme a boela morago ka lebelo go mosadi le bana. O ile ge a fihla go balapa, mosadi wa Masilonyana yo moswa a nyaka go tseba gore mogatšagwe o kae. Masilo o ile a re, ‘Ke maswabi go go tsebiša se, efela morwarre o meditšwe ke phoofolo e kgolo ka mola sedibeng. O hlokofetše. Re swanetše go phakiša re boele gae pele re ka hlagelwa ke kotsi e nngwe. Bjale wena o tla ba mohumagadi wa ka.’ Ge a bolela ditaba tšeo, Masilo obe a itiriša eka o nyamile, efela obe a tletše moya wa phenyo obe o tletše gohle mo go yena.

Morago ka moleteng, Masilonyana wa batho o ile a lla, a lla a kgopela thušo go ba go fihla lentšu la gagwe le eba makgwagwa. Mogolo’agwe o ile a seke a boa. Le ge o ka e buela leopeng thota ntle e tla šala. Ka potlako noga ye kgolo ye ntsho yeo ebego e dula ka sedibeng ya mo kwela bohloko.

‘O motho goba o phoofolo?’ noga ya botšiša.

‘Ke nna motho,’ gwa araba Masilonyana, a sa tsebe gore o bolela le mang, ka ge ebe ele leswiswi go ka bona eng goba eng. Noga e ile ya atamela gomme ya latswa mmele ka moka wa Masilonyana ka leleme la yona le lesese le leso. E ile ya bula molomo wa yona ya mo metša. E ile ya thelela ya tšwa ka moleteng woo e go dirilego magareng ga matlapa mme ya mo iša gae. E ile ya sepela ka lebelo mo e ilego ya fihla motseng bošegong bja letšatši leo gomme ya leba thwi go ntlwana yeo lapa le bego le e diriša bjalo ka khitšhi. Noga e ile ya iphutha ya dira legaro le legolo go dikologa sebešo Masilonyana o be a boile badimong a utamile ka gare ga noga.

Masilo obe a fihlile kgapela le leruo ka moka ga mmogo le mosadi le bana ba gagwe. E mongwe le e mongwe obe a mo thabetše, efela ba kwa bohloko kudu ge ba ekwa ka lehu la Masilonyana.

Mesong ya letšatši le le latelago, e mongwe wa bana o ile a ya ka khitšhing go nwa meetsi. O ile ge a bona noga ye kgolo ye ntsho ya mpa e kgolo le mahlo a maso a go phadima e mo lebeletše thwi ka mahlong, a weša sego gomme a kitima go ya go begela mmagwe. Mmagwe o ile a tsoša balapa ka moka gomme ba ya go bona noga yeo ya go makatša. Baagišane ka moka le bakgomana ba motse ba ile ba tla go bogela.

Efela pele ba ka dira se sengwe, noga ya thoma go bolela ya re:

‘Masilo ke motho yo mobe,

Lehufa la gagwe le ka ba mpholo wo maatla.

O lekile go bolayela ngwanabo lehumo la gagwe.

Efela ke phološitše Masilonyana, ka mo tliša mo gae.

O ka mo mpeng ya ka.’

Noga e rile mola e fetša go bolela, ya tshwa Masilonyana. Masilonyana o ile a ema pele ga lapa labo gomme e mongwe le e mongwe a ntša mahlo a lebeletše Masilo. Ba be ba tšhogile le go tenega ka lebaka la maitshwaro le megabaru ya gagwe. Ka moka ga bona ba be ba thabetše go bona Masilonyana a bolokegile. Mosadi wa gagwe le bana ba ile ba mo kitimela ba mo gokara.

‘Re ka go leboga bjang?’ tatago bona a botšiša noga. ‘O ka nyaka eng bjalo ka tefo? Re ka go neela kgomo?’

Noga ya šikinya hlogo.

‘Re ka go neela pudi?’

Noga ya šikinya hlogo gape.

‘O ka rata go metša morwarre yo yo mobe?’ gwa botšiša e mongwe wa bakgomana.

‘Aowa, seo se a tšhabiša – ke mpholo!’ gwa bolela noga, e ile ya tšwela pele ka go lebelela Masilonyana. Mosadi wa gagwe o be a tshwenyegile kudu a nagana gore e ka ba e nyaka go boela le yena morago gore a be mogwera wa yona tlase sedibeng. O ile a ba le kgopolo e šele. A tšhabešetša ngwakong wo mongwe gomme ka mokotleng wa dilo tša gagwe a ntša leswikana le le botsana la boleta bja silika. Leswikana leo le be le bitšwa Tšhilwana ebile a le rata kudu. Mogatša Masilonyana o ile a boa ka lebelo mo go bego go na le batho ka moka gomme a neela noga leswika lela.

‘Ke a leboga,’ noga ya realo. ‘Se se tla lebelelega se le botse ka ntlong ya ka.’

Noga bjale e ile ya thabela go sepela. Ge ele Masilo, ngwedi obe o apogetšwe ke maru. Obe a tšhogile ka gore o tlilo go lebana le lapa ka moka gore a hlaloše gore ke ka lebaka la eng a dirile ngwanabo dilo tše mpe. O ile a rwala diporogwana tša gagwe a nyamalala. Ga se a hlwa a sa bonwa gape motseng woo.

Masilonyana o ile a phela mengwaga e mentši, a ipshina ka lenyalo la gagwe le mosadi wa gagwe wa go ratega le go bona gape bana ba bona ba gola gabotse. A gopola gape le tšeo batswadi ba gagwe ba go mo ruta. O ile a ruta bana ba gagwe gore selo se bohlokwa bophelong ke boikokobetšo le tlhompho.

Ke seo sa mosela’seripa

SOURCE TEXT 3

Sudan

SUDAN IS THE largest country in Africa and the tenth largest in the world. It is located in the north-eastern part of the continent, bordered by the Red Sea and by many countries including Eretria and Ethiopia to the east, Egypt in the north, Chad in the west, and Uganda and the Congo in the south.

Sudan gained independence in 1956, when the people held elections to establish their own government. In this story, set many years ago, the sultan is the ruler of the country and when he dies, his son Jalal take over from him. Today, Sudan has a president who is elected by the people.

The Nile River, the longest river in the world, flows throughout the whole length of Sudan, from south to north. As in the neighbouring country of Egypt, the river is a very important part of life for the people and animals living near it, being a major source of water and other resources.

- Sudan is one of the most diverse countries in the world. There are over six hundred different ethnic groups and over four hundred different languages are spoken.
- Sudan is an agricultural country, which means that most people work on the land, growing crops and tending animals, instead of working in factories and offices.
- Most people in Sudan live in small towns and villages, although some live as nomads, travelling through the desert with their herds of sheep and camels. There are a few cities, but only about a third of the population lives there.
- The Sudanese people dress in clothing typical of the Middle East. Many of the men wear an ankle-long white gown called ‘galabiya’, while the women wear a colourful long garment known as a ‘thobe’.
- Nubia, an area within the Nile valley, is the site of over two hundred ancient pyramids. Several of these were built for the warrior queens of two ancient Sudanese tribes – Napata and Meroë.

The Story of the Wise Mother

ONCE UPON A TIME, there lived a sultan and his wife. They had only one son. He was called Jalal and his parents were very proud of him. Jalal was a clever, courageous and strong, as well as generous like his father. He grew into a kind young man who was loved by everyone.

One day, the sultan fell ill. Jalal did not rest trying to find a cure for his father's illness. He brought many baseers, learned medicine men, who tried many cures. But not one of them could help the old man. Every day the illness worsened until one morning the sultan passed away. All the people were sad at the loss of their just leader.

His son, Jalal, became the new sultan in his place. Jalal's mother loved her son very much. She knew that he was well liked yet she worried about his safety and so tried to guide him whenever she could. Indeed Jalal's mother was a very wise woman, much respected by the people of the land. One day she said to him, 'Oh son, take care! And beware of so-called friends! Most of them will only be looking for your money, so you must choose your friends cautiously and wisely'.

The young sultan was astonished. 'But how can I do that, mother?' Jalal asked. His mother told him to choose a friend and see what happened. He chose one of the merchants' sons. They spent quite a bit of time together. It looked like their friendship was really growing.

Jalal's mother then asked him to invite his friend for breakfast. Jalal did so. The young man came to the palace. He was given something to drink and the two friends sat and talked. Often they stole glances at the door, wondering why the servants were taking so long. Both young men were very hungry. But the sultan's mother delayed the real meal until noon. Then she sent them the food. It consisted of only three eggs, nothing else. The young men were puzzled by this, but they asked no questions.

The friend took one egg. The young sultan took another one. Each ate his egg. Then the friend took the third egg and gave it to Jalal. The young sultan ate it, and the friend went home. Jalal then went to his mother, who asked him what had happened. When he told her, she advised him not to befriend this young man. She said, 'He is a bad person, trying to deceive you into believing that he likes you more than himself. He will take your money.' So he left that friend and chose another one. The new friend was the son of the head of the guards. They soon became the closest of companions.

Again, the mother asked her son to invite his friend for breakfast. The friend came. As before, she delayed the meal until noon. Both of them sat patiently although they were very hungry. Three eggs were brought. The friend ate one and Jalal ate one. Then the friend ate the third one and went away. The sultan went to his mother, who asked him about what had happened. He told her.

The mother advised him not to continue being friends with this man, because he was clearly very selfish and if he ever found a chance, he would take Jalal's money. She told him to choose a third friend. This time it was not too easy, and he was wondering what his mother was really looking for. He looked here and he looked there, but couldn't find anyone.

One day, while he was wandering in the forest, he came across the home of a poor woodcutter and his son, who was Jalal's age. Jalal greeted them and they invited him to sit and eat with them. They gave him simple food and some water in a very old pot. He really enjoyed their company. The woodcutter's son, who was called Khalid, told Jalal many stories and showed him some tricks. Khalid showed him around the forest and taught him some of the skills of the forester. All the while, they were talking and found a lot to laugh about, too.

The sultan felt great pleasure and happiness, unlike any he had felt before. He went home and did not say anything to his mother about the woodcutter and his son. But he thought about them all the time. He began to visit his new friends regularly. Each time he learned more about life, its difficulties and how to solve those difficulties. He still had not told them who he really was. So the friendship was easy and felt like any two young people getting to know one another. Then one day, the woodcutter's son learned that the young man was in fact the sultan. Khalid said that he was not suited to be Jalal's friend. But the sultan insisted: 'There is no good reason why we cannot continue being friends. You and I are more alike than anyone else I have ever met.'

So Jalal and Khalid continue to be friends. Often, when Jalal went back to his mother, he was covered in dirt or had a cut on his cheek. At other times were wounds on his knees and cuts on his face and arms. His mother saw all this and kept quiet. She noticed too that Jalal was very happy whenever he came back from the forest. For some time they went on like this. Then one day the mother asked her son, 'So tell me. What is your new friend's name?.

'Khalid, and I like him a lot,' said Jalal. And he went on to tell his mother of the many good times they had and what a wise young man his friend was. 'Then invite this Khalid for breakfast,' said his mother. This time Jalal was much more anxious, he wondered if he was going to give this friend up too. And his friend was very nervous about coming to the place.

It was a bright sunny day. The birds sang sweetly up in the sky. Khalid was welcomed and he sat quietly with his friend. The same thing happened as before. The mother took her time. The eggs were brought to the two young men very late, and they were both hungry. Each one took an egg and ate it. The third egg was left uneaten. Khalid took the third egg, cut it with his knife, and divided it into two. He gave the sultan one half and took the other.

After that, the woodcutter's son went home. The mother asked her son, the sultan. How the meal had gone. He told him.

Then she said to him, 'This is a true friend. Stay true to him yourself, although he is poor.' Jalal followed his mother's advice. He and his mother were sure that Khalid was a good. Honest, wise young man. In time, Jalal appointed him prime minister of the sultanate.

They remained good friends ever after.

Cosi cosi iyaphela

Here I rest my story.

TARGET TEXT 3

Sudane

SUDANE ke naga e kgolokgolo go fetešiša mo Afrika ebile e maemong a lesome ka bogolo lefaseng ka moka. E hwetšwa karolong ya leboa-bohlabela bja kontinente, gomme e mollwaneng wa Lewatle le Lekhubedu mmogo le dinaga tše dintši go akaretša Eriterea le Ethopia ka bohlabatšatši, Egepeta ka leboa, Tšhade ka bodikela, Yuganda mmogo le Congo ka borwa.

Sudane e hweditše boipušo ka 1956, ge batho ba eya dikgethong go hloma pušo. Kanegelong ye e latelago, ke ya mengwaga e mentši yeo e fetilego, yeo kgoši ebe ele mmuši a le tee wa naga gomme ge a hlokofala, morwa wa gagwe Jalala a tšwetša pele ka pušo. Lehono, Sudane e na le mopresidente yo a kgwethilwego ke batho.

Noka ya Naele, e lego e telele go fetiša lefaseng, e elela go kgabaganya botelele ka moka bja Sudane, go tloga borwa go fihla leboa. Go no swana le go naga-moagišane ya yona Egepeta, noka e bapala karolo e bohlokwa kudu maphelong a batho le diphoofolo tšeo di dulago kgauswi le yona, ka ge ele mothopo wa meetsi le didirišwa tše dingwe.

- Sudane ke e nngwe ya dinaga tšeo di nago le mehlobohlobo mo lefaseng. Go na le dihlopa tša go feta makgolotshela tša merafe ya go fapana le dipolelo tšeo di bolelwago tša go fapafapana tša go feta makgolonne.

- Sudane ke naga ya tša temo, seo se šupa gore batho ka bontši ba šoma mašemong, ba bjala dibjalo le go hlokomela leruo, bakeng sa go šoma difaporiking le diofising.

- Batho ba bantši ka Sudane ba dula ditorotswaneng le metsaneng, le ge ba bangwe ba dula bjalo ka bahlokašope, ba ralala le leganata le mehlape ya bona ya dinku le dikamela. Go na le toropokgolo tšeo di sego kae, efela go ka ba fela tee-tharong ya baagi yeo e dulago moo.

- Batho ba Sudane ba apara mašela a go swana le a ba Bohlabela Gare (Middle East). Bontši bja banna ba apara kobo ya go fihla kokoilaneng yeo e bitšwago ‘galabiya’, mola basadi ba apara seaparo se setelele sa mebalabala sa go tsebega ka la ‘thobe’.

- Nubia, tikologo yeo e lego ka gare ga moedi wa Naele, ke lefelo la go ba le dipiramiti tša bogologolo tša go feta makgolopedi. Bontši bja tša tšona bo agetšwe dikgošigadi tša bahlabani ba ditšhaba tša Sudane tše pedi tša bogologolo – Napata le Meroë.

Kanegelo ya Mosadi yo Bohlale

NAKONG TŠA KGALE, go kile wa ba le kgoši yeo e bego e dula le mosadi wa yona. Ba be ba na le morwa o tee fela. O be a bitšwa Jalala. Jalala obe a le bohlale, ele senatla a le maatla ebile a sa timane go no swana le tatagwe. O ile a gola ele lesogana la go loka la go ratwa ke bohle.

Ka letšatši le lengwe, kgoši o ile a thoma go lwala. Jalala a hloka khutšo a leka go tsomana le sehlare seo se ka fodišago bolwetši bja tatagwe. O ile a tliša ditsebi tšeo di ithutilego dihlare, tšeo di ilego tša leka kalafi tšhohle. Efela go be go se le o tee wa bona wa go kgona go thuša mokgalabje. Bolwetši bo be bo golela pele tšatši ka tšatši go fihlela mesong ya letšatši le lengwe ge kgoši a tšewa ke phiri. Batho ka moka ba ile ba ba mahlokong ge moetapele wa bona a ba šiile.

Morwa wa gagwe, Jalala, o ile a bewa kgoši ye mpsha legatong la gagwe. MmagoJalala obe a rata thorwana ye ya gagwe ye tee kudu. Obe a tseba gore e a ratega efela a belaetšwa ke polokego ya gagwe a leka ka mekgwa e mentši go mo hlahla mo a bego a ka kgona. Ka nnete mmagoJalala o be a le bohlale kudu, le batho ba moo nageng ba mo hlompha kudu. Ba boletše batala ba re mmago-ngwana o swara thipa ka bogaleng. Ka letšatši le lengwe a re go yena, ‘Morwa, itlhokomele! O hlokomele gape le bao ba ipitšago bagwera! Ke bo meno mašweu. Bontši bja bona bo tla be bo lebeletše fela tšhelete ya gago, bjale o swanetše go kgetha bagwera ba gago ka tlhokomelo le bohlale.’

Kgoši o ile a tlabega. ‘Efela mma nka dira bjang seo?’ Jalala a botšiša mmagwe. Mmagwe o ile a mmotša gore a kgethe mogwera a bone gore go tla direga eng. O ile a kgetha e mongwe wa barwa ba mmapatši wa dithoto. Ba ile ba fetša nakwana e ntši ba le mmogo. Go be go itaetša eka segwera sa bona se a gola.

MmagoJalala o ile a mo kgopela gore a laletše mogwera wa gagwe difihlilong. Jalala a dira bjalo. Lesogana le ile la tla mošate. O ile a fiwa sa go nwa gomme bagwera ba dula ba swara mehlamu. Ba be ba gerula mojakong kgafetša kgafetša, ba ipotšiša gore ke ka lebaka la eng bašomi ba tšea nako. Masogana ka bobedi a be a swerwe ke tlala. Eupša mmago kgoši a diegiša dijo go fihla mosegare. O ile a ba romela dijo. Ebe ele fela mae a mararo, go sena se sengwe. Masogana a ile a tlabja ke se, efela ba seke ba botšiša dipotšišo.

Mogwera o ile a tšea lee le tee. Kgoši a tšea le lengwe. E mongwe le e mongwe a ja lee la gagwe. Mogwera a tšea lee la boraro a le neela Jalala. Kgoši a tšea lee lela a le ja, gomme mogwera a wela tsela. Jalala o ile a ya go mmagwe yo ailego a mmotšiša gore go

diregileng. Ge a mo hlalošeditše, o ile a mo eletša gore a seke a ikgweranya le lesogana leo. O ile a re, ‘Ke motho yo mobe, wa go leka go go foraforetša gore o tshepe gore o go rata go feta yena. O tla go utswetša tšhelete.’ Go sa le bjalo, o ile a tlogela mogwera yola a kgetha yo mongwe. Mogwera yo yo moswa ebe ele morwa wa hlogo ya bahlapetši. Ka pela ya ba bagwera ba go ntšhana sa inong.

Gape, mmagwe o ile a kgopela morwa wa gagwe go laletša mogwera wa gagwe difihlilong. Mogwera o ile a fihla. Bjalo ka pele, o ile a diegiša dijo go fihla mosegare. Bobedi ba dula ka kgotlelelo le ge ba be ba swerwe ke tlala. Mae a mararo a ile a tlišwa. Mogwera a ja le le tee, le Jalala a ja le tee. Ke moka mogwera o ile a ja lee la boraro gomme a sepela. Kgoši a ya go mmagwe yo a mmotšišitšego gore go diregile eng. O ile a hlaloša tšohle.

Mmagwe o ile a mo eletša gore a se sa tšwela pele go ikgweranya le lesogana le, ka lebaka la gore o be a itaetša a timana, gomme ge a ka hwetša sebaka, a ka utswa tšhelete ya gagwe. O ile a mmotša gore a kgethe mogwera wa boraro. Ka seo sebaka go be go se bonolo, o ile a ipotšiša gore ke eng seo mmagwe a bego a se nyaka. O ile a nyaka mo le mola, efela a seke a hwetša motho.

Ka letšatši le lengwe obe a sepela sethokgweng, a kopana le motse wa mosegi wa dikota wa modiidi yoo a bego a dula le morwa wa gagwe yo a bego a lekana le yena. Jalala a ba dumediša ba mo laletša gore a dule fase a je le bona. Ba mo neela dijo tša bošilo le meetsi a go nwa ka sego sa kgale. O ile a kwa a ipshina go ba le bona. Morwa wa mosegi wa dikota, wa go bitšwa Khalidi, o ile a anegela Jalala dikanegelo tše ntši a mo laetša le mathaithai a mangwe. Khalidi o ile a mo thethiša le sethokgwa moo a go mo ruta le ka ga mehlare ya naga. Ka dinako tše ka moka, ba be ba bolela ebile ba sega. Kgoši a ikwa a thabile kudu, gomme ele la mathomo a ikwa a thabile bjalo sale a balegwa. O ile a leba gae gomme a seke a botša mmagwe ka ga mosegi wa dikota le morwa wa gagawe. Efela ba dula ba le mogopolong wa gagwe.

O ile a thoma go etela bagwera ba gagwe kgafetšakgafetša. Nako e nngwe le e nngwe o be a ithuta kudu ka bophelo, mathata a bjona le ka ga fao o ka a rarollago. O ile a dula a sa ba botše gore ke yena mang gabotsebotse. Segwera sa bona se be se le bonolo. Ba be ba ikwa bjalo ka baswa ba bangwe le ba bangwe bao ba iphilego nako ya go tsebana. Ka letšatši le lengwe morwa wa mosegi wa dikota o ile a lemoga gore lesogana le ke kgoši. Khalidi a re yena ga se a lebana ke go ba mogwera wa Jalala. Efela kgoši o ile a phegelela: ‘Ga gona lebaka la go kwagala la go dira gore re seke ra tšwela pele go ba bagwera. Nna le wena re a swanetšana go feta bohle bao ke ilego ka gahlana le bona.

Jalala le Khalidi ba ile ba tšwela pele go ba bagwera. Gantši, ge Jalala a boela morago go mmagwe, o be a kgamathetše ka ditšhila goba a itshegile lerameng. Ka nako tše dingwe o be a na le dikgobadi dikhurung a segilwe sefahlegong le matsogong. Mmagwe o ile a bona dilo tšeo ka moka efela a homola. O ile a lemoga gape le gore Jalala o be a dula a thabile kudu ge a boa sethokgweng. Dilo di ile tša ba bjalo sebaka se se telele. Ka letšatši le lengwe mmagwe a botšiša, 'Anke o mpotše morwa, Leina la mogwera yo wa gago yo moswa ke mang?'

'Ke Khalidi mma, ke mo rata kudu,' gwa bolela Jalala. O ile a tšwela pele go anegela mmagwe ka fao ba ipshinago ka gona le gore ke lesogana le bohlale bjang. 'Bjale a re laletše Khalidi yo difihlilong,' gwa realo mmagwe. Nako ye Jalala obe a fišegela kudu, o ile a ipotšiša gore o ile go lahlegelwa ke mogwera yo le yena gape. Le mogwera wa gagwe obe a tšhogile kudu ge a etla mo mošate.

Letšatši le be le hlabile gabotse. Dinonyana di opela monate godimo lefaufaung. Khalidi o ile a amogelwa gomme a dula a homotše le mogwera wa gagwe. Dilo di ile tša direga gape go no swana le pele. Mmagwe o ile a tšea nako. Mae a mararo a ile a tlišwa go masogana a mabedi ka morago ga nako e telele, bobedi bja bona bo be bo swerwe ke tlala. E mongwe le e mongwe a tšea lee le tee. Lee la boraro le ile la tlogelwa le sa jewa. Khalidi o ile a tšea lee la boraro, a le sega ka thipa, gomme a le aroganya ka diripa tše pedi. O ile a tšea seripa se tee a se fa kgoši gomme yena a tšea seripa se sengwe.

Ka morago ga fao, morwa wa mosegi wa dikota o ile a laela. MmagoJalala o ile a botšiša morwa wa gagwe gore dijo di sepetše bjang. Morwa wa gagwe a mo hlalošetša.

O ile a re go yena, 'Yo ke mogwera wa makgonthe. O mo tshepagalele, le ge a topa tša fase.' Jalala o ile a latela keletšo ya mmagwe. Yena le mmagwe ba be ba tshepa gore Khalidi ebe ele lesogana leo le lokilego, la go tshepega le bohlale. Ge nako e tšwela pele, Jalala o ile a mmea go ba tonakgolo mmušong wa gagwe.

Ba ile ba dula ba le bagwera go ya go ile.

Ke seo sa mosela'seripa

CHAPTER 7: COMMENTS ON TRANSLATIONS

7.1. Introduction

This chapter discusses the problems encountered when translating the stories into Sepedi. The translation of proper names is discussed with an emphasis on personal names. The problems of translating cultural aspects such as, geographical names, names of fauna and flora, food and songs are also discussed. Forms of address and humour are also investigated.

7.2. Discussion of translation problems

Translation is a form of cross-cultural communication. Some concepts are specific to particular cultures and languages. Translating the untranslatable object into a similar object in the target culture usually means that some of the culturally-specific content of the original will be eliminated. In the process of translation, there are numerous instances which require a decision, and this decision influences the translation product in one way or another. It is not possible in this research to discuss all the translation problems encountered when translating the three stories chosen for practical translation, but some of the more frequent ones are discussed below.

7.2.1. Translation of proper names

Proper names in translation are important yet challenging for translators. Nord (2003) defines names as the word(s) by which an individual referent is identified.They include names for people, countries, places, animals etc. They are used to identify characters and they can be used to amuse or to evoke emotions in a text. Proper names are important for creating the atmosphere of the text and influence the way the characters are perceived. They also function as cultural markers linking the readers to the source culture.

7.2.1.1. Personal names

Personal names in children's books are important because they are often assigned in accordance with the characters features or profession. A personal name can also often tell us whether the referent is female or male. In most of the indigenous languages, the naming of a person is usually associated with a particular event and therefore such a name has a particular meaning. In the story of *Makhosi and the Magic Horns,* the character's name

"**Makhosi**", which is introduced at the beginning of the story also, refers to someone who has the powers of ancestral spirits. In the story, Makhosi was able to perform magic with the help of his magic horns. As Van Coillie (2006: 123) states, "names are sacred to be a widespread habit of adapting them to the target culture". The translator chose to transplant the name into target text leaving it in its original form, as thanks to the television and internet Zulu names are not completely strange to Sepedi speaking children. The character's name is left unchanged and by so doing elements of the SL culture are introduced to the reader.

The names Masilo and Masilonyana in the story of *Masilo and Masilonyana*, were also reproduced in Sepedi translation exactly as they are in the ST as they also exist in the target language Sepedi. Both brothers were introduced at the beginning of the story as the main characters; no particular meaning is attached to the names. They can only be described as "**Masilo**" being the elder brother and "**Masilonyana**", a diminutive for Masilo, can be described as the younger one.

However, in the story of *The Story of the Wise Mother,* the translator chose to transcribe the names so that they could fulfil their primary function of referentiality. "In order to facilitate the memorability of a name to a young audience, translators are usually expected to deal with foreign names in a way which enables young readers to recognise them according to the phonological and orthographic conventions of the target language" (Fernandes, 2006: 48). Children should be able to pronounce the foreign name easily. The following character names have been adapted on the level of spelling and phonology with just an addition of suffixes so that they are more easily readable:

ST 3 (L. 8) *Jalal* – *Jalala* **TT 3** (L.114)

ST3 (L. 71) *Khalid* – *Khalidi* **TT 3** (L.189)

In Sepedi, there are no words which end with a consonant; there should always be a vowel to make it readable. Like the names above, the letter 'a' was added to the name 'Jalal' to make it "**Jalala**" and the letter 'i' added to "**Khalid**" to make it "**Khalidi**". Jalal is introduced at the beginning of the story as the son of the sultan. The name **Jalal** is of Arabic origin, meaning "greatness, superior, and renowned". And that was what exactly he was in the story; he was the next sultan after the death of his father, occupying the superior seat. He was also famous and loved by all the people of his land. The name "**Khalid**" was given to one of Jalal's friends who is introduced in the middle of the story. The name "**Khalid**" is also of Arabic origin and one of the ancient names. It means "eternal, immortal" and that is what the character became in the story he became Jalal's eternal friend. The name **sultan** (**ST 3,** L. 32), which is described as a ruler in a Muslim country and he was Jalal's father, was

translated by cultural substitution using the word "**kgoši**" (**TT 3,** L.146) of which the back-translation is "**king**".

7.2.2. Geographical names

Geographical names are also important in children's literature. The child reader will be able to have an imaginary sequence of events if he/she has a particular setting in mind. Just like personal names, some geographical names also carry meaning. In the short introduction to *Makhosi and the Magic Horns* these geographical names were copied into the TT as they are. **Malawi**, **Mozambique**, and **Tanzania** (**ST 1,** L. 2-4) were transferred into the Sepedi text as they are easy to read.

The name "**Great African Valley**" (**ST 1,** L. 4) was translated by paraphrasing using related words as "**Moedi-Mogolo wa Afrika**" (**TT 1**, L. 247) – back-translation, "**great valley of Africa".** The Sepedi child reader will be able to understand as the name describes what kind of a valley this is. The Great African Valley is the continuous geographical trench, approximately 6, 000 kilometres in length that runs from northern Syria to central Mozambique in South East Africa. It is filled with wildlife and is an important tourist attraction (Encyclopaedia Britannica).

In the short introduction to the story of *Masilo and Masilonyana*, the following names were left unchanged; **Lesotho**, **Maloti**, **Thaba Putsoa**, **Thabana Ntlenyana**, **Teyateyaneng**, **Teja-Tejana**, **Maseru**, **Quilane** and **Maletsunyane** (**ST 2,** L.1-25). The names were left unchanged as Sotho and Sepedi, as indicated in Chapter Two, are from the same language family. The Sepedi readership will not have difficulty in pronouncing the said names. The following names were domesticated:

ST 2 (L.17) *South Africa – Afrika Borwa* **TT 2** (L.160)

ST 2 (L. 26) *Europe – Yuropa* **TT 2** (L.188)

In the story of *The Story of the Wise Mother,* the following names were left unchanged: **Nubia**, **Congo**, **Napata** and **Meroë** (**ST 3,** L. 24-6). Nubia is a region along the Nile River, which is located in northern Sudan and Southern Egypt. The name "**Nubia***"* is derived from that of the Noba people, nomads who settled the area in the 4th century, with the collapse of the kingdom of Meroë. Meroë is the ancient city on the east bank of the Nile about 6 km north-east of the Kabushiya station near Shendi, Sudan (Pyramids of Meroë). The translator

has retained the original form of names as in the ST because the names are not difficult to pronounce.

The following names were changed:

ST 3 (L.1) *Sudan – Sudane* **TT 3** (L.106)

ST1 (L.1) *Africa – Afrika* **TT 1** (L. 245)

ST 3 (L. 3) *Red Sea – Lewatle le le Khubedu* **TT 3** (L.109)

ST 3 (L. 4) *Eritrea – Eriterea* **TT 3** (L.109)

ST 3 (L. 3) *Ethiopia – Ethopia* **TT 3** (L.109)

ST 3 (L.4) *Egypt – Egepeta* **TT 3** (L.110)

ST 3 (L. 4) *Chad – Tšhade* **TT 3** (L.110)

ST 3 (L. 4) *Uganda – Yuganda* **TT 3** (L.110)

ST 3 (L.10) *Nile River – Noka ya Naele* **TT 3** (L.116)

ST 3 (L. 21) *Middle East – Bohlabela-Gare* **TT 3** (L.129)

ST 3 (L. 25) *Pyramid – Piramiti* **TT 3** (L.133)

As for the name **Egypt**, the **Red Sea** and **Nile**, the translator resorted to domestication as they already appear in the Sepedi Bible in a domesticated form. For other names such as **Chad**, **Uganda**, **Ethiopia** and **Eritrea**, I had a child readership in mind and thought they would have difficulty in pronouncing the names so they were also domesticated. As *Northern Sotho: Terminology and Orthography* (1988) states, where the name is modified to hint the characteristics of different languages, the Sothoization of such a name is justified.

7.2.3. Names of fauna and flora

Animals and plants are very important in folktales. Stories are more likely to take place in forests than in the towns. In the three stories that this study is based on, the stories take place in the forests. In *Makhosi and the Magic Horns*, Makhosi is always in the forest taking care of his father's cattle. He later has to take a long trip to his uncle's home, travelling through the forest. In the story of *Masilo and Masilonyana,* the two brothers are hunters

always in the forest looking for food. In the story of *The Story of the Wise Mother*, Jalal, the sultan, was able to find true friendship in the forest, in the woodcutter's son.

In the story of *Makhosi and the Magic Horns*, only three different kinds of animals were mentioned, the "**white bull**" (**ST1**, L. 65), the "**buffalo bull**" (**ST 1**, L. 97) and the "**vultures**" (**ST 1**, L. 83). The "**white bull**" – literally – "**poo e tšhweu**" (**TT 1**, L. 324) in Sepedi – plays an important role in the story. The white bull was used by Makhosi to travel to his uncle's home, it was killed on the way by the buffalo bull and its horns were used for magic purposes. The white bull was chosen because it was special and it can endure harsh environments. Two oxen were used to transport Makhosi and his uncle back to Makhosi's home. "**Buffalo bull**" was translated literally into Sepedi as "**nare ya poo**" (**TT 1**, L. 357) and vultures as "**manong**" (**TT 1**, L. 341).

In the story *Makhosi and the Magic Horns*, the word "**animals**", was used referring to domestic animals and wild animals as follows:

ST 1 (L. 2) – *He was handsome and hard-working, and his parents were proud of the way he took good care of their large herd of **animals**.*

A literal translation for animals could be "**diphoofolo**" in Sepedi, but it was translated as "**diruiwa**" back-translation, "**domestic animals**" which can be cattle, donkeys, sheep or goats. The translator resorted to translation by a more specific word (Baker, 1992: 28).

TT 1 (L. 280) – *O be a bogega ebile ele seroto. Batswadi ba gagwe ba be ba ikgantšha ka mokgwa woo a bego a hlokometše mohlape wa bona o mogolo wa **diruiwa**.*

Back-Translation – *He was handsome and a hard-worker. His parents were proud of how he took care of their big herd of domestic animals.*

The word "**animals**" was also used referring to wild animals as follows:

ST 1 (L. 80) – *Near the parched watering holes they passed lay the dry bones of dead **animals**…*

The ST did not indicate clearly what kinds of animals were referred to, domestic animals or wild animals. The word "**animals**" was translated literally as "**diphoofolo**".

TT 1 (L. 341 – 2) – *Kgauswi le madiba a go oma ao diruiwa di bego di nwa meetsi, ba ile ba feta marapo a **diphoofolo** tšeo di hwilego.*

Back-Translation – *Near the dry pools where animals used to drink water, they passed bones of dead animals.*

In the following example, the word "**oxen**" was translated by its equivalent to "**dipholwana**" in TL.

ST 1 (L. 215) – *For the journey Makhosi's uncle chose two of his strongest **oxen**…*

TT 1 (L. 485 – 6) – *Ge ba tšea leeto, malome wa Makhosi o ile a kgetha tše pedi tša **dipholwana** tša gagwe tša go tia…*

Back-Translation – *For the trip, Makhosi's uncle chose two of his strong oxen*…

In the story of *Makhosi and the Magic Horns,* there are no specific references when it comes to names of plants. The plants are just referred to "**grass, vegetation, and tree".** These plants were translated by their literal Sepedi counterparts as "**bjang**", "**mabele**" and "**mohlare**" because they all common plants in TT.

ST 1 (L. 36) – *Of course, when the rains came and the **grass** was lush and plentiful….*

TT 1 (L. 285) – *Ge dipula di etla mme **bjang** bja eba bjo botalana ka bontši….*

Back-Translation – *When rains come and much of the grass becomes green*

ST 1 (L. 85) – *So Makhosi found a lonely, leafless **tree** and sat under its flimsy shade.*

TT 1 (L. 345) – *Ka fao Makhosi o ile a hwetša **mohlare** wa go hlohlorega, a dula ka fase ga wona le ge o sena moriti.*

Back-Translation – *And Makhosi found a tree without leaves and sat under it even though it has no shade*.

ST 1 (L. 165) – *There was plenty of lush green grass for the animals to eat, and **crops** were growing tall in the fields.*

TT 1 (L. 434) *–Bjang ebe ele bjo botala ka bontši bjoo diruiwa di bego di ka fula. Ka mašemong le gona mabele a be a godile*

Back-Translation – *There was plenty of green grass so that the animals could graze, and the maize was tall in the fields.*

In the story of *Masilo and Masilonyana,* dogs, animals and a snake form part of the story. "**Dogs**", translated literally as "**dimpša**" were used for hunting and to get rid of the evil old witch by killing her. Animals, especially domestic ones, were part of the wealth that Masilonyana acquired. The snake here is portrayed as helpful to a human being as it rescued Masilonyana from death in the hole. As the writer of the stories is a South African, most of the animals are the same in the SC and TC. They were translated literally into Sepedi as follows:

ST 2 (L. 38) – *One day, Masilo and Masilonyana went hunting with their **dogs** to a part of the country that they had never been to before.*

TT 2 (L. 201) – *Ka letšatši le lengwe, Masilo le Masilonyana ba ile ba ya go tsoma ka **dimpša** tša bona karolong ya naga yeo ba bego ba sa e tlwaela.*

Back-Translation – *One day, Masilo and Masilonyana went to hunt with their dogs to a part of the country that they did not know.*

ST 2 (69 – 70) – *Out of the nails came a woman, then some children, and then all manner of animals: **cattle, sheep, goats, chickens and ducks**.*

TT 2 (L. 237 – 8) – *Ka gare ga dinala wa tšwa mosadi, wa latela bana, wa latela mehuta ka moka ya diruiwa: **dikgomo, dinku, dikgogo, le mapelepele**.*

Back-Translation – *Out of the nails came a woman, then children, and all kinds of domestic animals: cattle, sheep, goats, chickens, and ducks.*

ST 2 (L. 112) – *Suddenly a big black **snake** that lived in the spring took pity on him.*

TT 2 (L. 287 – 8) – *Ka potlako **noga** ye kgolo ye ntsho yeo e dulago ka sedibeng ya mo kwela bohloko.*

Back-Translation – *Suddenly a big black **snake** that lived in the spring took pity on him*.

Only the word '**forest**" was used in *The Story of the Wise Mother. "***Crops** and **animals**" were mentioned in introduction of the story and they were translated as:

ST 3 (L. 16) – *Sudan is an agricultural country, which means that most people work on the land, growing **crops** and tending animals, instead of working in the factories or offices.*

TT 3 (L.123) – *Sudane ke naga ya tša temo, seo se šupa gore batho ka bontši ba šoma mašemong, ba bjala **dibjalo** le go hlokomela diruiwa, bakeng sa go šoma difaporiking le diofising.*

Back-Translation – *Sudan is a country of agriculture, which shows that many people work in the fields, to grow crops and to take care of domestic animals, instead of working in the factories and offices*.

ST 3 (L. 68) – *One day, while he was wandering in the **forest**, he came across the home of a poor woodcutter and his son…*

TT 3 (L. 184) – *Ka letšatši le lengwe ge a sepela **sethokgweng**, o ile a kopana le motse wa mosegi wa dikota wa modiidi yoo a bego a dula le morwa wa gagwe…*

Back-Translation – *One day when he was walking in the forest, he came across the home of a poor woodcutter and his son...*

In translating "**crops**", the translator resorts to translating by a more general word (superordinate). The word "**crops**" means "**puno**" in Sepedi meaning "**harvest**". The word that has been used "**dibjalo**" back-translation "**plants**" has the same expressive meaning as crops. The words "**animals**" and "**forest**" were translated literally as "diruiwa" and "sethokgweng" into Sepedi, which means "wild animals".

7.2.4. References to food and drinks

Eating and the names of food and drinks are generally very important in children's literature, as tastes are part of children's experiences, part of their emotional lives, and they always refer to something experienced before (Oittinen, 2006: 87). Food and beverages unfamiliar to the TC will have to be adapted to preserve the specific appeal for children. If the ST refers to things (food and drinks) not known in the TC, it cannot have a similar effect on the TC reader as the original text has on the SC reader. Where possible, some kinds of food will not be adapted as children in the TC would be interested in knowing what children in other countries eat and drink. The translator should tell what the characters really eat and drink. Moving now to our examples, I will start with the story of *Makhosi and the Magic Horns*, where some of the references to food, have been adapted in the translation.

ST 1 (L. 86) – *He took out **dried meat sticks, mealy bread** and some water, and had some lunch.*

TT 1 (L. 347) – *O ile a ntšha **mogwapa, bogobe** le meetsi gomme a ja matena*.

Back-Translation – *He took out **dried meat, porridg**e and water, and had lunch*.

"**Mealy bread**" is referred to as South African cuisine which is sweetened bread made out of a dough with sweet corn, white maize meal, cake flour, whole kernels, grated fresh mealies and yoghurt. It is traditionally buttered and eaten while still hot out of the oven. It can be eaten when cold, sliced with honey. With the case of Makhosi who was on his way to his uncle, the translator tends towards adaptation and "**mealy bread**", which the TT reader is not familiar with, was replaced with "**bogobe**", back-translation, "**porridge**" which is well known in the TC. It won't make sense to a Sepedi reader to translate "**mealy bread**" by paraphrasing using related words as "**borotho bja go dirwa ka bopi**" (back-translation, "**bread made out of maize meal**").

"**Dried meat sticks**" are a popular snack that has been around for a long time. It is a feature of many cuisines around the world. In South Africa we have biltong. The oldest known and traditional method to preserve meat is to spice it and dry in the direct sun. The translator translated dried meat sticks literally as "**mogwapa**".

ST 1 (L. 127) – *The old woman's big wooden trays were suddenly laden with steaming hot food: tender **lamb ribs, steamed bread, sweet potatoes, tasty spinach and creamy milk**.*

TT 1 (L. 388) – *Ka pejana ditshelwana tša mokgekolo tša go dirwa ka legong ke ge di rwele dijo tša go fiša tšhiritšhiri:* ***nama ya nku, borotho, merepa, morogo o bose le maswi a lebebe.***

Back-Translation – *Suddenly the wooden trays of the old woman were full of very hot food:* ***mutton, bread, sweet potatoes, tasty spinach and creamy milk****.*

Food is a very important aspect in children's literature as has been argued that children are generally excited by food. It is the duty of the translator to decide what kind of food would and would not be appealing to the audience. In this regard, the ST "**lamb ribs**" and "**steamed bread**" were translated using **less specific words** as "**nama ya nku**" "**mutton**" and "**borotho**" "**bread**" respectively. Steamed bread is not typical for Sepedi children; children know baked bread and it might sound strange to children who are not familiar with this food. "**Tasty spinach**" was rendered as "**morogo**", a vegetable that grows naturally in the fields, picked, cooked and eaten with porridge.

ST 1 (L. 189-90**)** – *A woman brought Makhosi a* ***drink*** *and everyone plied him with questions.*

TT 1 (L**.** 460 – 2) – *Mohumagadi o ile a tlišeša Makhosi* ***mageu*** *gomme e mongwe le e mongwe a tšwela pele go mo hlaba ka dipotšišo tša go se fele.*

Back-Translation – *The wife brought Makhosi* ***mageu*** *and everyone went on and ask him many questions*

ST 1 (L. 195) – *He sang quietly to the horns to make lots of food and pots full of* ***beer****…*

TT 1 (L. 466 – 7) – *O ile a opelela dinaka gannyane gore di dire dijo tše dintši le meeta ya go tlala ka* ***morula****…*

Back-translation – *He sang quietly for the horns so that they make plenty of food and calabashes full of* ***morula****…*

When it comes to drinks, the translator substituted "**drink**" with "**mageu**" typical to all South Africans made from maize meal, flour and water. According to the ST, the pots of beer were meant for the whole community and maybe, children included. Not forgetting that the primary TT readers are children, "**beer**" is replaced by "**morula**", a non-alcoholic drink made from marula fruits. Marula are small round fruits that are harvested by being collected from the

ground when they fall from the tree. They are particularly found in the areas of Limpopo and Mpumalanga. They are peeled and their pulp mixed with water in big calabashes to make a drink which is enjoyed when cold by everyone.

In the story of *Masilo and Masilonyana*, no specific food was mentioned. The word "**food**" was mentioned referring to the crops in the field and "**food**" that the two boys were hunting, referring to wild animals. They were translated as follows:

TT 2 (L. 32 – 3) – *They worked very hard year after year, but their crops did not yield much **food**.*

TT 2 (L. 195) – *Ba be ba šoma ga boima ngwaga ka ngwaga, efela ba sa bune **mabele** a mantši.*

Back-Translation – *They were working very hard every year, but they were not harvesting enough **maize**.*

ST 2 (L. 34 – 5) – *From time to time, they went out to the mountains near their home to hunt for **food**.*

TT 2 (L. 197) – *Mehla ka moka, ba be ba eya dithabeng tša kgauswi le motse wa gabo bona go ya go tsoma **diphoofolo**.*

Back-translation – *Every time, they went to the mountains near their home to hunt **animals**.*

In African culture, women are perceived as gatherers and men as hunters. In the examples given above from the ST, the word food is mentioned as crops that are harvested from the fields, especially by women and as animals that are hunted by men. In order to differentiate between the two foods, the translator translated the word "**food**" from crops by a more specific word "**mabele**" back-translation, **maize** and "**food**" from the mountains as "**diphoofolo**" (back-translation, "**animals**").

In the story of *The Story of the Wise Woman,* only one existing kind of food is mentioned, **eggs** (**ST 3**, L. 50), which was translated using the equivalent in TT as **mae** (**TT 3**, L. 164).

7.2.5. Songs

In African tradition, songs accompany many occasions where people sing songs relevant to a particular occasion. They also serve a lot of purposes, one of them being entertainment. As Pretorious (1999:165) states, traditional songs contain warnings, criticism, ridicule, defiance, thanks etc. Songs also form part of the traditional story telling. They are usually characterised by rhyming and the repetition of some words. From the stories that this study is based on, songs are found only in *Makhosi and Magic the Horns*. As already indicated in Chapter 2 the Zulu language is spoken by most South African citizens, and the Sepedi readership is also familiar with the language as it is also used in media. The translator chose to transfer the original Zulu songs in the TT so that the reader could sing the songs in both languages. The translator translated the songs in the story into Sepedi as follows:

a) **ST 1** (L. 122 – 5) – *'Awe phondo lwami, olwasale mpini phondo lwami.*

Awe phondo lwami, awuphake sidle phondo lwami!

Oh, horns of mine, left me in battle, horns of mine

Oh, horns of mine, please make food for us to eat, horns of mine!'

TT 1 (L. 384 – 7) – *'Age, dinaka tša ka, tšeo ke di šietšwego ntweng, dinaka tša ka.*

Age, dinaka tša ka, nke o re direle dijo re je, dinaka tša ka!'

b) **ST 1** (L. 144 – 7) – '*Awe phondo lwami, olwasale mpini phondo lwami*

Awe phondo lwami, sicela abuye umfana phondo lwami

Oh, horns of mine, left to me in battle, horns of mine

Oh, horns of mine, we ask you return the boy, horns of mine!'

TT 1 (L. 409 – 12) – '*Age, dinaka tša ka, tšeo ke di šietšego ntweng, dinaka tša ka.*

Age, dinaka tša ka, re kgopela o buše mošemanyana, dinaka tša ka!

c) **ST 1** (L. 177 – 180) – '*Awe, phondo lwami, olwasale mpini phondo lwami*

Awe phondo lwami, awenze sigqoke phondo lwami!

Oh, horns of mine, left to me in battle, horns of mine

Oh, horns of mine, make clothes so I can dress, horns of mine!'

TT 1 (L. 445 – 8) – '*Age, dinaka tša ka, tšeo ke di šietšego ntweng, dinaka tša ka.*

Age, dinaka tša ka, nke o ntirele diaparo ke apare, dinaka tša ka!'

d) **ST 1** (L. 230 – 3) – *'Awe phondo lwami, olwasale mpini phondo lwami*

Awe phondo lwami, sicela impilo phondo lwami!

Oh, horns of mine, left to me in battle, horns of mine

Oh, horns of mine, we ask for healing, horns of mine!'

TT 1 (L. 503 – 6**)** – '*Age, dinaka tša ka, tšeo ke di šietšwego ntweng, dinaka tša ka.*

Age, dinaka tša ka, re kgopela go fola, dinaka tša ka!'

The songs mentioned from (a) to (d) above are ceremonial songs. They serve as a prayer to the ancestors to perform miracles. Makhosi was asking the horns of the white bull which was killed by the buffalo bull to perform magic. At the first line of each song, there is an explanation of what kind of horns are they referring to: Original – Zulu version: "**Awe phondo iwami, olwasale mpini, phondo lwami",** English translation: "**Oh, horns of mine, left to me in the battle, horns of mine."** And it was translated literally into Sepedi as, **"Dinaka tšaka tšeo ke di šietšwego ntweng, dinaka tša ka."** The singer is asking for something to happen in all the above songs, to show that, the Zulu words "**awu**", "**sicela**" were used in the ST and English word "**please**". The translator used the words "**nke**" in (a) above and "**kgopela**" in (b) to (d) (back-translation, "**please**").

Like any other traditional song, the same song do not have stable wording, the above songs are one and the same song but different words were substituted in the second line of each

song according to Makhosi's different requests. According to Guma (1980: 107), in a ceremonial song, especially a prayer, particularly for rain, the whole tribe participates. Pretorius (1999: 164) agrees when he says, "in the traditional religious ceremony, the whole family and their neighbours join in songs before the sacrifice is performed". In *Makhosi and Magic Horns*, we see the same song in (d) being sung by Makhosi and he is later joined by the whole family and village asking for healing.

In the above songs, there is a repetition of the words "phondo lwami", "**horns of mine**" and the words were translated literally into Sepedi as "**dinaka tša ka**", (back-translation, "**my horns**"). The songs have been transferred by an exact translation preserving the rhyme by translating word for word.

7.2.6. Forms of Address

Forms of address involve the words used for addressing one another when interacting in our daily lives. They show respect for one another, especially for an older person.

The following are forms of address used in the story of *Makhosi and the Magic Horns*:

a) Makhosi and his father addressing each other:

ST 1(L. 53) ***Son**, it is time for us to make a very serious decision.*

TT 1 (L. 308) *"**Morwa**, ye nako ya gore re tšee sephetho se boima".*

Back-Translation – *Son, it is time for us to take a heavy decision.*

ST 1 (L. 69) *I understand, **Baba**, but what about you?*

TT 1 (L.327) *"Ke a kwešiša **Tate**, efela o reng ka lena?"*

Back-Translation – *I understand **Father**, after all, what about you?*

b) Makhosi and his mother addressing each other:

ST 1 (L. 55) ***Mama****, did you hear me? I am sorry.*

TT 1 (L. 310) *"Obe o ntheeditše **Mma**? Ke kgopela tshwarelo hle!*

Back-Translation – *Were you listening **Mom**, I am so sorry.*

ST 1 (L. 58) *Listen, **Makhosi**, continued his mother.*

TT 1 (L. 314) *"Theetša mo **ngwanaka**, mmagwe a tšwela pele".*

Back-Translation – *Listen here **my child,** her mother continued.*

c) Makhosi's father addressing his wife:

ST 1 (L. 71) …what *about you – **Mother of Makhosi**?*

TT 1 (L. 330) *"Wena o reng – **MmagoMakhosi**?*

Back-Translation – *What do you say **Mother of Makhosi**.*

d) Makhosi and the Old Woman addressing each other:

ST 1 (L. 114) *Greetings, **Grandmother**!*

TT 1 (L. 375) *"Re a lotšha **Makgolo**".*

Back-Translations – *Greetings **Grandmother**.*

ST 1 (L. 115) *Greetings to you too.*

TT 1 (L. 376) *"Thobela **mošemane**".*

Back-Translation – *Greetings **young man**.*

e) Makhosi's uncle addressing Makhosi:

ST 1 (L. 206) *Hawu, **Mshana**, **my nephew**, is it really you, **child of my sister**?*

TT 1 (L. 477) *"Aa, **motlogolo**, ke wena ka nnete, **motlogolo**".*

Back-Translation – *Ah**, my nephew**, is it really you, **my nephew**.*

In the above examples, it is clear that Mhlophe's forms of address are everyday African forms of address. In (a) above, she used the term *Baba*, in her ST to try and emphasise Makhosi's politeness and respect. In (b) where Makhosi is communicating with his mother, the insertion of "**hle**" back-translation, "**please**", in the translation can be justified as a sign of showing remorse when Makhosi apologises for waking up his mother. In (c) and (e), it is also clear that a transfer from Zulu to English has taken place when Makhosi's father addresses his wife as "Mother of Makhosi". In African culture a man does not address his wife by her first name, he can call her by "my wife" *mogatšaka* in Sepedi, "mother of my children" *mmago batho* in Sepedi or "mrs" *mohumagadi* in Sepedi. Makhosi's uncle addresses Makhosi as "**child of my siste**r" *ngwana wa kgaetšedi*; this is how someone responds when he is happy to see a person that he has not seen for a long time.

In (b) and (d) where Makhosi's mother is talking to him and where the Old Woman is responding to Makhosi's greetings, the translator has replaced the expressions which are 'impolite' with more polite ones. The way the Old Woman responded to Makhosi when she says "greetings to you too" can be seen as a sign of not taking the young boy seriously and he later helped her by making her food to eat.

The following are forms of address in the story of *Masilo and Masilonyana*:

a) Masilonyana addressing his brother Masilo:

ST 2 (L. 42) *Masilo, **child of my father**.*

TT 2 (L. 206) *"Masilo **ngwanešo**".*

Back-Translation – *Masilo **my brother.***

b) The woman and her children Masilonyana rescued addressing him:

ST 2 (L. 73) *Thank you **Father**.*

TT 2 (L. 242) *"Re lebogile **Tate**".*

Back-Translation – *We are thankful **father.***

ST 2 (L. 75) *You are **my husband**.*

TT 2 (L. 244) *"O **monna wa ka**".*

Back-Translation – *You are **my husband.***

In (a) above, the form of address, when Masilo addresses his brother as "**child of my fathe**r", he is trying to emphasise that they are really blood relatives even though he didn't mean it. He later tried to kill that child of his father. In (b), it shows that in African culture, the use of "**father**" is not restricted to one's biological parents. When the children call Masilonyana father, it could have been interpreted in different ways, it can mean that he is a father figure to them, just to respect him or because he rescued them, he is their new father. When it comes to Masilonyana's wife, she says to Masilonyana "you are **my husband**", translated literaly in Sepedi "o monna wa ka".

The following are forms of address in the story of *The Story of the Wise Mother*:

a) Jalal and his Mother addressing each other:

ST 3 (L. 39) *Oh **son**, take care!*

TT 3 (L. 153) *"**Morwa**, itlhokomele!"*

Back-Translation – ***Son**, be alert!*

ST 3 (L. 42) *But how can I do that, **mother**?*

TT 3 (L. 156) *"Efela **mma** nka dira bjang seo?"*

Back-Translation – *But **mother**, how can I do that.*

In the above forms of address, there is no much interpretation needed as it is only mother and his son Jalal communicating.

7.2.7. Vocabulary

As already stated, the intended readership is children between the ages of nine and fifteen, language structure and usage of Sepedi, forms part of their syllabus at school. This also form part of the aim of this study which is to expand children's vocabulary as they learn various language structures and features, which are mostly figurative speech and are also not easy to back-translate because they are non-literal.

In extracts (a) to (f) below, the translator preferred paraphrasing using unrelated words in order to make the text more appealing to the Sepedi child reader.

a) **ST 1** (L. 12) – …**the dead**.

   TT 1 (L. 257) – …**bao ba ithobaletšego**.

b) **ST 1** (L. 47) – The people called on their most respected **herbalists** and **healers**…

   TT 1 (L. 300 – 1) – Setšhaba se ile sa ema hlogo, sa bitša **boramešonkwane** le **bonkadingala** ba sona ba go tsebega…

c) **ST 1** (L. 63) – …his uncle was a famous **healer**…

   TT 1 (L. 320) – …ka ge malome'agwe ebe ele **matwetwe** wa go tsebega kudu...

d) **ST 2** (L. 77 – 8) – …this is incredible; this is the **most beautiful** woman any man could ever wish to marry.

   TT 2 (L. 246) – …tše ke dimakatšo, se ke **sehlapa ka maswi** seo monna ofe goba ofe a ka dumago go se nyala.

e) **ST 2** (L. 81 – 2) – With all these cattle, he was now **a rich man.**

   TT 2 (L. 250) – Ka leruo le ka moka, ebe ele yena **sekhorane**.

f) **ST 3** (L. 36) – Jalal's mother loved **her son** very much.

TT 3 (L. 147 – 8) – MmagoJalala obe a rata **thorwana ye ya gagwe e tee.**

Some of the words and phrases used above do not make sense but their meanings could be true when explained. In (a), the phrase "**bao ba ithobaletšego**" is used to show respect to the dead. They are not dead, gone or forgotten, but they are just "**sleeping**" or "**resting**". In (b), the word herbalist was translated as "**boramešonkwane**" refers to those who deal with herbs. The word, "**healers**" in (b) and (c) was translated in two different ways, "**bonkadingala**", those who are not sure of what they are doing and promise their clients to burn their knucklebones if they are not telling the truth. In (c), a healer who is Makhosi's uncle is trusted by everyone that his herbs can help in healing all the people, he is "**matwetwe**".

In (d), the phrase "**sehlapa ka maswi**", is just a way of showing appreciation of how the woman is beautiful, it seems as if she uses milk to wash herself. "**Sekhorane**" in (e), explains how rich this man is, he will never go to sleep with an empy stomach. In (f), "**thorwana e tee**" means the only child.

The following phrases are characterised by idioms and proverbs which the translator added in the translations and they are also meant not to be taken literally.

g) **ST 1** (L. 73) – If I **die**, what will become of you…

TT 1 (L. 329) – Ge nka **ya badimong**, o tla ba wa mang…

h) **ST 1** (L.128) – They ate gratefully and then fell asleep with full stomachs…

TT 1 (L. 390) – Ba ile ba **ja la mpana palega** gomme ba **iša marapo go beng** ba khotše…

i) **ST 1** (L. 186) – Makhosi went to the entrance of the hut again.

TT 1 (L. 456) – Makhosi o ile a boela seferong gape, **a jele koto**.

j) **ST 1** (L. 234) – They did not stop singing until both Makhosi's parents had stood up…

TT 1 (L. 507) – Ga se ba fetša go opela go fihlela ge batswadi ba Makhosi ba **welwa ke maruru** ba emelela…

k) **ST 2** (L. 89) – I will **kill** him and take over everything.

TT 2 (L. 258 – 9) – Ke tla mo **ntšha moya nameng** gomme ka tšea tše ka moka.

l) **ST 2** (L. 151) – As for Masilo, he was terrified to face the whole family…

TT 2 (L. 331 – 2) – Ge ele Masilo, **ngwedi obe o apogetšwe ke maru** obe a tšhogile go lebana le ba lapa ka moka….

m) **ST 3** (L. 39 – 40) – And beware of so-called friends! Most of them will only be looking for your money.

TT 3 (L. 152 – 3) – O hlokomele le bao ba ipitšago bagwera! **Ke bo meno mašweu.** Bontši bja bona bo tla be bo lebeletše tšhelete ya gago…

n) **ST 3** (L. 58) – They soon became the **closest of companions.**

TT 3 (L. 173 – 4) – Ka pela ya ba bagwera ba **go ntšhana sa inong.**

o) **ST 3** (L. 100) – This is a true friend. Stay true to him yourself, although **he is poor**.

TT 3 (L. 224 – 5) – Yo ke mogwera wa makgonthe. Mo tshepagalele, le ge a **topa tša fase**.

The phrase in (g) above "**to die**" is translated as "**go ya badimong**" (back-translation, **to join the ancestors**). Africans believe that when a person dies, he/she joins his/her ancestors. In (h) above, "**Go ja la mpana palega**" means, they ate more than enough until their stomachs were sore and they "**fell asleep**" in the same sentence, is translated as "**ba iša marapo go beng**" meaning they slept. The phrase "**a jele koto**" in (i) means he dressed elegantly. In (j), after Makhosi's parents were given medicine, they got better, "**go welwa ke maruru**". The word "kill" in (k) was paraphrased as "**go ntšha moya nameng**" meaning "**to kill**".

The translator inserted the proverb "**ngwedi o apogetšwe ke maru**" in (l) above, meaning the secret is now out. Masilo thought he was going to benefit from what was not supposed to be his, and he was caught. "**Ke bo meno mašweu**" in (m), means do not trust anyone, even a friend. The idiom in (n) "**go ntšhana sa inong**" means best friends that share their secrets and "**go topa tša fase**" in (o), means to be poor.

Another element of importance in this analysis is humour; even though it does not form part of the study, the translator thought that it is vital to comment about it.

7.2.8. Humour

Humour is an important element in children's literature, and even though it is not part of this study, there is a need to examine if the stories contain humour. Laughter frees children from their fears and problems and this is found in the three folktales. The translator has ensured that the target readership is also served with this large amount of humour.

In the story of *Makhosi and the Magic Horns*, humour was translated as follows:

a) **ST 1** (L. 71 – 2) – *And I do not plan to die yet. What about you – Mother of Makhosi?' he asked, turning to his wife with a gentle laugh in his voice.*

   TT 1 (L. 328 – 30) – *Ebile ga se ka ikemišetša go raga lepai ga bjale. 'Wena o reng – MmagoMakhosi?' a botšiša a sokolegela go mogatšagwe ka sesegwana se boleta.*

   Back-Translation – *And I am not prepared to die now. 'What do you say – Mother of Makhosi?' he asked turning to his wife with a gentle laugh.*

b) **ST 1** (L. 172 – 3) – *'What do you want here and where do you come from? Do you think I will let you inside looking like that? Your clothes are filthy and you stink!'*

   TT 1 (L. 440 – 1) – *'O nyaka eng fa le gona o tšwa o le kae? O nagana gore ke tla go dumelela gore o tsene ka fa o lebelelega ka mokgwa woo? Diaparo tša gago di tšhilafetše ebile o a nkga.'*

   Back-Translation – *'What do you want here and where are you from? Do you think I will let you in here looking like that? Your clothes are dirty and you stink.*'

In the story of *Masilo and Masilonya*, the following passages were selected as humorous:

c) **ST 2** (L. 61) – *'You rude young man! Why did you disturb me from my sleep?' she scolded. Masilonyana was terrified, thinking she might be a witch. He called out to his brother to come and help him.*

TT 2 (L. 228) – *'Wena lesogana la go hloka maitshwaro! O ntsošetšang ke sa robetše?' a omanya. Masilonyana obe a tšhogile, a nagana gore ekaba ele moloi. O ile a bitša mogolo wa gagwe gore a tle a mo thuše.*

Back-Translation – '*You young man with bad behaviour! Why do you disturb me while I am still asleep? She scolded. Masilonyana was frightened, thinking she is a witch. He called upon his brother to come and help him.*

d) **ST 2** (L. 64 – 5) – *Masilo, who was not far away, ran towards the hill. His hunting dogs went charging up ahead of him and attacked the old woman whilst Masilonyana clambered up a tree in terror.*

TT 2 (L. 231 – 3) – *Masilo, yoo a bego a se kgole, o ile a tšhabešetša mmotong. Dimpša tša gagwe tša go tsoma di ile tša mo eta pele gomme tša hlasela mokgekolo mola Masilonyana yena a ile a namela mohlare ka bothata le ka poifo.*

Back-Translation – *Masilo, who was not far, ran to the hill. His hunting dogs were in front of him and attacked the old woman whilst Masilonyana climbed the tree with difficulty and fear.*

e) **ST 2** (L. 72 – 3) – *Masilonyana was so shocked by all this that his eyes looked as though they might pop out of his head. 'Thank you Father,' said the children, gazing up at Masilonyana as he sat in the tree. 'You have freed us from that witch's spell!'*

TT 2 (L. 240 – 1) – *Masilonyana obe a tšhogile ge a bona tšeo. Mahlo a gagwe a be a bonala eka a ka tšwela ka ntle ga hlogo ya gagwe. 'Re lebogile Tate,' gwa bolela bana, ba lebeletše Masilonyana ge a dutše mohlareng. 'O re phološitše go mokgekolo yola wa molotšana!'*

Back-Translation – *Masilonyana was frightened when he saw this and his eyes looked like they might pop out of his head. 'Thank you Father,' said the children, looking at Masilonyana when he was sitting up on the tree. 'You saved us from that old woman's witchcraft!'*

f) **ST 2** (L. 143 – 4) – *Do you want to eat the evil brother?' asked one of the elders.*

'Oh no, that would be terrible – he is poisonous!' said the snake, and it kept on looking at Masilonyana.

TT 2 (L. 322 – 3) – *'O ka rata go metša morwarre yo yo mobe?' gwa botšiša e mongwe wa bakgomana. 'Aowa, seo se ka tšhabiša – ke mpholo!' gwa bolela noga, e ile ya tšwela pele e fela e lebelela Masilonyana.*

Back-**Translation** – '*Would you like to swallow your evil brother?' asked one of the elders.'No, that is freightening – he is poisonous!' said the snake, and it kept on looking at Masilonyana.*

In the story of *The Story of the Wise Mother*, humour was found in following passage:

g) **ST 3** (L. 49 – 50) – *Both young men were very hungry. But the sultan's mother delayed the real meal until noon. Then she sent them the food. It consisted of only three eggs, nothing else. The young men were puzzled by this, but they asked no questions.*

TT 3 (L. 163 – 5) – *Masogana ka bobedi abe a swerwe ke tlala. Eupša mmago kgoši a diegiša dijo go fihla mosegare. Ke moka o ile a ba romela dijo. Ebe ele fela mae a mararo, go sena se sengwe. Masogana a ile a tlabja ke se, efela ba seke ba botšiša dipotšišo.*

Back-**Translation** – *The two young men were hungry. But the king's mother delayed the food until midday. Then she sent them food. It was only three eggs, and nothing else. The youn men were puzzled by this, but they did not ask questions*.

In (a) above, the translator preferred figurative speech to translate the phrase; "**And I do not plan to die yet**." Translated as: "Ebile ga se ka ikemišetša go raga lepai ga bjale." (Back-translation, I am not prepared to die now). No one would ever plan or prepare to die. By using figurative speech, and the way Makhosi's father expressed his fear of death, would make the TT reader chuckle.

Adults and children have very different opinions about what is funny and what funny language is. The examples quoted in (b) and (e) above are interesting because the translator chose the same honest language in Sepedi, where the rich man is telling Makhosi that he is filthy and he stinks and when the children tell Masilonyana that he has freed them from a witch's spell. The child reader would have to resist adults' tendencies to purify or tone down the language. The translator would have translated (b) as "Diaparo tša gago ga di bogege gabotse le mokgo wa tšona o ka se o kgotlelele" back-translation, you clothes are dirty and they smell terribly. And (e) as "o re phološitše go mokgekolo yola wa go se loke," (back-translation, you saved us from that old woman who is not right).

In (c), when Masilonyana pushed the pot in which the old woman was sleeping, the manner in which she tells him that he is disturbing: "wena lesogana la go hloka maitshwaro", would make the reader laugh. The picture of Masilonyana in the reader's mind in (d) clambering up the tree, afraid of the old woman, is also humourous. In (f), the snake telling people that Masilo is poisonous and it does not want to eat him and in (g) when the two friends were hungry and waiting for food to come for a long time and only three eggs brought to them, would make the child reader laugh.

7.3. Conclusion

To conclude this chapter, the translator agrees that one of the aims of translating children's literature is to make more reading books available to children. It is also clear that proper names have to be translated into other languages using different translation strategies in order to fulfil their primary function of referentiality and be memorable to the young audience. Some food and drinks which are not familiar to the readers were adapted so as to preserve their appeal to young children. As the folktales were written by a South African, most of the foods mentioned in the stories are familiar to the Sepedi child and they were literally translated.

Songs and singing form part of storytelling as they help in making the stories more entertaining. The translator chose to transfer the ST songs into TT as the readers are familiar with the Zulu language and it would be interesting to sing in both languages. In African culture, forms of address form an integral part of day to day interactions. Everybody is addressed according to his or her status as a way of showing respect for one another. The translator tried to show how parents and their children, siblings and married couples interact. The child audience will also learn new vocabulary which is characterised by figurative

speech. With humour which also forms part of the translations, the translator tried to show the importance of laughter in children's literature as they are reading or listening to stories.

CHAPTER 8: CONCLUSION

This concluding chapter is intended to be a brief review of the content of the study.

The aim of this study was to examine translation strategies used in the translation of African folktales told in English into Sepedi. The study began with an overview of geographical background of the language Sepedi which was deemed necessary as there is a controversy on whether to use the term Northern Sotho (Sesotho sa Leboa) or Sepedi. The confusion arose after 1994 elections when the constitution of South Africa cited “Sepedi” as Northern Sotho. The translator felt that calling the language Sepedi (one of the Northern Sotho dialects), is not correct as the name excludes other Northern Sotho dialects from recognition. In the same chapter, the question of the mother-tongue as a language of teaching and learning was also discussed. The focus was on different language policies which were drawn up but which were not implemented. For African languages to be used at school as LOLT, they need to be developed first.

Chapter Three tackled the issue of children’s literature and its characteristics. It is evident that, when translating children’s books, it is crucial to take the specific needs and characteristics of children as audience into account. Before discussing specific strategies of translating children’s literature, the translator first tried to define what children’s literature is. It turned out that it is not easy to define what children’s literature actually is it can be done the point view of the reader or of the author. Nevertheless, it is possible to describe certain typical features of children’s literature based on real children’s speech, such as short and dynamic stories with short sentences. Children’s literature does not belong only to the literary, but also to the educational system. It is also seen as a reflection of society’s social and moral norms much more than adult literature.

I moved on to folktales as children’s literature. Folktales, just like any other children’s literature, are affected by manipulation and censorship. They were originally known as oral literature but now they are often written and published as a means of preserving them. Their characteristics were discussed focusing on when and how they are told in different cultures. They are introduced differently, and their content and conclusions are not told the same across cultures. Features of children’s literature were also discussed with a focus on the *skopos* of the translation which was to create the text aiming at a certain type of audience, the child reader. A child’s book should be readable with short sentences that are simple to read, illustrations that can attract both the buyer of the book and the child reader and the story as a whole should be comprehensible.

Chapter Four; dealt with the theoretical framework and methods used in translating children's literature. As it has been argued that functionalism is the most democratic and tolerant of all translation approaches and can be useful for the translation of children's literature and literature in general, the only goal of any translation in functionalism is to fulfil its purpose. With *skopos* theory as the centre of this study, translations were done with the TT reader in mind to make the texts accessible to the new audience. With the methods and strategies for translating children's literature, it was relevant to the aim of the study as the translator has to be familiar with the translation strategies to be administered in translating culture-specific concepts when translating African folktales written in English into Sepedi. Having stated the special requirements, the translator attempted to find appropriate strategies for dealing with the translation of children's literature. Cultural-context adaptation was considered the most suitable strategy. Cultural-context adaptation should be followed in order to deal with children's limited knowledge of foreign cultural elements. In my opinion, cultural words should be substituted by their cultural equivalents whenever possible. Translation strategies described by Baker that help in dealing with non-equivalence were also identified.

Chapter Five focused on source text analysis as this is necessary before beginning translation. Extratextual and intratextual factors were examined as they are important to determine whether the translation is needed or not. Information about the author of the ST, when it was produced and its function was indicated. Intratextual factors looked at the words, tone and sentences used in in the ST.

Chapter Six dealt with the practical translations and annotations with the findings that show that the translator used various translation strategies that were used to transfer aspects of cuture in translating English folktales into Sepedi. In the translations above, translation strategies that were mainly used are transference, domestication, substitution, and purification. Cultural equivalents were used to translate some of the names of food and drinks, names of fauna and flora and forms of address.

In connection with culture, the word choices related to personal names turned out to be important in translation. In different cultures, personal names are considered very important as they are usually associated with a particular event. Leaving them unchanged may hamper fluency when the book is read aloud. In adult literature, names are often left unchanged in translation, but in children's literature, they are commonly translated into more culturally familiar ones. The translator chose to reproduce the names in the target text and some were transliterated on the level of spelling and phonology.

Another issue which was problematic in translation was translating the names of food. In different cultures, different food products are considered common and thus the translator had to make a decision whether to preserve the products mentioned in the ST or adapt them into the target language culture. In adult literature, it is common for the translator to keep the foreign word in the translation, but that practice might be difficult for young readers, both in terms of pronounciation and comprehension. In this study, cultural-context adaptation was considered when translating some of the food products like steamed bread and lamb ribs.

The translator tried to translate songs using equivalent words in Sepedi in order to preserve the meaning. The songs were transferred by an exact translation. In order to preserve the rhyme, the lyrics of the songs were translated word for word in all the lines. New words including idioms and proverbs were added in the texts with the aim of expanding the vocabulary of the Sepedi child reader as it forms part of the aim of this study. This also serves as a way of preserving the African Heritage.

This study of examining translation strategies administered in translating culture-specific concepts of African folktales written in English into Sepedi seems to be of interest as the whole world is becoming more and more international and knowing about other cultures and norms is considered more important. In future, more research should be done based on culture-specific concepts in African language text combined with other African languages in order to facilitate the interaction between different cultures.

REFERENCES

PRIMARY SOURCE

Mhlophe, G. and Griffin, R. 2009. *African Tales: A Barefoot Collection*. Oxford: Barefoot Books.

SECONDARY SOURCES

Alexander, N. 2004. The politics of language planning in post-apartheid South Africa. *Language Problems and Language Planning*. 28(2), 113-130.

American Library Association. *The ALSC Mildred Batchelder Award for Translated Children's Books*. http://www.ala.org/alsc/awardsgrants/bookmedia/batchelderaward/batchelderhist/batchelderaward [Accessed 19 February 2013].

Arnott, K. 1962. *Tales from Africa*. New York: Oxford University Press.

Baker, M. 1992. *In Other Words*: A Coursebook on Translation. London: Routledge.

Bamberger, R. 1976. The influence of Translation on the Development of National Children's Literature in Klingberg, G, Orvig, M and Amor, S. *Children's Books in Translation. The Situation and the Problems*. Stockholm. Almqvist and Wiksell International: 19 – 27.

Bamgbose, A. 1991. *Language and the nation: The language question in sub-Saharan Africa*. Edinburgh: Edinburgh University Press.

Constitution of South Africa. 1996. The Republic of South Africa. http://www.info.gov.za/constitution/1996 [Accessed February 2013].

Department of Arts and Culture (South Africa). 2003. *National Language Policy Framework*. 12 February 2003. http.www.dac.gov.za /policies/LPD_Language…[Accessed March 2013].

Department of Basic Education (South Africa). 1997. *Language in Education Policy*. 14 July 1997 http://www.gov.za/LinkClick [Accessed April 2013].

Department of Education and Training. 1988. *Northern Sotho Terminology and Orthography*. Pretoria: The Government Printer.

Dollerup, C. 2003. Translation for reading aloud. *Meta*, 48, 81-103.

Encyclopaedia Britannica. East African Rift System. *http://global.britannica.com/EBchecked/topic/176462/East-Africa-Rift-System* [Accessed 12 August 2014].

Even-Zohar, I. 1990. Polysystem Studies. *Poetics Today*, 11 (1).

Fernandes, L. 2006. Translation of Names in Children's Fantasy Literature: Bringing the Young Reader into Play. *New Voices in Translation Studies* 2, 44-57.

Foley, A. 2010. Mother-Tongue Education in South Africa. *Teaching English Today*: *A project of the English Academy of Southern Africa*. Issue 1 Internet http://www.teachenglishtoday.org [Accessed December 2013].

Fornalczyk, A. 2007. Anthroponym Translation in Children's Literature- Early 20th and 21th centuries. *Kalbotya* 57(3), 93 – 101 http://www.leidykla.eu/fileadmin/Kalbotyra 3/57 3 /93 – 101. pdf (Accessed May 2012).

Gcina Mhlophe. http://www.gcinamhlophe.co.za [Accessed 10 February 2013].

Godwin, D. 2000. *Folktales from the Rainbow Nation*. Pretoria: Van Schaik.

Goodreads. Gcina Mhlophe. http://www.goodreads.com/author/show/910354. Gcina Mhlophe [Accessed 10 February 2013].

Groenewald, H.C. Zulu Oral Art. *Oral Tradition*. Vol. 18(1), 87-90.

Guma, S.M. 1980. *The Form, Content and Technique of Traditional Literature in Southern Sotho*. Pretoria: Van Schaik.

Hunt, P. 2000. "Futures for Children's Literature: Evolution or radical break?". *Cambridge Journal of Education* 30, 111 – 119.

Hunt, P. 2005. *Understanding Children's Literature* (2nd ed). London and New York: Routledge.

Inggs, J. 2004. What is a South African folktale? Reshaping traditional tales through translation and adaptation. Papers: *Explorations Into Children's Literature*, 14(1), 15-23.

Inggs, J and Meintjes, L. (eds). 2009. *Translation studies in Africa*. London: Continuum.

Jenkins, E. R. 2002. Adult agendas in publishing South African folktales for children. *Children's Literature in Education*, 33(4), 269-284.

Kamwendo, G.H. 2006. No Easy Walk to Linguistic Freedom: A Critique of Language Planning During South Africa's First Decade of Democracy. *Nordic Journal of African Studies*. 15(1), 53-70.

Klingberg, G. 1986. *Children's Fiction in the Hands of the Translators*. Malmo: Cwk Gleerup.

Klingberg, G. 2008. *Facets of Children's Literature Research: Collected and revised writings*. The Swedish Institute for Children's Books, no 99 http://www.sbi.kb.se/Documents/Public/Skriftserien/Klingberg_Facets.pdf (Accessed 26 March 2013).

Kruger, H. 2009. Language-in-education policy, publishing and the translation of children's books in South Africa, Perspectives: *Studies in Translatology*, 17(1), 33-61.

Lathey, G. 2006. Introduction. In Lathey, G(ed). *The translation of children's literature: a reader*. Clevedon: Multilingual Matters.

Lathey, G. 2010. *The Role of Translators in Children's Literature: Invisible Storytellers*. New York and London: Routledge.

Mampuru, D. M. 1900. *Naledi Yela: North Sotho Folklore*. Pretoria: Kagiso.

Mhlophe, G. 1995. *A Mother's Search for Stories*. South Africa: Knowledge Unlimited.

Mhlophe, G. 2003. *Stories of Africa.*Scottsville: University of KwaZulu-Natal Press.

Mhlophe, G. 2004. *Le storie di Mazanendaba*. Translated by E. Rossini. Mantova: Corraini.

Mogapi, K. 1980. *Sefalana sa ditso tsa Setswana*. Cape Town: Glow Prints.

Msimang, T.C. 1986. *Folktale Influence on the Zulu Novel*. Pretoria: Acacia Books.

Newmark, P. 1993. *Paragraphs on Translation*. Cleverdon: Multilingual Matters.

Nord, C. 1991. *Text Analysis in Translation. Theory, Methodology, and Didactic Application of a Model for Translation Oriented Text Analysis*. Amsterdam: Rodopi .

Nord, C. 1997. *Translating as a purposeful activity: functionalist approaches explained*. Manchester: St Jerome.

Nord, C. 2003, *Proper Names in Translating for Children: Alice in Wonderland* as a Case in Point. Meta 48(1-2), 182-196.

Ntuli, D.B & Swanepoel, C.F. 1993. *Southern African Literature in African languages. A Concise Historical Perspective*. Pretoria: Acacia Books.

Oittinen, R. 1990. The dialogic relation between text and illustration: A translatological view. Text. Con Text 5, 40-53.

Oittinen, R. 1993. *I Am Me - I Am Other. On the Dialogics of Translating for Children*. Tampere: Tampere University Press.

Oittinen, R. 2000. *Translating for Children*. New York & London: Garland.

Oittinen, R. 2006. No Innocent Act. On the Ethics of Translating for Children, In Van Coillie, J and Walter, P. Verschueren (eds.), *Children's Literature in Translation. Challenges and Strategies*. Manchester and New York: St. Jerome, 35 – 45.

Pretorius, W.J. and Mampuru R.J. 1999. *Traditional Literature: study manual 1 for NS05503*. Johannesburg: Vista University.

Puurtinen, T. 1995. *Linguistic Acceptability in Translated Children's Literature*. Joensuu: University of Joensuu.

Puurtinen, T. 1998. “Syntax, Readability and Ideology in Children’s Literature”: *Translators’ Journal. Meta* 43(4), 524-533.

Pyramids of Meroe, http://sacredsites.com/africa/sudan/pyramids of meroe.html [Accessed 12 August 2014]

SADTU. 2010. The marginalisation of the indigenous African languages on education system: *A critical reflection on how African learners are denied opportunities to succeed in life*. Internet http://www.sadtu.org (Accessed December 2013).

SALanguages.com. *Northern Sotho/Sepedi* http://www.salanguages.com/unesco/northernsotho.htm [Accessed 19 October 2013]

Satyo, S. 1999.”Eleven official languages: One plus one equals two”. In K.K. Prah (ed.), *Knowledge in black and white: The impact of apartheid on the production and reproduction of knowledge*. Cape Town: Centre for Advanced Studies of African Society Book Series. No 2, 149-158.

Sefoka, S. 2003. *Polelo ke Lehumo*. Johannesburg: Macmillan.

Shavit, Z. 1986. *Poetic of Children’s Literature*. Athens and London: University of Georgia Press.

Shavit, Z. 1996. *Just Childhood. Introduction to Poetics of Children’s Literature*. Tel Aviv: Am Oved and the Open University.

Shavit, Z. 2006. Translation of Children’s Literature. In Lathey, G (ed.). *The Translation of Children’s Literature: A Reader*. Clevedon: Multilingual Matters, 25-40.

SouthAfrica.Info.*South Africa’s population.* *http://www.southafrica.info/about/people/population.htm* [Accessed 28 November 2013].

South African History Online.Pedi.*http://www.sahistory.org.za/people-south-africa/pedi* [Accessed 19 October 2013]

Statistics South Africa. 2012. Census 2011. Statistical release- (Revised). Internet

http://www.statssa.gov.za/census2011 (Accessed on 22 February 2013).

Tabbert, R. 2002. Approaches to the translation of children's literature: A review of critical studies since 1960. *Target*, 4, 303-351.

Tymoczko, M. 1999. *Translation in a Postcolonial context*. Manchester: St Jerome.

UNESCO. 1951. The Use of Vernacular Languages in Education. Monographs on Fundamental Education. Paris: UNESCO.

Van Coillie, J. and Verschueren, W.P. (eds.) 2006. *Children's Literature in Translation: Challenges and Strategies*. Manchester: St. Jerome Publishing.

Venuti, L. 1995. *The Translator's Invisibility: A History of Translation*: New York & London: Routledge.

DICTIONARIES

Kriel, T.J. 1998. *Popular Northern Sotho Dictionary*. Pretoria: Van Schaik.

Macmillan. 2002. *English Dictionary for Advanced Learners*. Oxford: Bloomsbury Publishing.

Oxford. 2007. *Pukuntšu ya Polelopedi ya Sekolo: Sesotho sa Leboa le Seisimane*. Cape Town: Oxford University Press.