

**PROBLEMS RELATING TO THE TRANSLATION OF  
YOUNG ADULT'S LITERATURE FROM ENGLISH INTO  
ISIZULU**

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**A Research Report Submitted to the University of the Witwatersrand for the Degree of  
Master of Arts in Translation in the School of Literature, Language and Media**

**March 2022**

## **DECLARATION**

I affirm that the entire content of this research report is my work. It is being submitted for Master of Arts in Translation at the University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination at any other University.

T.S.   
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Thulasizwe Sylvester Zondi

Date: 15 March 2022

## **ACKNOWLEDGEMENTS**

My first appreciation, gratitude, and a great shout of praise go to my God Jehovah for his constant support, undeserved kindness, and loyal love he has shown me all my life and in everything I do.

I am also sincerely grateful to my supervisor, Dr Bongeka Buhle Hlongwane-Selepe, for her guidance, support, and patience throughout my whole research journey as one of her students. Through her mentorship during the past four years, I have learned valuable lessons from her, academically, professionally, and personally. May God consistently shower her and her family with multiple blessings and ensure that all their dreams and desires are realized.

I am also very thankful to my family, my wife, Mrs Mmaphuthego Zondi and my son Thulaganyo Zondi for being very supportive and inspirational to me throughout every journey of my life.

I cannot forget my colleagues who sacrificed a great deal to assist proofread my work to verify that all is in order.

## **ABSTRACT**

### **Are there any challenges relating to the translation of young adult's literature from English into isiZulu, and how may these be identified and solved?**

This Research Report investigates problems relating to the translation of young adult's literature from English into isiZulu. The also present a ranked classification of problems in translating young adult's literature from English into isiZulu, as these are identified. The researcher explored challenges relating to the translation of young adult's literary works by translating Sello Mahapeletsa's *When Lions Smile* (Mahapeletsa, 2003).

This research will entail categories: supra, main, sub and sub-sub-categories. The supra section will incorporate challenges involved in understanding the source text, production of the target text, and the transfer process. The main section will comprise challenges regarding technique, strategy, micro-language, and macro-language. The sub-section will contain challenges regarding culture, background knowledge, style and register, spelling, vocabulary, rhetorical and stylistic devices. The sub-sub-sections cover various categories, e.g., omissions, additions, spelling slips, fixed expressions, and word order. An experimental ranking of challenges is based on the following factors: error severity, error count, and observed pitfalls. The combination of source text understanding in young adult's literature, target text production, problems of the transfer process, linguistic problems, and those of an extra-textual nature furnishes this research, a status of comprehensiveness that makes it different from most research that exists currently.

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# **CHAPTER ONE**

## **1.1 Aims and objectives**

Considering the void in research focusing on the translation of young adult's literature from English into isiZulu, the primary objective in this research is to conduct a pragmatic study that seeks to identify challenging aspects of the translation of young adult's literature. It is empirical and aims to perform extensive research involving experimentation in translating various sections within the proposed book to investigate various problems in young adult's literature texts for an educational and pedagogic purpose. Identifying pitfalls of phenomena is a positive step towards proper analysis and the discovery of appropriate solutions. If such problems, challenges, or pitfalls are identified and highlighted, new translation students and novice translators may be able to avoid or tackle them head-on. This study also seeks to bring to the attention of trainers in the translation discipline pitfalls student generally encounter during the translation of young adult's literature. The study's outcome will also seek to indicate the degree of complexity between various problematic texts encountered, as to whether these are easily handled, or are more complex, or whether any of them are specifically unmanageable. In practical terms, this research aims to furnish designers of translation curricula, institutions of higher learning in translation, and freelance training programs at undergraduate and postgraduate level with a checklist of challenges to be aware of when translating young adult's literature from English into isiZulu.

## **1.2. Research questions:**

1. What types of challenges are involved in translating young adult's literature from English to isiZulu?
2. How can these challenges be categorised to provide guidelines for future translators of such literature?
3. What kinds of solutions to challenges and problems are most appropriate for the target audience?

This research report will contain five chapters: Chapter One highlights the topic of the project and outlines the various research questions to be addressed. Chapter Two will consist of a literature review; focusing on problems and errors encountered during translation. Chapter three will consist of the actual translation of passages from the book. Then Chapter Four will

consist of a reflexive essay commenting on and summarizing the types of problems the researcher encountered and how these were solved. Chapter Five will form the conclusion.

### **1.3. Background and Rationale**

The researcher's interest in researching problems relating to the translation of young adult's literature from English into isiZulu began during his earlier studies, and it became a more definite and fixed topic while he was preparing his proposal. Massoud (1988, p. 10) suggests that, in many cases, new translators commence translation projects with the assumption that they can perform translation work just because they are bilingual. However, the researcher is convinced that thorough academic training is required in order to translate successfully.

From the researcher's perspective and experience, novice translators of young adult's literature and new students in the translation academic landscape are not always cognisant of specific demands in each translation project they are given. In addition to that, they seem to be unable to identify numerous pitfalls associated with each translation project they receive. This may be the result of gaps in translator training. It is public knowledge that in real life, the translation market is filled with translation practitioners who did not study translation at postgraduate level in a tertiary institution (Massoud, 1988, p. 10). Very often it seems that such practitioners do not have a systematic approach to translation challenges and the identification of solutions. Identification of potential pitfalls is an important part of analysis and of the choice of appropriate solutions during translation. Furthermore, current research is deficient in data that seeks to pinpoint pitfalls that characterize the translation of young adult's literature that may be encountered by isiZulu speaking translators during translation from English to isiZulu.

### **1.4. Literature Review**

This section seeks to delve into intricacies that may be encountered when translating young adult's literature. Therefore, it will perform a literature review to investigate what young adult's literature is and identify certain convergences between various theories and complications involved in ascertaining a working definition due to intricate characteristics. Arguments with regards to the nature of young adult's literature compel us to thoroughly explore the idiosyncrasies and convolutions of this genre as these are highlighted by a variety of theorists who will be mentioned in this section. Various aspects of young adult's literature will be scrutinized and explored as this section attempts to highlight the involvement of adults at various stages of production of literature of this nature. Some of the issues to be explored



involves ideological characteristics that determine condensation, addition, adaptation, omission, and linguistic adjustments.

#### **1.4.1. The nature of young adult's literature translation**

According to Jobe (1996, p. 513), the translation of young adult's literature is one of the most taxing responsibilities translators may shoulder. He argues that translation of young adult's literature is a complex dilemma, in which a translator finds himself/herself having to distinguish as to whether s/he should produce free translation or a translation of a literal nature. The translator ought to determine what will work best in the target culture system, whether it is sense-for-sense or word-for-word, to ensure the production of a coherent flow of the text subject to translation. When selecting a source text-oriented approach, the translator runs a risk of producing a translated text that reads awkwardly and may not be understood by the target audience. On the flip side, if they choose a target text-oriented approach, they always risk producing a translation that lacks certain crucial elements of the source text the author intended to convey. In addition to that, adaptation may result in a translated text that is too simple.

Bastin (2009, p. 4) elucidates adaptation as a phenomenon that may be comprehended as a set of translation mechanisms that lead to texts not embraced as a translation but perceived as a reflection of the source text. Such a term is generally linked with young adult's literature translation. That connection could be based on necessary transformations and shifts to the construction of message that will be conveyed to the target culture system audience since the sociolinguistic requirements of the target culture system audience are at variance to those of the source culture system. According to what has become common practice, translators would generally paraphrase, add and omit in such cases. The idea of adaptation is still perplexing when compared to the act of translating. Translation would be more associated with the notion of faithfulness to the source text, while any form of distancing, omitting or diversion pinpointed as flouting what is regarded as the original would be closely connected with adaptation. The practice of adapting can be used for certain parts of the text or the entire text. For instance, during a story adaptation in theatre; old information adaptation; by offering clarifications; normalizing dialects, slang and words *nonsense*; in recreating cultural contexts; in maintaining the message, ideas and function of the source text, but locating the message in a new context without being concerned with the literalness (Bastin, 2009, p. 4).

Amid translation discussions, it is common to have questions about various specificities of translating young adults and children's literature. Such questions would generally be centred around the differences between the two types of translation and whether the translation of young adult's literature is easier or more complex to perform compared to adult literature. According to Klingberg (1986, p. 10), it is impossible to identify boundaries between the problems in the translation of adult and young adult's texts. Problems in these texts tend to be similar in multiple ways, but on certain occasions, they may pose serious challenges that demand more focus from the translators in terms of academic theory and methodology. Maybe such a difference is precisely one of the reasons why young adult's literature translation may be perceived as a simple exercise. Other theorists like Van Coillie and Verschueren (2006, pp. 5-6) appear to support Klingberg's position. The authors explain that being cognisant that translation of young adult's texts is not different from that of adult's literature is crucial for the liberation of a research area which was formerly neglected.

Nevertheless, they further state that contemporary translation of young adult's texts is perceived as a literary dilemma, and it is no less problematic than the translation of texts for adults. On the other hand, creating and using playful language creates more challenges that force translators to put themselves in young adult's shoes and adopt their perspective, particularly their imaginative nature. In addition to numerous aspects facing translators of young adult's literature, they also ought to keep themselves completely indiscernible in the translated text, meaning their presence ought not to be detected by the readership of the translated product. Such a stance is diametric since translators are the ones who should perform an adaptation of the text to make it functional. As Lathey (2006, pp. 1-2) puts it, even though translators' names are not indicated in the text, their silent voices are characterized through their discursive existence in the text.

Emer O'Sullivan (2013) lists five problems that take centre stage during a discussion of the translation of young adult's literature. For example, foreignization/domestication, young adult's perspective from the translator's and target community's point of view, the binary communicative relationships between adults, middleman, young adults, semiotic features, and readability (texts and images), and a relative degree of elements like onomatopoeia and nonsense, rhymes and wordplay which demand innovativeness from the translator's point of view. Tabbert (2002) states that translators of young adult's literature encounter multiple problems. To highlight some of these, the author pinpoints those associated with the source

text, e.g., incorporating texts and pictures, cultural variances, ludic usage of language, a binary dual target audience made up of both adults and young adults, linguistic styles, dialect and sociolect differences. In terms of the target culture system text, there seem to be problems pertinent to an ideology like purifying and simplifying the language to achieve readability. Amid various aspects indicated by scholars mentioned above, the researcher might go further and include Jobe's (1996) frame of reference on problems that exist in young adult's literature translation and zoom in on three aspects for further discussion: the binary relationship between the dual-target audience, the plurality of purposes and the manipulation of the text.

#### **1.4.2. Binary Relationship and A Dual Target Audience**

On the premise of Lathey's (2009, p. 31) argument, the young adult/adult duality is notable in the discussion of young adult's literature in efforts to establish and distinguish whether young adult's literature is intended for adults while aimed at a young adult's audience in the target culture system, or if such texts are directed to adults and ultimately read by young adults or read by both readerships made up of young adults and adults. Numerous attempts to define young adult's literature draw particular attention to the adult's presence at every stage of producing this kind of text. One fundamental point worth mentioning here is the transformation of this implicit relationship that may result from translation within the text. The fact that adults examine literature that is meant to be read by young adults is the primary aspect that distinguishes adult literature from young adult's texts. Adults are actively portrayed as a middleman in all stages of production of books until these reach the hands of intended target culture system recipients. In addition to that, the literature is managed by librarians on library shelves while teachers utilize them in classes and encourage students to read them. Also, adults are the ones who buy these books while playing the roles of censors and readers at the same time. Ironically, no young adult's literature would exist in the absence of adults' involvement in the production process (O'Sullivan, 2013).

In as much as the presence of the adult person is not always clearly discernible in young adult's literature, the dual readership will consistently exist due to all adult interventions in the various stages of literature production mentioned above (Alvstad, 2010). Hunt (2010, p. 80) postulates that when adult people scan through literature meant for young adults, they do so to censor and recommend such literature either for professional or personal use while judging whether these are appropriate for young adults or not. There is a sharp dichotomy of requirements and preferences amongst all participants involved in the young adult's literature production

process, which consequently cause translation to be a dilemma and a problematic exercise. Translators ought to comprehend various readers participating in the textual fabric of the work and determine how they are to allude to those specific readers.

### **1.4.3. The Plurality of Purposes**

Young adult's texts are not divergent only in terms of their various models and relationships concerning their readers but also in achieving multiple purposes. By concurrently being associated with two systems, the pedagogical and the literary systems are characterized by the educational, cultural, and social patterns, ideas, and values of a specific period and, for O'Sullivan (2013), these are associated with customary practices whose primary purpose is the socialization of its target culture system audience. In terms of the educational features of young adult's literature, the relationship between school and literature commences when young adults start reading printed literature meant for them. Such ties position young adult's texts in two places. Firstly, as a middleman between young adults and consumers in the community who gradually emerge into existence; and secondly, as peripheral to the demands of the school since schools are generally at the forefront in encouraging and promoting circulation of young adult's literature among learners. Lathey (2006, p. 7) states that the reading of young adult's literature was always linked to teaching and educational objectives, indicating a pedagogic nature in young adult's literature even before there existed specific literature books. Translations are not immune from such a role since, apart from serving entertainment purposes, these also serve as modes of transportation for various ideologies and may be manipulated to ensure they conform to various market requirements, values, and ideas prevalent in any given target culture system.

### **1.5. Theoretical Framework**

To answer such research questions indicated above, this section of the study will rely on and be guided by the theoretical framework outlined in this section. There is hardly a study, either an article or book on translation, that does not mention the word "problem" at least several times. However, translation problems have not been exhaustively investigated. While studying these translation problems would eventually benefit trainees, trainers should be enlightened about what is a problem in the first place because trainers must be able to point out specific problems rather than relying on vague impressions, and they must be able to back up their decisions with more substance and scientific evidence (Bowker, 2000, p. 186).

Moreover, as mentioned above, identifying problems is the first step towards positive evaluation and analysis of successful solutions. Though some apply to most or even all

language pairs, some can be very specific and even unique to that pair. So, what is a translation problem? For now, a simple definition could be that a translation problem is anything that imposes challenges in conveying the message of one language into another, whether the latter be an element (word), a string of elements (clause), a phrase, a grammatical pattern or even a whole text. The intensity of challenges may differ, resulting in the assumption that translation problems belong to various categories in terms of challenge. While a translation problem should be defined in its more comprehensive concept as anything in a text that does not translate straightforwardly or unaided, in this study, they are mainly defined in the context of the outcome of the translation (i.e. concerning what result in errors). In other works of literature, translation problems are referred to as ‘challenges’ and ‘pitfalls’ (Clark, 2000, p. 20). Others alternate between ‘difficulties’ and ‘problems’ (Pontiero, 1992; Mauriello, 1992). Peter Newmark (1980) also use problems and difficulties together without differentiating between the two labels. Newmark (1993, p. 2) characterizes a translation problem as a stretch of texts of various lengths which may not be readily amenable to literal or word for word translation. As for the more general question of what a translation problem is, the definition given by De Beaugrande and Dressler (1981, p. 37) to a problem and its ranking and solving is highly relevant to the way we look at a translation problem and its ranking in terms of difficulty in the present study.

In terms of “Children’s literature”, another term often used in this research report, is generally acknowledged as difficult to define in children’s literature and children’s literature translation studies due to the ambiguity and cultural variability of the terms “children” and “literature”, and to the wide range of literary species which have come to be considered appropriate for children (O’Connell, 2006, pp. 16-17; Maybin & Watson, 2009, pp. 3-4; Hunt, 2009, pp. 22-23; Pearson & Hunt, 2011, pp. 3-7). Consequently, various working definitions have been proposed, such as “literature which is read silently by children and aloud to children” (Oittinen, 1993, p. 11), or “literature intended for readers aged between one and eighteen at the time it was written” (Pearson & Hunt, 2011, p. 4). In this study, “children” are defined as persons aged up to eighteen; however, distinctions are made between younger and older readers whenever necessary, mainly since the book *When Lions Smile* by Sello Mahapeletsa (2003) is intended for young adults. “Children’s literature” is understood as literature published for children, including texts written expressly for children and texts that have eventually been embraced as appropriate for children, although initially not explicitly aimed at them. As a “young” strand of translation theory with origins in comparative studies, children’s literature translation theory

counts no more than six decades. During this time, there are various theories that influence one way or different translation approaches, strategies, and norms in children's literature translation and pose issues of concern in the field.

The treatment of cultural references in translation has received much attention in young adult's literature translation studies. Although the concept is not always clearly defined, the existing literature explores various items that are specific to the source culture system which may be challenging to transfer into the target language and culture, including food items, flora and fauna, units of measure and currency, songs and rhymes, games, cultural practices, proper names, intertextual references and humour (wordplay) as indicated in Klingberg (1986, pp. 17-18; Cascallana, 2006, p. 103; Nic Lochlainn, 2013). A distinct category is cultural references in the source text system, which pertain to other cultures or the target culture (Minier, 2006, pp. 129-130; Joosen, 2006, pp. 75-76). The discussion here explores young adult's literature translation findings regarding the general challenges and strategies of translating cultural references.

Cultural references are more challenging to translate in young adult's literature than in literature for adults, mainly due to the more limited world knowledge of the target audience and the translator's and publisher's conceptions regarding their reader's ability to cope with the unfamiliar. Various authors advocate either domesticating or foreignizing approaches for translating cultural references. Thus, Oittinen (2006, pp. 42-43) states that choosing between domestication and foreignization in young adult's literature translation is less clear-cut since a foreignized text may alienate young adults from reading. González Cascallana (2006) expresses a similar concern about young adult's rejection of the unfamiliar and criticizes a perceived foreignizing tendency in young adult's literature translation which "ignores contextual and pragmatic considerations and therefore causes alienation of the target reader through the presence of culture bumps (p. 108). In contrast, other scholars claim that the preservation of source culture references allow young adults to experience otherness and increase their intercultural awareness (Mambrini, 2010, p. 250; Hoving, 2006, p. 43). O'Sullivan (2005) argues that young adults are used to facing the unfamiliar since they commonly encounter new things as they grow up (p. 95).

The challenging nature of cultural references in translation is also evident from the range of strategies employed by translators. Several studies explore these strategies, often based on Venuti's domestication-foreignization dichotomy, and attempt to account for them. The factors

that can influence translation strategies include conceptions of childhood, educational philosophies, ideas regarding the purpose of translations, commercial interests, language policy, and translated young adult's literature in the target literary systems (Lathey, 2006c). Desmidt (2006) points out that "localization" is typical, especially when translators prioritize pedagogical norms ("the emotional and cognitive development of the reader") and achieving the same effect as that of the original (pp. 90-91). When the primary purpose is raising cultural awareness, a foreignizing approach is preferred; this can be a publisher's general policy, complied with by translators (Parkinson, 2013, p. 156). Kruger's (2012) investigation of translations for young adults in South Africa suggests that one of the main assumptions of polysystems theory does not apply in the South African context. According to Even-Zohar (1978), domestication frequently occurs in peripherally positioned translations, and foreignization and innovation, in centrally placed ones.

Nevertheless, young adult's literature translated into Afrikaans is peripheral because it only complements original productions, the Afrikaans translators in Kruger's study claim that they do not domesticate significantly. Moreover, translations into African languages are central because they are essential for building a corpus of reading matter for young adults, while African-language translators feel it is necessary to domesticate (Kruger, 2012, pp. 272-273). Furthermore, Kruger's textual analysis reveals that translators use both strategies to various degrees in practice, depending on the perceived functions of the books and their degree of foreignness (p. 276). A related point regarding "marginalized languages" and language policy is made by Nic Lochlainn (2013) concerning Irish translations of English texts. Nic Lochlainn quotes previous research suggesting that domestication can help improve literacy among speakers of minority languages (p. 74). Such concurs with the opinions of the African-language translators quoted by Kruger. Nevertheless, Nic Lochlainn also remarks that most English children whose literature is translated into Irish are bilingual and therefore may be familiar with the original books and their cultural references. As a result, a domesticating translation policy is not justified (p. 86).

References to the target culture or other cultures also entail specific challenges and strategies. Minier (2006) comments on the "Ruritania" references in Harry Potter (an allusion to Eastern Europe and the Balkans), which the Hungarian translator could have "corrected" by replacing with references to Western Europe or to cultures to which the Hungarians feel superior. Minier states that the references were preserved, although she does not explain why (pp. 129-130). References to the target culture in the source text may be received differently by the target

culture audience. For example, the “Hungarian Horntail” dragon may sound “exotic” to British children but would be a reason for national pride for Hungarians (p. 130). Such references may also have a positive defamiliarizing effect for target culture readers, as could have been the case with the 26 Dutch translations of Chambers’s Postcards from No Man’s Land. Although the original is set in Amsterdam and includes explanations about the Dutch language and lifestyle, its defamiliarizing potential was not preserved in the Dutch edition, which removed those explanations, considered redundant for Dutch readers (Joosen, 2006, pp. 75-76).

There is little empirical research on young adult’s reception of translated cultural references, and the few published studies (Kruger, 2012; Stoica, 2012) suggest that further investigation is necessary. Kruger’s eye-tracking experiments concerning children’s and adult’s reactions to domesticating and foreignizing strategies indicate that the effects of such strategies (e. g. on comprehension) are neither regular nor predictable and require further research (2012, p. 277). Based on surveys and cloze tests administered to 10-14-year-old Romanian children, Stoica’s study identifies differing attitudes to domestication and foreignization. Furthermore, only about one-third of the young adults had a good understanding of a largely foreignized text. Based on this, Stoica raises the degree of foreignization that is acceptable in a translated text. She concludes that the young adults in her study have different attitudes to foreign cultures, depending on the context. While they adopt foreign customs and use English to communicate in real life, they are “more conservative” when they read translated texts (Stoica, 2012, pp. 104-112). To conclude, young adult’s literature translation research frequently deals with the translation of cultural references, whose challenging nature stems from children’s limited world knowledge and adults’ concern that too much “foreignness” might alienate them. There is little and generally inconclusive empirical research into young adult’s reception of foreignized or domesticated translations, but young adult’s literature translation scholars advocate domesticating or foreignizing approaches and show that translation strategies are affected by commercial and ideological (including pedagogical) concerns.

## **1.6. Methodology**

The primary method the researcher will use to answer the research questions in this study will be translating texts that will be subject to close investigation. During the translation process, the researcher will record various problems s/he will encounter in a notebook under headings alluding to the type of the problem, e.g., word order, terminology, expression, metaphor, and more. The researcher will also write down notes in diary form about those elements of the texts that s/he anticipated might prove problematic for a trainee or novice translator (if not always



for myself) based on differences between the two languages or cultures of these languages. To avoid production of a biased translation, the researcher requested five translators to read his work to ensure correctness.

All problems that seem to belong to the same category will subsequently be grouped with the examples illustrating them as extracted from the texts and listed separately in different sheets. Problems will be recorded in English, and some will be listed with a commentary elaborating on the nature of the problem at hand. A labelling system will be created to identify the type of potential problem, e.g., cultural, grammatical, stylistic, pragmatic. Problems will sometimes be listed with their possible solutions and commentaries, and on some instances, reasons why such solutions were opted for will be provided. The process of text translation will not primarily be aimed at providing solutions to translation problems but at identifying as multiple potential problems as possible and exploring their nature. However, searching for the best solutions will help determine the actual problem and its severity.

Besides the notes of categories of problems and commentaries recorded per text, some of the notes are researcher's memos. Such memos are notes regarding the verification of the translation with a professional translator or revisiting the text. As an organizational procedure and for convenience of reverting to texts, texts will be numbered sequentially according to their order and page location: e.g., Text 1: 20 will be referring to the first text that appears in the research report on page 20. As insinuated above, at times, such noting will be performed as a reminder to consult a particular professional translator for opinion, and the name of such translator will also be recorded. In addition, such memos will serve as reminders for taking certain actions concerning specific aspects, such as turning to different resources.

Texts were translated in the order in which they are listed in the book. To evade a disruption of translation flow, problems that proved to be stubborn in one way or another will be skipped or dealt with utilizing a temporary solution at the time but marked in for revision and another attempt at a later stage (Newmark, 1983; Weaver, 1989, p. 117). If other solutions proved unsatisfactory, the preliminary one might become ultimate. When the effort become strenuous, for the sake of continuity, the translation task will still be carried out while activities accompanying the process of translation - such as recording the problems, writing commentary, or resorting to resources for help - will be postponed. Those will then be concluded at the revision stage. Suspect target texts (when there is uncertainty as to whether it is acceptable or

not) will be marked for more revision and editing or consultation of professional translators for assistance. The researcher does not anticipate that text translation will always be a straightforward process, as texts occasionally require extra effort to process or better understand the source text. For commentary that is after translation of each section, the annotations method will be utilized.

As the study focuses on translation products as data, a heavy emphasis will be laid on material selection. Various chapters from eleven chapters of the book *When Lions Smile*, authored by Sello Mahapeletsa (2003), were selected for translation. The objective during selection is to ensure that such texts contain as multiple varied translation problems as possible. As the primary purpose of the task was to investigate translation problems, the selection of the texts will, on the evidence of the researcher case study, mainly be based on how many varied problems each might exhibit, and on how far the definitive collection of texts in its entirety was comprehensive, hence representing as many as possible translation problems identified in the study. Of course, when a text exhibits more than one translation problem, interference between problems becomes possible. Such means that one problem can create another or lead to another and that the presence of one problem makes another one more difficult, hence making it more challenging to determine its rank in terms of difficulty. For practical reasons, however, not every translation problem can be tested in isolation from others, and as a matter of principle, it may not be desirable, as problems interact in real life. Texts to be tested, therefore, represents most translation problems. The researcher translated a single text during the case study.

## **CHAPTER TWO**

### **2. TRANSLATION: EFFECTUATION AND PROFICIENCY PROBLEMS**

#### **2.0. Introduction**

The focal point of this section is to address the issue of direct relevance in translation and that of mistakes and problems. As a point of departure, the researcher addresses translation effectuation and proficiency.

#### **2.1. Proficiency and Effectuation of the Translator**

Van den Broeck (1980, p. 86) interprets what he alludes to as a 'basic' translator's proficiency as his/her capacity to handle various texts as a translator, effectively conveying messages from one language to another, from one culture to the other, and from one system of textual norms to the next. Also, Pym (1992, p. 281) describes proficiency in translation to include a combination of three skills:

The capability to produce a target culture text series of more than a single suitable term and the capacity only to choose one from such a variety, instantly and with conviction, and to suggest such a target text equivalent as a substitute of a source text for a specified objective and audience.

The above definitions allude to the translator's proficiency as a capacity that requires some skill. Hatim and Mason (1997, p. 205) offer what is deemed a categorization of a translator's capabilities that include skills to process the source and target text and convey the message effectively. Such an analysis aligns with Bachman et al's (1990) analysis that indicates that a language that communicates is founded on three classifications of knowledge and skills, e.g., organizational proficiency, pragmatic proficiency, and strategic proficiency. At this juncture, we ought to differentiate between bilingual proficiency, which begins simultaneously with their proficiency in two languages in question, and the proficiency in translation, which is acquired through training in which trainees are granted exposure to a specific translation material chosen for fulfilling such an objective (Harris, 1977) (Lörscher, 1990) (Jones, 1995).

Both proficiencies generally manifest themselves through the ability to understand the source text and produce the target text. What is proposed here is that although failure to understand the source text may result in the incorrect translation, the understanding of a source may not necessarily mean a correct translation will be produced. Many translation theorists have taken too much time to examine the understanding stage and its extra and intra-textual elements (Nord, 1991); however, based on Dancette (1995) in Bastin (2000, p. 232), such is not the case with the production process stage. In terms of the target language and its language system, knowledge and good command of its cultural features, skill to produce texts in the target language, and skill to handle idiomatic language are fundamental aspects that result in a good translation. Nevertheless, the credibility of the presumption that what is clearly understood can be efficiently re-expressed and relevant lexical equivalence may easily be achieved remains a contentious issue (Bastin, 2000, p. 232). This last point concerns the third primary skill, which is the capacity to translate the source text into good but optimally faithful message to the target culture system. Translation proficiency is demonstrated through translation effectuation. Translation effectuation is usually used but rarely clearly defined. Based on Shuttleworth and Cowie (1997, p. 124):

Post Chomsky's distinction, Toury (1980) utilizes the concept of effectuation to define the occasion of instances of translation instead of any system of translation possibilities existing between any potential source language and target language.

Translation effectuation leads to a translation product that may be considered unacceptable or acceptable. Thus, effectuation can be used as an instrument to assess translation quality that is presumed to demonstrate proficiency, as will be elucidated below.

### **2.1.1. The notion of acceptability**

Due to the nature of translation discipline, incorrect and correct is generally not definite, and when translation is assessed, common ground is always considered; acceptability and unacceptability are frequently utilized instead of correct and incorrect in translation assessment. Such acceptability creates problems and makes it challenging to perform translation assessments. Newmark (1991) postulates:

It is easy to identify good translation, but it is complex to describe.

House believes that a good translation should not read like a translation (1997, pp. 1-2). According to Lauscher (2000, p. 151), a good translation seeks to achieve its maximum equivalence. Nevertheless, Maier (2000, p. 139) argues that a description that says a "good" translation, whether as admirable as House's model or not, is maybe a more abiding concern when it comes to literary rather than non-literary translations.

Good translation incorporates a high level of quality in translation, which is a concept a little closer to what Rose (1987) defines as 'translation excellence'. Based on Rose, 'excellence' - in an ideal situation - would seek to produce a maximum translation, which may hardly be achieved, if it does exist. She elucidates that such excellence involves a suitable and sufficient translation of the source text for a target culture system, where the suitability and the adequacy of translation would apply to both the text and the audience. Nida and Taber (1969, p. 1) believe an excellent translation must satisfy the requirements of the target audience it is meant for. They posit that the average reader for which the translation is meant should likely comprehend it correctly.

### **2.1.2. Translation problems**

While translation problems ought to be described in their broader sense since anything in a text does not translate easily or without help, in this investigation, these are defined mainly in the context of translation results. Problems in the translation are assigned a variety of titles in literature, e.g., challenges, pitfalls, difficulties, and so on (Clark, 2000, p. 20) (Pontiero, 1992) (Mauriello, 1992) (Newmark, 1980). A problem of translation which Newmark (1993: 2) defines as a text of various lengths not produced through a word-for-word rendering, is examined from different angles in this investigation. As for the more general question of what a translation problem is, the description offered by de Beaugrande and Dressler (1981, p. 37) to a problem and its categorization and solution proves more relevant to how we scrutinize problems in translation and their categorization in terms of complexity in the current investigation:

A PROBLEM is defined as a pair of states whose connecting pathway is subject to FAILURE (not being traversed) because it cannot be found or identified. A SERIOUS PROBLEM would obtain if the chances of failure significantly outweigh success. The problem is SOLVED when a pathway is found leading

without interruption from the INITIAL STATE to the GOAL STATE. A BLOCK has occurred if a point is reached where the problem-solver cannot advance at all toward the goal.

The above quotation refers more to perceived process complexity, while our investigation focuses mainly on product error when error alludes to failure to solve the problem. Nord's (1991, p. 151) distinction of problems in translation and difficulties in translation appears more relevant to our investigation when she states:

A problem of translation is an objective one all translators ought to solve during the performance of some translation exercise, on the contrary, difficulties in the translation are subjective and have everything to do with the translator directly, and working conditions s/he is subject to.

Nord suggests that while a problem can exist and the translator is cognizant of it, the word difficulty defines an issue concerning hardship it presents and the ability to solve it with ease. Concerning difficulties in translation, Nord states:

A specific problem that appears too complex for a novice translator will always be a problem, even when it has acquired skills to overcome it. It can still become a difficulty when solving it in the absence of needed resources (Nord, 1991, p. 151).

In this investigation, even though the researcher's usage of problems comprises difficulties, the word difficulty is not employed to substitute the word problem. In this study, Nord's distinction is embraced and further developed as follows:

A problem in translation is a possible barrier based on the absence of skill or linguistic variance, while difficulty is a discerned problem. A problem may be complex to overcome, or it may be overcome with ease. As a result, if a translation problem is overcome, a correct translation is accomplished (acceptable). If it is not overcome, that results in incorrect translation (unacceptable) or an error which is a flawed translation caused by failure to overcome a problem. An error may be too serious when it hinders intended communication or conveys incorrect knowledge or mild if it does not hinder the intended message.

Our description of problems related to translating in this investigation has a few dimensions: difficulties, which may be recognized by the novice translator who performs a translation exercise, are what we refer to as discerned problems. However, others may not be recognized by the novice translator, but may still lead to errors. The severity of problems is decided based on the translation results or the translation product. Some detected problems may slow down the translation process due to hesitancy but may ultimately be overcome, while some may result in a flawed or incorrect translation or completely stall the translation exercise. Here we have a distinction regarding the process and the product. What happens in the translator's mind during translation is what is referred to as a "process" of translation, which would possibly entail hesitation when seeking translation strategies. Flawed translation, on the contrary, has everything to do with the "product", the kind of error which is what this investigation is also focussed on.

### **2.1.3. Classification of translation problems**

In the field of empirical studies in translation, problems relating to translating have been divided into problems relating to understanding and problems relating to production (Lam, 1995, pp. 912-913). Problems relating to understanding are linked to comprehension of the source text. These refer to a term, phrase, or sentence in which the translator was slowed down trying to understand the source text or find a suitable equivalent for the target culture system. Problems relating to production have everything to do with finding suitable equivalents for the target culture system. In terms of how to efficiently handle problems relating to translating, Fang (1959, p. 110) highlights three focal points to pay attention to:

Sufficient understanding of the source text, good command of the target language, and translation process.

On the contrary, Wilss (1995, p. 858) distinguishes between problems at two levels: macro-context and micro-context. In terms of how to solve macro-contextual problems, she elucidates that the translator requires a blueprint that ultimately targets text oriented. Here the focus is on message conveyed and the target audience. On the other hand, micro-contextual matters entail phrases and terms. Under the banner of problems relating to translating, Nord (1991, p. 151) lists four classifications: (a) translation problems that are text-specific, caused by some aspects of the source text, e.g., a wordplay, (b) translation process problems, surfacing during the

translation exercise, e.g., the recipient orientation of the text, (c) translation problems that are culture-specific, caused by divergent conventions and norms that characterize the source and the target culture systems, e.g., text-type conventions, and (d) language translation problems, caused by differences in structure between the target and the source language. Nida (1976) sums up problems relating to translating in two classifications: content problems and form problems. Newmark (1980, p. 128) alludes to problems relating to the translation that is typical as:

The most common equivalent grammatical structures and their variants in each language concerning English; the various methods of rendering institutional terms, including couplets and triplets; the methods of normalizing idiolect, including the reduction of wayward or stock metaphors to sense; when to distinguish source language synonyms; how to deal with neologisms, acronyms, eponyms, proper names, statistics; how to do a quick practical componential analysis, and so on.

What Newmark appears to mean by typical translation problems is the most general problem relating to linguistic features and transmission strategies. Nida and Taber (1969) add their notion to the list of personal problems. Included among these problems are problems relating to too much information regarding the subject matter, underestimating translations, insecurity about one's language, a desire to conserve the language mystery, wrong theological preconceptions, lack of translation knowledge. Massoud (1988, pp. 36-38) further adds to such 'personal problems' when she refers to them as problems related to the translator. She cites too much focus in language subtleties and lack of respect for the readership, incorrect focus, less respect for the source text, lack of knowledge about similar words with a different connotation. Such problems that result in translations – understood or not - that convey an interpretation utterly contrary to the intended initially are primarily due to insufficient knowledge regarding the source language or a lack of writing skills in the target language (Massoud, 1988, pp. 10-11). Other problems Massoud refers to and which come under 'personal problems' are inadequate knowledge of the source language culture, lack of cognizance in the historical changes in the meaning of the words, or unsophisticated comprehension of the source language, especially in terms of idioms and metaphors. She mentions two parlous errors resulting from the problems, as mentioned earlier. Firstly, translations are generally incomprehensible, even though they have been translated using the lexical rendering of the text. Secondly, they can be understood but convey a meaning contrary to the intended meaning (Massoud, 1988, p. 10).



The above models are similar in various levels but differ in labelling. For example, some people's problems are other people's comprehension problems. Mauriello (1992, p. 64) sets what she calls reference steps to assess the severity of the difficulty of a text's problem based on 'typology' criteria, allowing her to categorize the degree of complexity. She claims this can also identify the difficulties in the text.

In this investigation, the researcher focuses on problems relating to source language features and target language and target text features and adopts a two-distinction categorization to differentiate between two kinds of translation problems: linguistic problems and textual problems that may lead to language and textual errors, respectively (Hatim & Mason, 1997). Since this study focuses on text-related problems and its analytical framework is based on language features, personal problems referred to by Nida and Taber (1969) and Massoud (1988) are irrelevant here. However, they may assist in elucidating linguistic feature-related problems scrutinized through the current study.

#### **2.1.4. Classification of translation problems**

The Classification of translation problems allows one to design translation training programs accordingly. One of the principles of multiple training programs is that progress should be from easy to difficult, which implies considering the order of kinds of texts chosen for training and the complexity within such types of text. However, this is by no means a definite fact and remains a presumption as authentic teaching material would generally entail a variety of linguistic features that vary in complexity. Nonetheless, a classification could aid in detecting problems that require more practice time to overcome and those that require less time, or which only advanced trainees can handle effectively. There seem to be three approaches in categorizing translation problems: ranking according to text type, the inter-textual level approach, and the translation training approach.

##### **2.1.4.1. Text type approach**

In a rough ranking of translation problems within the context of degrees of translatability, Sager (1993) classifies translation problems on a scale ranging from maximum uncertainty to the most remarkable ease of translation. The difficulty of translation results from what he calls conflicting demands while easing translation he sees as deriving from maximum restriction and prescription of tasks, thus leading to pre-established equivalents. His criteria for such a classification are based on the concept of the existence or absence of units of equivalence

between linguistic items of two languages which may be established according to text type, sub-language, text segments or whatever other criteria may be relevant (Sager , 1993, p. 131). At the top of the difficulty scale, Sager places puns, anagrams, palindromes, and other plays on words that he says cannot be translated, i.e., are untranslatable. These forms of wordplay, he explains, must be 'recreated' in a target language because they are entirely text-bound. Despite this fact, he maintains that degrees of translatability can be established relatively quickly at the level of text types. According to this, Sager deems it possible to classify texts on a scale that ranges from maximum uncertainty to the most remarkable ease of translation. On such a scale, poetry, texts of songs, jokes and film scripts rank among the most difficult because of their need to balance content with requirements of form; less complex would-be advertising texts such as tourist brochures and guidebooks, as well as plays, novels, and religious texts. Even further down the scale, fewer problems are encountered, as in journalistic, legal, economic, and sociological texts, because of the numerous precedents which serve as models. Considerably less complex would-be legal documents and court proceedings, which need to fit into established patterns and conform to precise models. Official documents and scientific and technical texts offer still fewer problems as they are considered less context-dependent and therefore less culture-bound.

By employing these criteria, Sager is confident that few obstacles should be encountered with such specific texts as cookery recipes and weather reports. He explains that circumstances of use and readership are the same in the source and target language, and fixed models determine the accepted modes of expression. He calls the extreme of translatability at the lowest point - such text forms as nomenclature lists, part lists, technical specifications and measurements, and labels can be translated if they already have precise equivalents in terms of text form and lexical items (Sager , 1993, pp. 131-132). Snell-Hornby (1988, p. 41) proposes a continuum of text type and relevant criteria where literary texts, especially those embedded in a culture of distant past, tend to be less easily translatable than those dealing with the "universals" of modern science. To avoid generalization in this respect, for example, Pontiero (1992, p. 300) states that: A seemingly artless tale for young children can throw up as many difficulties as lines from Dante or a particularly obscure passage from Racine, Cervantes or Quevedo.

Such implies that broad notions of text type are not very reliable indicators of difficulty; what is more reliable is specific features within the text, whether language features (e.g., vocabulary and grammar) or textual features (e.g., cohesion and register). Classifying texts according to

text type is usually based on more prominent language features such as lexis or syntax. As texts are often hybrid when it comes to such features (i.e., a mix of features), text type is almost certainly insufficient as an index of difficulty.

#### **2.1.4.2. Macro or micro-textual level approach**

The macro-textual level refers to the totality of the text (e.g., text-type), and the micro-textual level refers to details in the text (e.g., content). Problems at the level of macro context Wilss (1995, p. 58) says they are only minor, whereas handling micro contextual problems often necessitates time-consuming formulation and reformulation, with frequent leaping efforts of to and fro between the target and the source text. For Wilss, these obstructions include semantic vagueness, syntactic complexity and syntactic ellipses, the distribution of thematic and rhematic information in sentence relationships, metaphorical expressions, ironic incongruities, distorted or ineffective formulations, morphological idiosyncrasies, adjectival-substantive collocations, gerundial and participial constructions, and so on. Some of these problems can cause severe or almost insurmountable difficulties, for even the experienced translator and hence are more complex (Wilss, 1995, p. 58). However, Wilss' ranking still considers text type; domain-specific texts such as technical reports or academic articles raise only minor problems at the level of macro context while literary texts are more difficult at the micro contextual level. Triandis (1976, p. 229) classifies what one must translate into two categories: universal or culture specific. The first concept such as fire, noon, and sun, he says, produce fewer translation difficulties than the latter concepts, such as the Greek concept of *philotimia* or the Anglo-American concept of fairness. By contrast, Nida (1976) considers problems of form to be generally more difficult to translate than problems of content:

One can simply analyze and define the cognitive equivalences of content than the formal equivalences of language. That is to say, the features of components of cognitive interpretation can be more readily conveyed and, if necessary, redistributed from source to receptor language than the corresponding elements of discourse structure, Nida (1976, p. 51).

In the context of translation equivalence, where pairs of languages are compared in search for correspondence, Farghal (1994, p. 57) emphasizes that:

Comparing words or grammatical forms between languages looks simpler than comparing metaphors or proverbs, which is still simpler than comparing condolences at funerals or festivities at weddings. Moving from 'micro-levels' like words and phrases to 'macro-levels' like whole discourse transactions is always complicated and soon spills beyond the 'purely linguistic' borders.

Examining lexis, Saraireh (1994, p. 79) classifies technical terms in translating between English and Arabic as belonging to three categories: the first includes lexical items of the source language which have direct equivalents, the second items which have only partial equivalents, and the third items which do not have equivalents so that the translator must coin or borrow terms.' In terms of ranking, he labels the first as easy, with more effort being needed for the second type and the real problems coming from the third. A similar ranking system was initially proposed for the main categories and their immediate subcategories in the present study.

#### **2.1.4.3. Summary**

In this section, the main issues discussed are translation proficiency and effectuation, errors in translation and translation problems. Translation effectuation as a reflection of translation proficiency refers to translating. The acceptability of the product of such an activity is decided through translation assessment which applies specific criteria that signals and identify errors. Among the various models for translation assessment, none seems to be comprehensive.

For this reason, this study devises its system of assessment based on detailed classification, not only at the level of the main categories but also at the level of subcategories and the sub-sub-categories. Though varying in severity, errors in this study are considered as symptoms of translation problems, which themselves vary in the intensity of difficulty. Translation problems - a core issue in the above discussion and mainly as manifested by errors - will focus on the remainder of this study. In Chapter Four, translation problems will be investigated by translating a few short texts representing various English text types.

## **CHAPTER THREE: TRANSLATION OF THE BOOK** (Mahapeletsa, 2003, pp. 5-10, 39-48)

### **3.1. SECTION ONE**

#### **3.1. SOURCE TEXT**

##### **Text One**

**Text 1: 2.** It was a cloudy summer day, with a strong, east wind blowing and **trees dancing** to and fro, singing their joyful songs, when a red minibus taxi curved onto the tarred road that split Bohlokong squatter camp into two sections. Fat raindrops fell pattering onto the rusty corrugated zinc walls and roofs on the shacks as the taxi came to a halt, and out stepped a tall young man wearing tight jeans. Then suddenly the clouds burst. Thibose plodded through the rain, heading for one of the shacks that were packed tightly together on the left-hand side of the road. He had been in jail for ten years. Shivering, he knocked on the door of the tiny shack, wondering how his grandmother would react to seeing him. She had never come to him in prison. And who would blame her, after what he had done? But she was the only relative he had left, and he had nowhere else to go.

**Text 2: 2.** He knocked again, harder this time. Gogo was probably sleeping, he thought. Then, he heard the sound of a television set. That was strange. His Gogo never used to watch television during the day – only the evening news, before she went to sleep. When he realised that no one was answering the door, Thibose decided to open it. Surely, Gogo would not mind – she knew her ears were not good. But when he pushed the door, he found it was locked. The rain continued to pour down, and he could see lightning. Black clouds cast darkness over the slum, as if it were night-time. Thibose was starting to get worried, when suddenly the door opened to reveal a beautiful young woman. She was wearing a towel that covered her breasts and upper thighs. Thibose had never seen her before. The young woman stared back at him and screamed as the lightning struck again. Thibose stood there motionless, uncertain whether to go in or not. He was captivated by the girl's beauty.

**Text 3: 2.** "What is it?" A voice came from behind the curtain that divided the shack. A man's voice. "There is somebody at the door," she replied, stroking back her long, black hair. A short man came from the behind the curtain and stood half-naked at the door. He was about Thibose's own age – twenty-seven. "Who are you, broer?" the man asked. "Thibose," he answered, wiping his face with a hand. "What do you want?" "Gogo," he said, shivering. The short man

frowned. “Who is Gogo?” The lightning struck again. Thibose jumped forward, but the man did not move, blocking the way into the tiny shack. “My grandmother. She lives here,” Thibose replied. He was beginning to get annoyed. “Sorry broer, you are lost. There is no Gogo wakho here,” said the man, turning and starting to close the door.

**Text 4: 2.** Thibose was startled. This was his Gogo’s shack. He had lived in the shack next door for seventeen years, before he went to prison. So how could he be lost? The man was crazy, he told himself in his heart. “But this is her mpantsi. I know she lives here,” he insisted. “I’ve told you she doesn’t stay mona! O batlang jwale?” the man shouted angrily. Thibose did not know what else to say or do. He just stood there staring, as the short man slammed the door in his face. Was he dreaming? Where could his Gogo be? Then he heard voices in his old shack, next door. It must be Gogo, he thought. Who was she talking to?

**Text 5:2.** Thibose knocked at the door, praying that he would find her. But another strange woman peeped out at him, her body hidden behind the door. She was not his Gogo. God! What was happening? He stared at the woman hopelessly. “Where is my Gogo?” he asked, with tears in his eyes. “I don’t know anything about that.” And like the man before, the woman shut the door on him as thunder crashed in the sky. Thibose squatted, his face buried in his hands, shivering. His blood was as cold as ice. Where should he go now? He wiped his face with a hand and stood up. Then he remembered what he had decided in prison – he would go to visit Lefu’s mother. What would she say when she saw him? Would she talk to him after what he had done to Lefu? Well, he knew he had to do it. He had to ask her for forgiveness. It was the only way to ease the pain that had been in his heart for ten years. Maybe she could even tell him where his Gogo was.

**Text 6: 3.** Thibose rushed down a narrow street and knocked at the door of a two-roomed shack. His clothes were wet and heavy. “Mehlolo! What do you want here?” a woman squawked from the doorway. Her big eyes were red, like her night-dress. Thibose looked at her and realised that she was knocking at the door of old age; and she was fatter than when he last saw her, ten years ago. He could not meet her eye. Instead, he looked over her shoulder and scanned the interior of the shack, where he caught sight of a bucket on the floor, catching the water that dripped from the roof. “Please, Mme Dillo. Just let me in. I want to talk to you,” Thibose begged, brushing his shaved head with his right hand. This was the moment he had been dreading. The moment of truth. “Talk wena? You do want me to talk to you? She asked, angrily. “I can’t believe this,” she continued, shaking her big head.

**Text 7: 3.** “I know what I did to Lefu was wrong. Please, forgive me.” Tears rolled down his cheeks with those words, but the rain washed them away before Mrs Dillo could see that he was crying. Mrs Dillo started sobbing. Her right hand covered her eyes, while the other hand rested on the door handle. She turned and looked at the bucket, then back to him. Her face was full of rage and hatred. “I will never forgive you for killing my son like a... a dog. Never!” She slammed the door shut. Thibose stood there for a moment. He could hear her crying in the shack. Clearly, he had scratched open a painful wound. Lightning struck again, and the rain ceased as if the lightning had ordered it to stop. Thibose turned and walked into the streets of the slum. His heart was bleeding. He wished Lefu were there.

**Text 8: 3.** Tears welled up again in Thibose’s eyes when he remembered the day he killed his best friend in front of the whole class. That was Bontle’s fault, and he hated her for it. Thibose wished he had never met her in his life, but he had; and now his life was ruined – by what he had thought was love. “Damn!” Thibose shouted. He listened to the song of the roaring water on the street. It was talking to him with a language he had never understood before, the language of freedom. He knew he had to do something to free himself from his pain. There was only one way: suicide. Without wasting any more time, Thibose headed for the supermarket. It was open and he went in with one thought in his head. But soon as he was inside, he was reminded of what he did not want to remember. The sight of the place made him quiver with anger. It used to be his hiding place, and now he hated it – and its owner, Captain Mebala. Why had he come to this evil, dirty den?” Thibose!” a voice cried. It was Joe, looking nervous. “You’re back?”

**Text 9: 3.** Thibose nodded without a word. He scanned the shelves, reaching for his pocket. What can I do for you? Joe said. He was leaning forward to see what Thibose was doing with his hand. Thibose looked at him and realise how scared he was. He couldn’t believe it! Even Joe, his former classmate from Thutong High School, was scared of him. He was not human anymore. He was a monster who hurt and frightened people. Then Thibose knew he had to carry out his plan. Give me ga le phirime,” he said, with his eyes on the counter. “What?” Joe looked at Thibose for a second. “What do you want to do with ga le phirime?” he asked. His open mouth revealed two gold upper teeth. “Kill rats”, he answered.

**Text 10: 4.** Joe stared at him without a word, stroking his beard with his right hand. He went to the shelves to fetch the pesticide. His eyes were shining behind the spectacles. “Please, Thibose. Don’t do it,” he begged.” I told you, I’m going to kill rats. Is there a problem? When

Joe saw the anger in Thibose's eyes, he silently gave him the poison. Who couldn't argue with a murderer? Joe knew Thibose had been in prison. He also knew that he had been a member of the Smiling Lions – his own father's gang. His father, Captain Mebala, was still in prison because of Thibose. So why should he worry about him? After all, he had nothing to lose by Thibose's death; he could only benefit. Thibose would never be a threat to him anymore.

**Text 11:4.** Thibose left the supermarket with the rat poison in his hand and headed for a dumping site outside the squatter camp. No one would disturb him there. He could end his life peacefully. The reddish-yellow sun peeped out from behind the clouds; the day was on its way to dusk. Thibose arrived at the smelly, muddy dump, and set on a rock next to the path. His red, wet eyes went to his hands, which held the pesticide and then up to the rainbow up in the sky. He was deeply buried in his thoughts when suddenly a flock of swallows flew up behind him, startled. He could hear the voices of people approaching along the path.

**Text 12: 4.** "I was a teacher. A good teacher. But they fired me," a skinny, dirty man said, walking with a woman. They were both drunk. Thibose watched them as they passed. There was something about the man... He knew he had seen him before, but where? Then it came to him: Meneer Seloma! Was that really him? Why was he looking so old and thin? Life is just a wheel, always turning, he told himself. Meneer Seloma was the teacher who had helped to ruin him, and the sight of him sent Thibose's memory back to that day – a day that had blighted his whole future. He could still remember every second of it.

## **Text Two**

**Text 13: 5.** Why is the human body so easily tempted by things that the human mind would never touch? How can the two parts of a body disagree? Why can't the mind and the body move in one direction, like bicycle wheels? Thibose knew the dangers of taking drugs. He knew they were not good for his body; he knew that he might get hooked, and then there was no way out. But still, he was tempted to experiment. He had always heard people talking about cocaine, but he had never seen it before. Now it was in his hands, and he could not believe how such an innocent-looking powder could destroy a human body. How would he feel if he just took a little? There was only one way to find out... But Thibose's mind defeated his heart this time, and he did not touch the drugs.



**Text 14: 5.** After preparing, Thibose went to school with the packets inside his school bag. Today was a big day for him: his first day as Captain Mebala's employee. He knew he had to sell well to impress his boss from the start, but that would not be difficult: his best friend had promised to help him. He also did not forget to bring the money, so that he could take the love of his life to the city after school. The main street was overcrowded as always, with people going to work. There was a lot of noise: school children chatting on their way to school, taxis hooting for passengers, and hawkers selling on the side of the road. There was smoke in the air from vendors who were busy cooking food. "Thibose! Wait for me," Lefu called, running after Thibose, a heavy schoolbag slung on his left shoulder. Thibose turned and looked at Lefu, his hand over his mouth in shock. He had to call Lefu on the way to school, like he always did. God! What was happening to him? Lefu stopped by his side, panting like a dog.

**Text 15: 5.** "I can't believe it, man. You were...going to school without me? Lefu asked, pulling up his size six black trousers. Then he looked down at his black school shoes, to check that they were shiny as ever. "Sorry, broer. I was lost in my thoughts," Thibose answered looking at Lefu's white shirt, and back to his own old shirt and faded trousers. Then he realised that he had forgotten to polish his school shoes, something he had never forgotten before, and wondered who he was turning into. He was becoming a stranger to himself. "What were you thinking about? Bontle? Lefu asked, biting into a sandwich. "No!" Then he swallowed, what were you thinking about? Suicide? "What!" he asked, staring at Lefu with a wrinkled nose. "How could I think about that when life is so fun? Now I know the meaning of the word life!" Lefu adjusted his spectacles with a smile. "Well, well, well. You got her, didn't you?"

**Text 16: 5.** "Now what are you talking about? Got who?" Thibose asked with a frown – although of course he knew what Lefu was talking about." Bontle. Did you talk to her yesterday? I came to your shack last night. Where were you, broer? "Doing some man stuff." "Heitha boys," Lebolela said, arriving with Mogapi. "Lefu my man. Can I borrow your specs vandag? I want to ask Kedibone out today after school. I want her to think I'm the profesara," he teased, reaching for the spectacles. Lefu tried to move away, but Lebolela managed to take the spectacles from his face. "Give them back," with his hand shielding his eyes. "Come on broer. Just for today." Lebolela jumped away from Lefu. "Give them back to him Lebolela. You know you can't put them on. I mean, there is no nose on your face. Just look at your big forehead. You don't even need an umbrella for the sun," Thibose said jokingly, and they all laughed at Lebolela, who gave a sheepish grin. "Maybe I should ask Bontle out, to prove that girls don't need handsome men in their lives – just a real man who acts like a real man. A man

who knows what girls want. Not a boy like you,” Lebolela said, fighting back; but he gave Lefu his spectacles.

**Text 17: 6.** “That will be a miracle, for I have never seen you talking to any girl. Maybe in the night, yes,” Thibose said, as they arrive at school. “Thibose, come with us,” Mogapi said. Lefu watched them as they headed for the toilets, leaving him alone on the stoep. He knew what Mogapi and Lebolela were going to do there. What he didn’t understand was why today they were taking Thibose with them. Was he also doing drugs? But he knew how Thibose hated drugs and was certain that he would not try them. So then why did he go to the toilets with the others? Should he follow them and see what was going on in there? Well, Thibose was a man now, and surely he knew how to take care of himself, Lefu thought. Lefu waited on the stoep, hoping Thibose would come back and join him as always; but Thibose didn’t come back. Suddenly, Bontle appeared, and came and sat with Lefu. Even though they were not friends, they started chatting about Thibose. She was worried about what had happened between her and Thibose yesterday after school. Then the bell cut their chatting, and they went to assembly.

**Text 18: 6.** Thibose was still in the toilets with his friends and customers. They were all using, except him. He was the one selling – and he couldn’t believe how easy it was. It seemed like half the schoolboys was taking drugs, and that made him sick inside. What a lost generation, Thibose thought, watching them snort the white powder. It looked as if they felt like they were in heaven. That day, Thibose could not concentrate on his studies. The only thing he could think about was how Bontle would react when he took to the city after school. He could not wait to see the look on her smooth face when he bought the necklace for her. Surely, she would be thrilled. This time, Thibose knew he had her where he wanted her. He was certain that he was going to win her heart.

**Text 19: 6.** Finally, the time he was waiting for came. It was school out, and learners left for their homes. Thibose watched Bontle, hoping she would stay in the classroom like yesterday. But surprisingly, she was one of the first to leave. She was in a hurry and headed for Meneer Seloma’s grey Cressida. Thibose followed her with the intention of stopping her, so that she could go to Johannesburg with him. But before he could catch up with her, she opened the door of Meneer Seloma’s car, and got in the front. Thibose could not believe his eyes. What was happening to this girl? How could she just go to Meneer Seloma’s car and get in, in front of learners and teachers? Was she crazy or what? Even though he knew this kind of behaviour

was usual for teacher at Thutong High School, he had never expected Bontle to be like that. He had thought she was different; but clearly, he'd been wrong.

**Text 20: 6.** Well, Thibose was the only one who was surprised. To other learners, this sort of thing was not surprising anymore. Their teachers were not afraid to reveal their affairs. How could they be afraid, when the principal's girlfriends visited him at the school all the time? He could not tell them not to get involved with the learners. Especially after his wife had a fight with one of his girlfriends, at the school, in front of everybody. To the teachers, he was not a principal anymore, but one of their colleagues. To learners, he was just nothing. They respect their teachers more than him. Thibose stood under the jacaranda tree, watching Bontle in Meneer Seloma's car. Then he saw Meneer Seloma head for the car and get in. Meneer Seloma stroke Bontle's hair with a smile, then kissed her on the cheek. Bontle looked happy. To Thibose it was like a spear in his heart. He wished he could just go to the car and pull her out of it. How could she be so stupid? That man could ruin her, and she was giving him the opportunity to do so. He wondered as the car set off: was Bontle really the girl he thought she was? The girl he wanted to marry one day?

**Text 21: 7.** "Damn him!" Thibose snarled, stamping his right foot on the ground. Then he stormed off angrily to the toilets, his hand dug around in his bag, and came out with a small packet of snow. With tears rolling down his cheeks, he emptied the white powder onto a notebook and started snorting it, as he had seen Mogapi and Lebolela do. Then suddenly felt dizzy, with everything in the toilet spinning. There was a funny, zinging sound on his ears. Then he burst into laughter. Laughing at everything spinning. He could even feel his own body floating in the air. He spread his arms and started flying. He was alive and happy.

**Text 22: 7.** On his way home, Thibose could not believe what he had been missing. He'd always thought that drugs were fatal. How could they be fatal when they gave him such energy? For the first time in his life, Thibose felt free from worries. Everything was possible to him now. Thanks to Captain Mebala, he now knew the meaning of happiness. Every bad thing that had happened to him was forgotten. He still felt love for Bontle, even though she had hurt him deeply. But now he felt no pain or anger, for the drugs told him it was all a bad dream, and he would soon wake up from it. Bontle would still be his wife one day, he told himself. Perhaps he should go to Johannesburg right now and buy that necklace for her, so that he could give it to her tomorrow morning. With that last thought, Thibose took a taxi to the city, where he bought a necklace and some groceries for his Gogo.

**Text 23: 7.** “Nkgono, I bought you some groceries,” Thibose said, entering his Gogo’s shack with plastic bags in his hands. He was feeling the effects of the drugs, although he managed to hide it successfully. “Where did you get the money?” Meokgo asked, stirring the porridge in a saucepan on the paraffin stove. “Don’t worry about that, Gogo. You know I’m not a thief, gakere?” he said, plonking the plastic bags on a little table behind the door. “I know, son. But I also know that you are not working. What am I supposed to think when you come back from school at this hour with plastic bags full of groceries? Thibose, I don’t want you to get involved in anything bad. Those two friends of yours, I don’t like them le ha nnyane. They are crooks,” Meokgo said, staring at him with sharp eyes. Those were the eyes that Thibose feared, for he knew they could see through him, especially when he was lying. “I know, Gogo. Don’t worry ... I’m not senokwane,” Thibose said, looking at the table to avoid eye contact with her.

**Text 24: 7.** “Then where did you get the money? And where were you? Lefu was here, looking for you. He seemed very worried about you. Thabo, my son, what is happening to you? Her big nose wrinkled when she said that. She knew her grandson very well and could tell when something was bothering him. Thibose looked at her from the corner of his eye and wondered what she would say if she knew that he was working for Captain Mebala. Then he forced a smile and said, “I was playing Mochina. I won, Gogo.” Meokgo shook her head and said, “This game of yours ya Mochina ... Ha ke e rate.” Then she picked up the plastic bags and opened them to see what was inside. “It’s just a game, Gogo. Even old ladies like you play it. I think you must try it too, Gogo” Thibose said, walking to her bed. “I know what Mochina is. But to me, gambling is bad, no matter what of people are playing it. Once you start you never stop. It’s like drugs and cigarettes.” She paused, looking in the plastic bag. “What is this?” she asked, a rectangular white box in her hand. Thibose watched her with a smile as she opened the box. “Basadi! Thabo ... do you want to tell me that you bought this with Mochina money? she asked suspiciously, staring at him.” “Yes, Gogo. Kajeno kemo hlohlorile,” Thibose said with a smile.

**Text 25: 8.** “Thabo, this is beautiful,” she said, looking at the shining necklace in her hands. “You think so, Gogo? he asked happily. “Yes, and she will love it, too,” she said, nodding her head. “Ao! Gogo, what makes you think I’ve bought it for a girl? “I was not born yesterday, Thabo. I was in this world long before you came. Jwale njwetse he ngwanaka. Who is she?” She was looking at him in the eyes. “Hei, Gogo,” he said, brushing his shaved shily with his hand. “Just be careful, Thabo. These days girls can be dangerous. Young children are dying with this Phamokate thing, this Aids. You are still young and intelligent, son. Take things slowly. Don’t end up like your mother,” she paused, and continued with a smile. “Can you

believe that she named you Phosokgolo, when she first saw you?” She burst into laughter. “I fought her until she accepted my name.” “Maybe you should have left her, Gogo. She was right. I don’t deserve this name. I don’t even know the meaning of happiness,” he said sadly. “Now, what is the problem? Is she giving you troubles?” “Who? My mother?” “No. This girl. The one you bought this for.” Thibose looked at her with eyes filling with tears and wished he could just talk to her about Bontle; but fear and embarrassment overcame him. She had never talked to him about girls until today. “It’s okay, Gogo. Don’t worry. I don’t have a girlfriend yet,” he said, turning to the door. Meokgo looked at her grandson sadly; she knew something was wrong, but she could not tell what it was. She took some meat out of the shopping bag and started unwrapping it.

**Text 26: 8.** “I’m going to change my uniform. I will be back, Gogo,” he said, leaving the shack. “Oh! Thibose!” She called, remembering something. Thibose stood for a second without answering. He was surprised by his Gogo. She had never called him Thibose before; why now? He turned back. “What is it, Gogo?” he asked, leaning in at the door. “Your mother phoned today. She phoned Mme Dillo and told her she is getting married. At last, she had realised that shacking up with a man is a disgrace,” she said, chopping the red meat into pieces. “She is getting married?” he asked, astonished. “Yes.” “To whom? That pig boyfriend of her?” “Watch your words, boy,” she said seriously. “She chose some man over her own son. I can’t believe that stupid little bitch.” The cocaine was doing its work now. “Thabo! How could you say that about your mother?” she asked, angrily.

**Text 27: 8.** “But it’s true, Gogo. She chose him. How could she do that to me, Gogo? I never asked her to bring me into this world when she was only sixteen. When will she stop blaming me for her mistakes?” “It’s not that, my boy. She is marrying him because she loves him. Sometimes love makes us blind. You will know what I mean one day, trust me,” she said kindly, with her hand on his shoulder. “Now I know. I don’t have parents!” he said angrily, and stormed out of the shack, his eyes blinded by tears. “Thabo! Thabo!” Meokgo called. Thibose ran into his shack and locked himself in and started crying his heart out. Everything was going against him. His mother was marrying a man he hated, while a girl he loved was in love with her teacher. It was clear that he would never see his mother again, for the man who was marrying her hated him too. “If this is what they call life, then I hate it. I hate it, for to me it isn’t life but hell. There is no life for me but Bontle. Why is this happening to me?” Thibose asked himself, digging around in his school bag for the “powder of life”. He was starting to

turn to drugs every time things went wrong – but that didn't bother Thibose. Snow eased his pain, and that was what mattered to him now.

## CHAPTER THREE: TRANSLATION OF THE BOOK

### 3.2. SECTION TWO

#### 3.2. TARGET TEXT

##### Text One

**Text 1: 2.** Kwakusehlobo kuguqubele, kuheleza **umoya onamandla**, ovela empumalanga futhi imithi iphephuka iya le nale, **ivunguza** kamnandi, lapho itekisi ebomvu ithatha ijika ingena emgwaqweni oyityela ohlukanisa imijondolo yaseBohlokong ibe izingxenye ezimbili. Amathonsi amakhulu emvula ayelokhu eshaya izindonga nophahla lukathayela ogqwalile lapho itekisi **ima** futhi kuphuma insizwa ende egqoke udangara oyimpintshayo. Izulu labe seliyidliwa kungalindelekile. UThibose wabaleka evika le mvula, eqonde komunye wemijondolo eyayithothene ndawonye ohlangothini lwesobunxele lomgwaqo. Wayesehlale iminyaka eyishumi ejele. Eqhaqhazela, wangqongqoza emnyango womjondolo omncanyana, ezibuza ukuthi ugogo wakhe wayezokwenzenjani uma embona. Wayengakaze azombona ejele. Futhi ubani owayengamsola, ngemva kwento ayeyenzile? Kodwa ugogo wayewukuphela kwesihlobo ayesasele naso, futhi wayengenayo enye indawo angaya kuyona.

**Text 2: 2.** Waphinde wangqongqoza, kakhudlwana kulokhu. Ecabanga ukuthi kungenzeka ukuthi uGogo wayelele. Ngemva kwalokho, wezwa umsindo kamabonakude. Kwakuxakile lokhu. UGogo wakhe wayengajwayele ukubukela umabonakude phakathi nosuku – wayebukela izindaba zakusihlwa kuphela, ngaphambi kokuthi ayolala. Lapho ebona ukuthi akusabeli muntu uma engqongqoza, wanquma ukuthi azivulele. Wayeqiniseka ukuthi uGogo ngeke abe nankinga – naye wayezazi ukuthi unezindlebe ezingezwa kahle. Kodwa lapho ephusha umnyango, wathola ukuthi ukhiyiwe. Izulu laqhubeka liyithela futhi esebona libaneka. Amafu amnyama enza kwamnyama kule mijondolo, sengathi kwakusebusuku. UThibose wayeseqala ukukhathazeka, lapho umnyango uvuleka kungalindelekile futhi kuvela intokazi esencane enhle. Yayibhince ithawula elaliyemboze amabele nengxenye engenhla yamathanga. UThibose wayengakaze ayibone ngaphambilini. Le ntokazi esencane nayo yamgqolozela futhi yahayiza ngesikhathi umbani uphinde ubaneka. UThibose wama wanganyakaza, engaquiniseki ukuthi angene yini noma angangeni. Babumkhangile ubuhle bale ntombazane.

**Text 3: 2.** “Yini?” Kukhuluma izwi emva kwekhetini elalehlukanise umjondolo kabili. Izwi lendoda. “Kukhona umuntu osemnyango,” iphendula, iphulula izinwele ezinde, ezimnyama iziyisa emuva. Kweza insizwa emfushane iqhamuka emva kwekhetini futhi yama phambi komnyango iqimbile. Yayicishe ilingane noThibose ubudala – ineminyaka engamashumi

amabili nesikhombisa. “Ungubani, bhuti (broer)?” kubuza le nsizwa. “NginguThibose,” ephendula, ezesula ubuso ngesandla. “Ufunani?” “UGogo,” esho, evevezela. Le nsizwa emfushane yahwaqabala. “Ubani uGogo?” Umbani waphinde wabaneka. UThibose wagxumela phambili, kodwa le nsizwa ayizange inyakaze, imvimba ukuba angangeni kulo mjondolo omncanyana. “Ugogo wami. Uhlala lapha,” kuphendula uThibose. Wayeseqala ukucasuka. “Uxolo bhuti (broer), udukile. AkunaGogo wakho la,” kusho le nsizwa, ifulathela futhi isiqala ukuvala umnyango.

**Text 4: 2.** UThibose wethuka. Kwakuwumjondolo kaGogo wakhe lona. Wayesehlale emjondolo okwamakhelwane iminyaka eyishumi nesikhombisa, ngaphambi kokuthi ayejele. Kwakungenzeka kanjani ukuthi udukile? Isangene le nsizwa, esho ngenhliziyo. “Kodwa indlu yakhe (mpantsi) le. Ngiyazi ukuthi uhlala lapha,” ephikelela. “Ngikutshelile ukuthi akahlali lapha (mona)! Ufunani manje (jwale)?” kubhoka le nsizwa ngolaka. UThibose wayengasazi ukuthi athini noma enzeni. Wavele wama lapho ejamile, lapho le nsizwa emfushane ibhaklaza umyango phambi kwakhe. Ingabe wayephupha? Wayekuphi uGogo wakhe? Ngemva kwalokho, wezwa amazwi ekhuluma emjondolo wakhe wakudala, kwamakhelwane. Wacabanga ukuthi kungenzeka kwakunguGogo. Wayekhuluma nobani?

**Text 5:2.** UThibose wangqongqoza emnyango, ethandazela ukuthi amthole. Kodwa kwalunguza umuntu wesifazane angamazi, umzimba wakhe ucashe ngemva komnyango. Wayengeyena uGogo wakhe. Nkulunkulu! Kwakwenzekani? Wajamela lona wesifazane ephelwe ithemba. “Uphi uGogo wami?” ebuza, ehlengezela izinyembezi. “Angazi lutho ngalokho.” Njengensizwa yasekuqaleni, lona wesifazane wamvalela ngaphandle lapho umbani uqegebula esibhakabhakeni. UThibose waqoshama, ezimboze ubuso ngesandla, evevezela. Engaqondakali ukuthi wayezizwa kanjani. Wayezobheka kuziphi izinkalo manje? Wazesula ubuso ngesandla wabe esesukuma. Ngemva kwalokho wakhumbula isinqumo ayesenze esejele – ukuthi wayezovakashela umama kaLefu. Wayezothini umama kaLefu uma embona? Ingabe wayeyokhuluma naye ngemva kwento ayenza kuLefu? Akukhathaliseki ukuthi kwenzekani, wayazi ukuthi kumele akwenze lokhu. Kwakumele amcele ukuthi amxolele. Leyo kwakuwukuphela kwendlela ayengaqeda ngayo ubuhlungu ayebuzwa ngaphakathi iminyaka eyishumi. Mhlawumbe lo mama wayengamtshela nokuthi wayekuphi uGogo wakhe.

**Text 6: 3.** UThibose wagijima emgwaqeni omncane wabe esengqongqoza emnyango womjondolo onamakamelo amabili. Izingubo zakhe zazimanzi futhi zisinda. “Imihlola-ke le! Ufunani lapha?” kubabaza owesifazane ongasemnyango. Amehlo akhe amakhulu ayebomvu,



njengengubo yakhe yokulala. UThibose wambuka wabona ukuthi ihambile iminyaka; futhi wayesekhuluphele kunalokhu amgcina eyikho, eminyakeni eyishumi edlule. Akambukanga emehlweni. Kunalokho, wedlulisa amehlo ngaphezu kwehlombe lakhe waqalaza ngaphakthi komjondolo, wabona ibhakede phansi, likhongozele amathonsi emvula asuka ophahleni. “Mama uDillo, ngiyakucela. Ngingenise. Ngifuna ukukhuluma nawe,” kuncenga uThibose, ezinwaya ikhanda eligundiwe ngesandla sokudla. Yilona thuba leli ayekade elilangazelela. “Ukukhuluma, wena? Ufuna ngikhulume nawe? Ebuza ngokucasuka. “Angiyikholwa-ke le nto,” waqhubeka, enikina ikhanda lakhe elikhulu.

**Text 7: 3.** “Ngiyazi ukuthi yaba yiphutha into engayenza kuLefu. Ngicela ungixolele.” Izinyembezi zaziphophoza lapho esho lawo mazwi, kodwa zaluswa yimvula engakaboni uNkk Dillo ukuthi uyakhala. UNkk Dillo waqala wakhahla isililo. Isandla sakhe sokudla sasizemboze amehlo, lapho esinye sizimelele ngesibambo somnyango. Waphenduka wabuka ibhakede, waphinde wabheka ngakuyena. Ubuso bakhe babugcwele ulaka nenzondo. “Angisoze ngakuxolela ngokubulala indodana yami njenge ... njengenja. Angisoze!” Wabhaklaza isicabha esivala. UThibose wema lapho isikhashana. Emuzwa ekhala kulo mjondolo. Kusobala ukuthi wayemxebule isilonda esibuhlungu. Umbani waphinde wabaneka futhi imvula yanqamuka sengathi umbani wawuzomisa yona. UThibose wafulathela futhi wahamba ngemigwaqo yakule mijondolo. **Wayedabukile.** Efisa sengathi uLefu wayesaphila.

**Text 8: 3.** Amehlo aphine agcwala izinyembezi kuThibose lapho ekhumbula usuku abulala ngalo umngane wakhe omkhulu phambi kwalo lonke ikilasi. Kwakuyiphutha likaBontle leli, futhi wayemzonda ngenxa yalokho. UThibose wayefisa sengathi wayengazange ahlange naye ekuphileni kwakhe, kodwa wayesehlange naye; futhi ukuphila kwakhe kwasekonakele – ngenxa yalokho ayecabanga ukuthi kuwuthando. “Imihlola!” kumemeza uThibose. Elalela umsindo wokuhaza kwamanzi emgwaqweni. Ayekhuluma naye ngolimi ayengakaze waluqonda ngaphambilini, ulimi lwenkululeko. Wayazi ukuthi kwakumele enze okuthile ukuze azikhulule ebuhlungwini ayebuzwa. Kwakunendlela eyodwa vo: ukuzibulala. Ngaphandle kokupholisa amaseko, uThibose wababela esitolo. Kwakuvuliwe futhi wangena ecabanga into eyodwa engqondweni. Kodwa ngokushesha nje lapho esengaphakathi, wakhumbula into ayengafuni ukuyikhumbula. Ukuyibona nje le ndawo kwenza waveva ulaka. Wayevamise ukucasha kuyona, futhi manje wayeseyizonda – kanye nomnikazi wayo, uKapteni Mebala. Wayezeleni kulo mphandu ongcolile kasathane?” Thibose!” izwi limemeza. KwakunguJoe, ebukeka ethukile. “Usubuyile?”

**Text 9: 3.** UThibose wanqekuzisa ikhanda ngaphandle kokukhuluma. Wacinga emashalofini, efaka isandla ekhukhwini. Ngingakusiza ngani? Kubuza uJoe. Wayegobele phambili efuna ukubona ukuthi wenzani uThibose ngesandla sakhe. UThibose wambuka wabona ukuthi wethuke kanjani. Akakhawanga! Usesatshwa nawu Joe imbala, owayefunda naye eklasini linye esikoleni samabanga aphakeme iThutong, Akaseyena phela umuntu manje. **Useyisilwane** esilimaza futhi sisabise abantu. Wabe esazi uThibose ukuthi kufanele aqedele isu lakhe. “Nginike umuthi wokubulala amagundane”, esho amehlo akhe ethe njo kwikhawunta. “Ini?” uJoe ebuka uThibose isikhashana. “Ufuna ukwenzani ngalo muthi wokubulala amagundane (e ga le phirime)?” ebuza. Ukhamise nje emlonyeni kuvela amazinyo amabili egolide ngasenhla. “Ukubulala amagundane”, ephendula.

**Text 10: 4.** UJoe wamgqolozela ethule, elokhu eziphulula intshebe ngesandla sokudla. Waya emashalofini eyolanda umuthi wokubulala amagundane. Amehlo akhe elokoza emva kwezibuko. “Ngiyakucela, Thibose. Ungayenzi le nto,” emncenga. Ngikutshelile ukuthi ngiyobulala amagundane. Ingabe kunenkinga? Ngesikhathi ebona ulaka olwalusemehlweni kaThibose, wathula wayesemnika ushevu. Ubani owayengaqophisana nombulali? UJoe wayazi ukuthi uThibose wayesejele. Wayazi nokuthi wayeyilungu lamaBhubesi Amamathekayo – iqembu lemigulukudu likayise. Uyise, uKapteni Mbala, wayesasejele ngenxa kaThibose. Pho kungani kufanele akhathazeke ngaye? **Vele**, wayengeke alahlekelwe ilutho uma uThibose efa; kunalokho wayengazusa. UThibose wayengeke esaphinde abe usongo kuye.

**Text 11:4.** UThibose waphuma estolo noshevu wamagundane ewuphethe ngesandla ebheke lapho kulahlwa khona inkunkuma ngaphandle kwemijondolo. Akekho owaysangamthinta lapho. Wayezokwazi ukuqeda ngempilo yakhe engaphazanyiswa muntu. Ilanga eligqize ngemibala ephuzi ngokubomvana lavela ngale kwamafu; kwase kuhwalala. UThibose wafika endaweni yokulahla udoti enukayo futhi enodaka, wabe esehlala etsheni eduze kwendlela. Amehlo akhe abomvu, agcwele izinyembezi abheka izandla zakhe, eziphethe ushevu wezilwane abuye abheka naphezulu esibhakabhakeni. Wayejule kakhulu ngomcabango ngenkathi kuqhamuka iqulo lezinkonjane lindiza emuva kwakhe, wathuka. Wayezwa amazwi abantu ababeza ngendlela.

**Text 12: 4.** “Ngangiwothisha. Uthisha olungile. Kodwa bangixosha,” kusho umlisa ozacile, ongcolile, ehamba nowesifazane. Babedakiwe bobabili. UThibose wababuka njengoba bedlula. Kwakunokuthile ngalo mlisa ... Wayazi ukuthi wayeke wabona ngaphambilini, kodwa kuphi? Ngemva kwalokho wakhumbula: **Thayima** uSeloma! Ingabe kwakunguye ngempela?

Kungani ayeguge futhi ezace kanje? Ukuphila kuyisondo, elihlale lijikajika, esho. UThayima uSeloma wayenguthisha owayebe nesandla ekumonakaliseni, futhi ukumbona nje kwakhumbuza uThibose loluya suku – usuku olwalonakalisa lonke ikusasa lakhe. Wayesakhumbula umzuzwana ngamunye walolo suku.

## Text Two

**Text 13: 5.** Kungani umzimba womuntu ulingeka kalula kanje ngezinto ingqondo engasoze yazithinta? Kwenzeka kanjani ukuthi lezi zingxenye ezimbili zomzimba ziphikisane? Kungani ingqondo nomzimba kungahambisani, njengamasondo ebhayisikili? UThibose wayezazi izingozi zokudla izidakamizwa. Wayazi ukuthi zazingawulungele umzimba wakhe; wayazi ukuthi wayengase aphenduke umlutha, futhi angabe esakwazi ukuziyeka. Kodwa wayesafisa ukuzizwa. Wayehlale ezwa abantu bekhuluma nge-cocaine, kodwa engakaze ayibone. Manje yayisezandleni zakhe, futhi engakholwa ukuthi le mpuphu ebonakala ingenankinga kanje ingawucekela phansi umzimba womuntu. Wayeyozizwa kanjani uma eshaya kancane nje? Yayiyinye indlela yokuthola ... Kodwa ingqondo kaThibose yayinqoba inhliziyo yakhe kulokhu, futhi akazithintanga izidakamizwa.

**Text 14: 5.** Ngemuva kokulungiselela, uThibose waya esikoleni namaphakeshana esikhwameni sakhe sesikole. Namhlanje kwakuwusuku olukhulu kuyena: usuku lwakhe lokuqala engumsebenzi kaKaptani uMebala. Wayazi kahle kamhlophe ukuthi kufanele adayise kakhulu ukuze amhlabe umxhwele zibekwa nje umphathi wakhe, kodwa lokho ngeke kwabanzima: umngani wakhe wayethembise ukumsiza. Futhi, akakhohlwanga ukuphatha imali, ukuze ahambise lowo othandiweyo wakhe edolobheni uma kuphuma isikole. Umgwaqo omkhulu wawuminyene njengenjwayelo, abantu beyosebenza. Kwakunomsindo omningi: izingane zesikole zixoxa zisendleleni ebheke esikoleni, amatekisi ehuthela abagibeli, kanye nabadayisi bedayisa eceleni komgwaqo. Kwakunentuthu yabadayisi emoyeni ababematasa bepheka ukudla. “WeThibose! Ngilinde, “kumemeza uLefu, egijima elandela uThibose, isikhwama esisindayo sesikole silenga ehloambe langakwesobunxele. UThibose Waphenduka wabuka uLefu, ebambe ongezansi ukwethuka. Kwakufanele abize uLefu endleleni eya esikoleni, njengenhlayenza. Nkosi yami! Kwakwenzakalani kuye? ULefu wama eceleni kwakhe ehafuzela njengenja.

**Text 15: 5.** “Angiyikholwa le nto, mfwethu. Ubusu...ubusuya esikoleni ngaphandle kwami? Kubuza uLefu, enyusa ibhulukwe lakhe elimnyama elingusayizi wesithupha. Ngemva kwalokho wabuka phansi izicathulo zakhe ezimnyama zesikole, ehlola ukuthi ziyacwebezela njengenjwayelo. “Uxolo, mfwethu (broer). Bengijulile ngicabanga,” kuphendula uThibose ebuka ihembe elimhlophe likaLefu, aphinde abheke elakhe elidala nebhulukwe lakhe eliphuphile. Wabe eseqaphela ukuthi wayekhohlwe ukupholisha izicathulo zesikole, into ayengakaze ayenze, futhi esezibuza ukuthi wayesengenwe yini. Wayengasazazi ukuthi ungubani. “Ubucabanga ngani? UBontle? Kubuza uLefu, eluma isemishi. “Cha!” Wabe esegwinya, ubucabanga ngani? Ukuzibulala? “Ini!” ebuza, egqolozela uLefu ngokuhlina. “Ngingacabanga kanjani ngaleyo nto ukuphila kumnandi kanje? Sengiyazi manje ukuthi lisho ukuthini igama elithi ukuphila!” ULefu walungisa kahle izibuko zakhe emamatheka. **“Kuhle kakhulu.** Umtholile, angithi?”

**Text 16: 5.** “Usukhuluma ngani manje? Ngimtholile ubani?” kubuza uThibose ngokuhwaqabala – yize ayazi ukuthi uLefu ukhuluma ngani.” UBontle. Ukhulumile naye izolo? Ngifikile emjondolo wakho izolo kusihlwa. Ubukuphi, mfwethu (broer)? “Ubusenza izinto zamadoda.” “Heitha bafana,” kusho uLebolela, efika noMogapi. “Lefu nsizwa yami. Ungangiboleka izibuko zakho namhlanje (vandag)? Ngifuna ukushela uKedibone namhlanje ngemva kokuphuma kwesikole. Ngifuna acabange ukuthi **ngingusolwazi** (profesara),” encokola, ethatha izibuko. ULefu wazama ukuhlehla, kodwa uLebolela wakwazi ukuzithatha izibuko ebusweni bakhe. “Zibuyise,” emboza amehlo ngesandla. “Awukahle mfwethu (broer). Okwanamhlanje kuphela nje.” ULebolela wagxuma ebalekela uLefu. ‘Mbuyisele Lebolela. Nawe uyazi ukuthi ngeke ukwazi ukuzigqoka. Ngichaza ukuthi, **awunakhala.** Awubheke nje **lo bhazabhaza wesiphongo sakho. Awuyisidingi ngisho nesamburela** sokusitha ilanga,” kusho uThibose edlala, futhi bonke bamhleka uLebolela, owavele wahleka inhlinini. ‘Mhlawumbe kufanele ngivele ngishele uBontle, ukuze ngifakazele ukuthi amantombazane awadingi izinsizwa ezinhle ekuphileni kwawo – kodwa adinga indoda yangempela eziphatha njengendoda yangempela. Indoda eyaziyo ukuthi amantombazane afunani. Hhayi umfana njengawe,” kusho uLebolela, eziphindiselela; kodwa wamnika uLefu izibuko zakhe.

**Text 17: 6.** “Kungaba isimanga lesa, ngoba angikaze ngakubona ukhuluma nentombazane. Mhlawumbe ebusuku, yebo,” kusho uThibose, lapho befika esikoleni. “Thibose, silandele,” kusho uMogapi. ULefu wababuka njengoba beya ezindlini zangasese, bemshiya yedwa esitubhini. Wayazi ukuthi babeyokwenzani oMogapi noLebolela laphaya. Ayengakuqondi ukuthi kungani babehamba noThibose namhlanje. Ingabe naye wayesedla izidakamizwa?

Kodwa wayeyazi indlela uThibose azizona ngayo izidakamizwa futhi eqiniseka ukuthi wayengeke azilokothe. Pho kungani ayeya ezindlini zangasese nabanye? Ingabe kwakufanele abalandele futhi abone ukuthi kwakwenzekani laphaya? Kodwa-ke, uThibose wayeseyindoda manje, futhi iqiniso ukuthi uyakwazi ukuzinakekela, kucabanga uLefu. ULefu walinda esitubhini, enethemba lokuthi uThibose uzobuya futhi abe naye njengenjwayelo; kodwa uThibose akabuyanga. Kungazelelwe, memfu uBontle, futhi wazohlala noLefu. Nakuba babengebona abangane, baqala ukuxoxa ngoThibose. Wayekhathazeke ngalokho okwakwenzeke phakathi kwakhe noThibose izolo ngemva kokuphuma kwesikole. Ngemva kwalokho kwakhala insimbi yaphazamisa ingxoxo yabo futhi bahamba baya endaweni yokuhlangana.

**Text 18: 6.** UThibose wayesezindlini zangasese nabangane namakhasimende akhe. Bonke babebhema, ngaphandle kwakhe. Yena wayedayisa – futhi wayengayikholwa indlela okwakulula ngayo. Kwakusengathi isigamu sabafana besikole sasiqala izidakamizwa, futhi kwakumphatha kabi lokho. UThibose wacabanga ukuthi bayisizukulwane esidukile, ebabuka behosha le mpuphu emhlophe ngamakhala. Babebukeka bezizwa sengathi basezulwini. Ngalolo suku, uThibose akakwazanga ukugxila ezifundweni zakhe. Ukuphela kwento ayeyicabanga ukuthi wayezokwenzenjani uBontle uma esemyisa edolobheni ngemva kokuphuma kwesikole. Wayelangazelela ukubona ukuthi buzoba njani ubuso bakhe obubushelelezi lapho emthengela umgexo. Yiqiniso ukuthi wayezovele asangane. Kulokhu, uThibose wayazi ukuthi uselapho emfuna khona. Wayeqiniseka ukuthi wayezoluthola ucu.

**Text 19: 6.** Ekugcineni, safika isikhathi ayesilindile. Kwakuphuma isikole futhi abafundi begoduka. UThibose wabuka uBontle, enethemba lokuthi wayezohlala ekilasini njengayizolo. Kodwa wamangala uma embona ephuma kuqala. Wayephuthuma futhi ebabele kuCressida ompunga kaThayima uSeloma. UThibose wamlandela efuna ukummisa, ukuze ahambe naye baye eGoli. Kodwa ngaphambi kokuthi amfice, wavula umnyango wemoto kaThayima uSeloma, futhi wangena ngaphambili. UThibose akakukholwanga ayekubona. Kwakwenzekani kule ntombazane? Wayekwazi kanjani ukuthi avele avule imoto kaThayima uSeloma futhi angene, phambi kwabafundi nothisha? Ingabe wayesangene noma kwakwenzekani? Nakuba ayazi ukuthi ukuziphatha okunjengalokhu kwakuvamisile kothisha beSikole Samabanga Aphakeme iThutong, wayengazitsheli ukuthi noBontle unjalo. Wayecabanga ukuthi uhlukile; kodwa kusobala ukuthi wayeshaye phansi.

**Text 20: 6.** Kodwa-ke, nguye yedwa uThibose owayemangele. Kwabanye abafundi, into enjengalena yayingasamangazi. Othisha babo babengasabi ukusho ukuthi bajola nobani. Babengasaba kanjani, ekubeni izintombi zikathishanhloko zazimvakashela njalo esikoleni? Wangeke abatshele ukuthi bangajoli nabafundi. Ikakhulu ngemva kokuthi umkakhe elwe nenye yezintombi zakhe, esikoleni, phambi kwawo wonke umuntu. Kothisha, wayengaseyena uthishanhloko, kodwa wayesengomunye wozakwabo. Kubafundi, wayengelutho nje. Babehlonipha othisha kakhulu kunaye. UThibose wama ngaphansi komuthi womjakharanda, ebukele uBontle ehlezi emotweni kaThayima uSeloma. Ngemva kwalokho wabona uThayima uSeloma eya emotweni futhi engena kuyo. UThayima uSeloma waphulula uBontle izinwele, wabe esemqabula esihlathini. UBontle wayebukeka ejabulile. KuThibose kwaba sengathi ugwazwa ngomkhonto enhliziyweni. Wayefisa sengathi angavele aye emotweni futhi amdonsele ngaphandle. Kungani ayeyisiphukuphuku kanje? Le ndoda ingamonakalisa, futhi yena wayeyinika ithuba lokwenza kanjalo. Uma imoto isuka ihamba wazibuza: ingabe uBontle wayeyilo ngempela uhlobo lwentombazane ayecabanga ukuthi uyilo? Intombazane ayefuna ukushada nayo ngolunye usuku?

**Text 21: 7.** “Waze wangicasula lo muntu!” kubhavumula uThibose, egxoba phansi ngonyawo lwesokudla. Wabe esesuka lapho egqishazela ebheke ezindlini zangasese, isandla sakhe siphuthaza esikhwameni, futhi saphuma nephakeshana lempuphu emhlophe. Ephophoza izinyembezi, wathela le mpupho emhlophe ebhukwini lokubhala amaphuzu futhi waqala ukuyihosha ngamakhala, njengoba ayeke abone kwenza uMogapi noLebolela. Ngokuphazima kweso waphathwa isiyezi, ebona yonke into esendlini yangasese izungeza. Wayezwa umsindo oxakile, **onjengowezinyosi**. Ngemva kwalokho wahleka kakhulu. Ehleka yonke into ezungezayo. Wayezwa nomzimba wakhe untanta emoyeni. Welula izingalo futhi waqala ukwenza sengathi uyandiza. Wayenomdlandla futhi ejabulile.

**Text 22: 7.** Esendleleni egodukayo, uThibose wayengakholwa ukuthi kanti wayephuthelwa into enje. Wayevame ukucabanga ukuthi izidakamizwa ziyabulala. Zibulala kanjani uma zimenza abe nomdlandla onje? Okokuqala ngqa ekuphileni kwakhe, wezwa sengathi zonke izinkathazo zakhe ziphelile. Yonke into yayisingenzeka manje. Ngosizo lukaKapteni Mebala, wayesazi manje ukuthi kusho kuthini ukujabula. Wakhohlwa yizo zonke izinto ezimbi ezake zamehlela. Wayesamthanda uBontle, yize ayemzwise ubuhlungu obujulile. Kodwa manje kwase kuphele bonke ubuhlungu noma ulaka, ngoba izidakamizwa zenza kwaba sengathi okwenzekile kwakumane kuyiphupho ayezovuka maduze seliphelile. Wazitshela ukuthi uBontle wayesazoba umkakhe ngolunye usuku. Mhlawumbe kufanele namanje aye eGoli futhi

amthengele umgexo ukuze amnike wona ekuseni ngakusasa. Esacabanga lokho, uThibose wagibela itekisi waya edolobheni, wathenga umgexo negrosa kaGogo wakhe.

**Text 23: 7.** “Gogo (Nkgono), ngikuthengele igrosa,” kusho uThibose, engena emjondolo kaGogo wakhe ephethe opulasitiki. Wayesazizwa izidakamizwa emzimbeni, kodwa wakwazi ukukufihla lokho. “Uyitholephi imali?” kubuza uGogo (Meokgo), egovuza iphalishi elisepanini phezu kwesitofu sikapharafini. “Ungakhathazeki ngalokho, Gogo. Uyazi ukuthi angilona isela, angithi (gakere)? esho egqinsila opulasitiki phezu kwetafula elincane elisemva komnyango. “Ngiyazi, ndodana. Kodwa ngiyazi nokuthi awusebenzi. Yini okumele ngiyicabange uma ubuya esikoleni ngalesi sikhathi uphetha opulasitiki abagcwele igrosa? Thibose, angifuni uzibandakanye nanoma iziphi izinto ezibhedayo. Labaya bangane bakho ababili, angibathandi nakancane (le ha nnyane). Bayizixhwanguxhwangu,” kusho uGogo (Meokgo), emgqolozele ethe njo. UThibose wayewasaba lawo mehlo, ngoba wayazi ukuthi ayakwazi ukumbona ngaphakathi, ikakhulukazi uma eqamba amanga. “Ngiyazi, Gogo. Ungakhathazeki ... angisona isigebengu (senokwane),” kusho uThibose, emkhophozela ebuka itafula.

**Text 24: 7.** “Uyitholephi-ke imali? Futhi ubukuphi? ULefu ubefikile, ekufuna. Ubonakale ekhathazeke kakhulu ngawe. Thabo, ndodana, kwenzekani kuwena? Wathi ukuhlina lapho esho lokho. Wayemazi kahle umzukulu wakhe futhi ekwazi ukubona uma kunokumkhathazayo. UThibose wambuka ngohlangothi lweso futhi ezibuza ukuthi kazi angathini uma engase azi ukuthi usebenzela uKapteni uMebala. Ngemva kwalokho waziphoqa ukuthi amamatheke futhi wathi, “bengidlala uMshini (Mochina). Ngawina, Gogo.” UGogo wanikina ikhanda futhi wathi, “Lo mdlalo walo Mshini (Mochina) wakho ... Angiwuthandi (Ha ke e rate).” Ngemva kwalokho **wacosha** isikhwama sepulasitiki wabe esesivula ukuze abone okuphakathi. “Umdlalo nje, Gogo. Ngisho nogogo abangangawe bayawudlala. Ngicabanga ukuthi nawe kumele uke uwuzame, Gogo” kusho uThibose, ehamba eya embhedeni kagogo. “Ngiyawazi uMshini (Mochina) ukuthi uyini. Kodwa ngokwami, ukugembula kubi, kungakhathaliseki ukuthi nhloboni yabantu abakwenzayo. Waqala nje, awuphinde uyeke. Kunjengezidakamizwa nogwayi.” Wathula, ebheka kopulasitiki. “Yini le?” ebuza, ephethe ibhokisi elimhlophe elingunxande esandleni. UThibose wambuka emamatheka lapho evula ibhokisi. “Babeshane (Basadi)! Thabo ... ufuna ukungitshela ukuthi uyithenge ngemali yoMshini (Mochina) le nto? Wabuza sakusola, emgqolozele.” “Yebo, Gogo. Namhlanje ngiqoqe yonke into (Kajeno kemo hlohlorile),” uThibose esho emamatheka.

**Text 25: 8.** “Waze wamuhle Thabo,” esho, ebuka umgexo ocwebezelayo esandleni sakhe. “Ucabanga kanjalo, Gogo? ebuza ejabulile. “Yebo, futhi naye uzowuthanda,” washo, enqekuzisa ikhanda. “Hawu! (Ao!) Gogo, yini ekwenza ucabange ukuthi ngiwuthengele intombazane? “Angizalwanga izolo, Thabo. Ngafika kulo mhlaba ungakacatshangwa nakucatshangwa. Manje ngitshela mntanami (Jwale njwetse he ngwanaka). Ungubani?” Wayembheke njo emehlweni. “Ewu (Hei), Gogo,” washo, ezihlikihla ikhanda ngenxa yamahloni. “Qaphela nje kuphela, Thabo. Aseyingozi amantombazane kulezi nsuku. Ziyafa izingane zibulawa yile nto yeNgculazi (Phamokate). Usemncane futhi uhlakaniphile, ndodana. Ungazijahi izinto. Ungagcini usufana nomama wakho,” wathula, wabe eseqhubeka emamatheka. “Ungakholwa nje ukuthi wakuqamba ukuthi unguPhutha Elikhulu (Phosokgolo), lapho eqala ukukubona?” Wahleka kakhulu. “Ngalwa naye waze walamukela igama elaqanjwa yimina.” “Mhlawumbe kwakufanele umeke, Gogo. Wayeqinisile. Alingifanele leli gama. Angazi nokuthi kusho ukuthini ukujabula,” esho ngokudabukisa. “Yini inkinga manje? Uyakuhlupha?” “Ubani? Umama?” “Cha. Le ntombazane. Le oyithengele le nto.” UThibose wambuka ngamehlo ahlengezela izinyembezi efisa sengathi angavele amxoxele ngoBontle; kodwa **wayesaba futhi enamahloni**. Wayeqala ngaloluya suku ukukhuluma naye ngamantombazane. “Kulungile, Gogo. Ungakhathazeki. Angikabi nentombi,” washo, efulathela ebheka emnyango. UGogo (Meokgo) wambuka ngokudabuka umzukulu wakhe; wayazi ukuthi kunokuthile okwakungahambi kahle, kodwa wayengaqondi ukuthi kwakuyini. Wakhapha inyama kupulasitiki wasesitolo futhi wayivula.

**Text 26: 8.** “Ngisayoshintsha umfaniswano. Ngizobuya, Gogo,” washo, ephuma emjondolo. “Ho! Thibose!” Wambiza, ekhumbula **okuthile**. UThibose wama isikhashana engaphenduli. Ugogo wakhe **wayemmangaza**. Wayengakaze ambize ngoThibose; kungani embiza kanjalo manje? Waphenduka. “Yini, Gogo?” ebuza, encike ngomnyango. “Umama wakho ufonile namhlanje. Ufonele uNkosikazi (Mme) uDillo futhi wamtshela ukuthi uyashada maduze. Okuhle nje, ukuthi useyaqonda ukuthi **ukukipita** kuyihlazo,” washo, eqoba inyama ebomvu iba amaqatha. “Uyashada?” ebuza, emangele kakhulu. “Yebo.” “Nobani? Naleya ngulube yesoka lakhe?” “Bala amagama, mfana,” esho engahleki. “Wakhetha umlisa mumbi nje kunendodana yakhe. Angimkhohlo lo **mfazi ongahlakaniphile**.” Kwasekukhuluma i-cocaine. “Thabo! Ungakusho kanjani lokho ngomama wakho?” ebuza, ngolaka.

**Text 27: 8.** “Kodwa iqiniso, Gogo. Ukhethe yena. Angayenza kanjani leyo nto kumina, Gogo? Angimcelanga ukuthi angilethe kulo mhlaba eneminyaka eyishumi nesithupha nje kuphela ubudala. Uyoyeka nini ukusola mina ngamaphutha akhe?” “Akukona lokho, mfanawami.



Umshada ngoba emthanda. Uthando lubuye lusivale amehlo ngezinye izikhathi. Uzoyazi le nto engiyichazayo ngolunye usuku, ngethembe,” washo ngomusa, ebeke isandla ehlombe likaThibose. “Sengiyazi manje. Anginabazali!” ebhoka ngolaka, futhi ephuma ngamawala endlini, ehlengezela izinyembezi. “Thabo! Thabo!” kumemeza uGogo (Meokgo). UThibose wagijima wangena emjondolo wakhe futhi wazikhiyela ngaphakathi wabe esesikhihla esikaNandi. Zonke izinto zazimbhedela. Umama wakhe wayezoshada nendoda ayizondayo, kanti nentombazane ayeyithanda yayithandana nothisha wayo. Kwakusobala ukuthi wayengeke aphinde ambone umama wakhe, ngoba indoda ayeshada nayo, nayo yayimzonda. “Uma kuwukuthi ile nto ebizwa ngokuthi ukuphila, ngiyakuzonda-ke. Ngiyakuzonda, ngoba kumina akukona ukuphila kodwa isihogo. Anginakuphila mina kodwa nginoBontle. Kungani kwenzeka kanje kumina?” uThibose ezibuza, ephuthaza “impuphu yokuphila” esikhwameni sakhe sesikole. Wayeseqala ukuthi njalo lapho izinto zingahambi kahle abheme izidakamizwa – kodwa lokho kwakungamkhathazi uThibose. Le mpuphu yayimthoba amanxeba, futhi yilokho okwakubalulekile kuyena manje.

## **CHAPTER FOUR: RESEARCHER CASE-STUDY**

### **4.1. Part One: Aims, Methods and Procedures**

#### **4.1.0. Introduction**

This section is a presentation of the researcher's study. The first part of this section outlines how the research was conducted. The second part (Translation Problems) presents outcomes of the study and problems that were discovered during Translation and that proved challenging to the translator/researcher. Such problems will be examined in various classifications. The research aims and objectives will be particularized before examining the existing systems. Subsequently, the analysis of the importance of the research methods followed during the study follows. At the conclusion, a summed-up classification of challenges encountered during the study is presented.

#### **4.1.1. The aim and the objective of the investigation**

This investigation is based on the presumptions that in the Translation from English into isiZulu, there may be surface problems that will vary. Such a presumption ought to be verified through actual Translation of a collection of a wide selection of texts. This study aims to produce a ranked classification of problems related to translating young adult literature from English into isiZulu as experienced or contemplated by the researcher. Such problems will be compiled as a list of problems related to translating young adult literature from English into isiZulu. The researcher will translate chapters one and six of the *When Lions Smile* book (Mahapeletsa, 2003, pp. 5-10,39-48) to investigate the Translation problems it presents. The list of problems that will be discovered will be classified accordingly. Actual Translation of the book will also confirm if chosen texts are fit for producing good problems to categorize. However, it will be incorrect to insinuate that the checklist of problems discovered during this investigation is a comprehensive one since it is, to some degree, limited by the types of texts contained in Mahapeletsa (2003), but it is meant to be as extensive as possible.

#### **4.1.2. Investigation approach**

That is a study in which a the researcher presents himself as a subject. It is founded on a record of observations made during the Translation of two chapters of the *When Lions Smile* book (Mahapeletsa, 2003), and linguistic elements that the researcher envisaged may contribute to such challenges. The approach used in this investigation can be referred to as a self-

examination. Furthermore, such is a norm in the field of language research. Various other scholars have opted to use this approach in the past. For example, Krings (1987) applied a "think aloud" model to himself before his subjects embarked on a translation exercise. Likewise, Mauriello (1992) presented herself (as she puts it) as a "guinea pig" during a translation exercise. The researcher's aim here is dissimilar from that of scholars alluded to above. The self-examination in the current investigation is not aimed at assessing the translation process or translation training. However, self-examination is utilized as an instrument to identify potential problems during the study. On the other hand, various experienced professional translators were approached for suggestions and opinions regarding the target text to verify the correctness of Translation and problems discovered. All professional translators were contacted telephonically, while more communication was achieved through emails and WhatsApp chat.

#### **4.1.3. Examination of problems in Translation**

As already mentioned, the two primary objectives of examining the collection of texts are to identify problems related to translating young adult literature from English into isiZulu and determine the number of areas exhibited by such texts that proved too problematic to translate. Such may only be performed by scrutinizing the texts to discover as multiple problems as possible. The method used to generate a classification of translation problems entailed two essential procedures: Translation of texts and Analysis of the Source Text. Although such two activities are theoretically dissimilar, they were performed simultaneously during the investigation, as translators usually do. However, the Analysis of text was only performed as and when necessary.

##### **4.1.3.1. Translation**

The primary method utilized to address the study research questions was the translation exercise. The researcher documented in a notebook all problems identified during the translation exercise. All such problems were registered in a manner that identified their nature. Notes were recorded in a diary format, especially regarding features of the texts that were envisaged to be more challenging for novice translators or new students in the translation discipline. All challenges that shared similar characteristics were listed with examples indicative of texts from which these were extracted. All problems were registered in English, and more explanations were provided to describe each problem's nature further. A labelling system was used to indicate various types of problems, for example, register, stylistic,

grammatical, cultural, and so on. Specific problems were, on various occasions, listed with their potential solutions, and more explanations shared more-light as to why specific solutions were selected as the best. However, the translation exercise aimed not to come up with solutions for problems encountered but to identify as many problems as possible and scrutinize their nature. However, researching causes of challenges that were encountered proved useful in determining their nature and severity. Below, the researcher shows how problems were listed on a note sheet and how explanations of the problems' nature and solutions were provided.

Example:

**(Text 21: 7)** There was a funny, **zinging sound** on his ears

*Problem:* There is no equivalent word to translate the word zinging in the isiZulu language culture system. According to Catford (1965, p. 29), it is impossible to achieve equivalence in the target language without lexical substitutes.

*Solution:* The researcher employed a cultural substitution strategy to solve this problem. Peter Newmark refers to it as a "cultural equivalent" (1988, pp. 82-83). It entails replacing a culture-specific element with a target culture system element that lacks a similar propositional interpretation (Baker , 2011, p. 29). It is good to utilize it because it gives the readership a concept to discerning something appealing or familiar. Based on what is outlined in this solution, the researcher opted to substitute the concept of zinging sound with that of the buzzing **sound of the bees**, which is more familiar in the target culture system. Hence the text is translated as follows:

**(Text 21: 7)** Wayezwa umsindo oxakile, **onjengoweziyosi**

Despite the notes of classifications of various challenges and explanations registered text-by-text, some notes served as reminders to the researcher. Such notes reminded the researcher to verify the translation with other experienced professional translators or revisit the text later. On a particular occasion, in terms of consultation with other professional translators, their names would be noted down with specific issues to approach them about. Such reminders proved helpful in reminding the researcher to follow various steps like consulting with professional translators and approaching specific resources for more solutions. Texts translation was

performed in a chronological order listed in the book. Some problems were too complicated to solve; those were skipped and revisited later with tangible solutions. Text translation exercise was not constantly a walk in the park, as some texts required more effort to handle or an analysis of the source text to comprehend the text better.

#### **4.1.3.2. Analysis of the source text**

Prior to decision-making regarding what resources and strategies the researched text would require, the researcher would carefully read the text to acclimatize himself with all its characteristics. Uncomplicated texts that exhibited no challenges beyond the surface were handled directly and instantly. Complicated texts were subjected to in-depth analysis before the translation exercise could commence. The reason for such an analysis was to acquire more insight in terms of textual and linguistic features, and so on. The analysis was meant to examine issues related to culture, obtaining more information in terms of ambiguities related to the text, illuminating the author's goal from the perspective of the source text readership, and to decipher how similar or different the audience comprehend the text. Various texts needed in-depth insight into the subject matter. Such is how translation of the text and analysis was performed. With regards to resources that were employed, such as outlined below.

#### **4.1.3.3. Resources**

Notwithstanding the usage of various dictionaries, other resources entailed experienced professional translators, some of whom are experts in the language discipline and possess an excellent command of English and isiZulu. Translators of such status were approached to validate the credibility of the translation and the veracity of the presumed problems identified during the translation exercise.

##### **4.1.3.3.1. Professional translators**

All professional translators that were consulted are part of the legislative sector, they have extensive experience in various other language sectors like lecturing in academia, working in the department of arts and culture, department of justice (language unit), language freelancers, and so on. Their academic qualifications range from National Diplomas in Language Practice to Master of Arts Degree in Translation, with many years of practice in the language field. They are Zulu natives with a good command of both English and isiZulu. Some were contacted telephonically, while some were contacted via an instant messaging app (WhatsApp). The reason behind reaching out to them was to request them to participate in the request by verifying

the translation's credibility and veracity. Those who consented to avail themselves were five and were immediately sent formal requests via email with the task to verify attached and more details furnished. Professional translators' views were consulted to confirm the veracity of the target text. Corrections they suggested were considered as signals presumed challenges. In some instances, their views were invited to determine a better rendition of translation between more than one version considered for comparative analysis. At times professional translators were questioned regarding challenges in the source text to gauge their difficulty level. Such was performed by furnishing them with either a source text and one version of translation, a source text and two different versions to compare, and by providing a source text without a translation to compare. Their suggested corrections, adjustments and comments proved very useful in the quality of translation and identification of various problems related to translating young adult's literature from English into isiZulu.

#### **4.1.4. Creating a problems categorization**

Classification of problems in this investigation is premised on a discourse and linguistic features. The researcher tried to utilize such features to ascertain texts' standard features that exist in certain kinds of texts, namely, to link some types of translation problems to certain kinds of texts. The researcher's approach depended on utilizing vocabulary elements and prevalent grammatical features and rhetorical devices to position the text in its domain (Mason, 1982, p. 23), or what Crystal and Davy (1969) alludes to as its province, e.g., journalistic, religious, legal, scientific, administrative, etc. Eventually, such an approach could not succeed because of the hybrid nature of several texts, due to problems leaning more towards being language-specific than text type-specific. Therefore, texts were investigated based on what appeared to be problematic features, no matter which text type they belong to. Problems identified and listed at the text analysis and translation exercised were added. Many of such problems were directly connected to translating from English into isiZulu. After a post review of classifications and adjustments were applied to mitigate disparities, the list below was produced and assessed against problems addressed in the literature to validate that no problems were erroneously omitted. The table below displays the classifications of various problems as they are elucidated in Section Two of this Chapter Four.

**Table 1: Linguistic and Textual Features Problems**

r	P		Connotative meaning
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	Vocabulary	Synonym and Polysemy	
		Lexical voids	
		Compounds	
		Collocations	
		Phrasal verbs	
		Fixed expressions	
	Grammar	Word order	
		Passive forms	
Problems Related to Textual Features	Rhetorical and Stylistic Devices	Metaphor and Simile	
		Repetitions	
		Wordplay	Irony
	Cohesion	Cohesive devices	
	Register and style		
	Background knowledge		
	Culture	Humour	
		Taboos	

Such a categorization is almost like Rosenhouse's (1989) version of macro-level and micro-level mistranslations performed by students, incorporating mistakes picked up from small units in the text and those detected at the level of the text in its entirety. Such a categorization differs from Gazala's (1995) as it encompasses only two cardinal classifications, e.g., problems related to linguistic features and problems related to textual features, including sub-divisions related to a list mentioned above. Others, however, fall under different main/sub-categories; in the next section (Section Two) of this chapter, there is an explanation for why sub-divisions are positioned under specific category headings and not others. In the following Translating Problems section, translation problems, as encountered during the investigation, will be addressed at length.





## 4.2. Translation Problems

### 4.2.0. Introduction

Section One of this Chapter outlines how the preliminary classification of the translation problems was generated during the study. This section examined all types of problems contemplated and confronted by the researcher in translating from English into isiZulu. Examples of problems explored here reflect an extensive list of problems registered during the study. Problems will be categorized into two fundamental categories: (1) Problems related to language features and (2) Problems related to textual features. Such does not seek to suggest a complete separation between the two classifications, and the same applies to the sub-categories, mainly for the textual features section. Both categories are interrelated, and the two-division classification of translation problems ensures a clear distinction and order.

### 4.2.1. Problems related to linguistic features

Unlike problems related to textual features explored after this chapter, linguistic features encompass Vocabulary and Grammar inclusive of their subsections.

#### 4.2.1.1. Vocabulary

Vocabulary problematic elements covered here entail both phrases and independent words. Such words or phrases carry varying connotations: synonymous, polysemous, and lexical voids. A combination of words, compounds, collocations, phrasal verbs, and fixed expressions will be scrutinized.

##### 4.2.1.1.1 Connotative meaning

The sentence below presents a denotative meaning (found in the dictionary) and a connotative meaning (not found in the dictionary).

**(Text 1: 2)** It was a cloudy summer day, with a strong east wind blowing and **trees dancing** to and fro

*Problem:* Translating the above sentence based on a denotative meaning would prove inaccurate and read unnaturally in the target culture system. According to isiZulu Culture, *people dance and not trees, but trees are instead tossed or blown to and fro.* The

translator will employ the connotative meaning to translate this sentence to achieve comprehensibility and accuracy. According to Barker (2001, p. 4), connotative meaning is an expression's communicative value under what it alludes to than its conceptual content. On the other hand, connotative is the implicit meaning of a word.

*Solution:* Understanding connotation language must be based on understanding what may be called "normal use of language" (Wardaugh, 1977, p. 159). Hence the researcher translated the sentence as indicated below.

(Text 1: 2) Kwakusehlobo kuguqubele, kuheleza umoya onamandla, ovela empumalanga futhi **imithi iphephuka** iya le nale

#### 4.2.1.1.2. Synonyms and polysemy

The sentence below has synonymous and polysemous words that carry multiple meanings or definitions that lack restrictions on usage.

(Text 1: 2) It was a cloudy summer day, with a **strong east wind** blowing and trees dancing to and fro

According to Yule (1996, pp. 118-123), a synonym is any word of the same language that has similar or almost similar interpretation in some or all respects. He also reiterates that polysemy is any word that has multiple meanings or definitions.

*Problem:* It is always a challenge for novice translators or trainee translators to choose an appropriate, fitting, and more relevant meaning among multiple choices since they may know only its core meaning and translate its equivalence in isiZulu. For example, the word *strong* can have several synonyms like *solid*, *tough*, *durable*, *robust*, and so on. The text below indicates more problems as it alludes to trees singing joyful songs.

(Text 1: 2) It was a cloudy summer day, with a **strong east wind** blowing and trees dancing to and fro, singing their **joyful** songs

Such a word can have various similar meanings: blissful, chuffed, delighted, glad, gratified, happy, joyous, pleased, and so on. Synonyms pose a challenge in terms of the difference between the levels of closeness or absolute identification of the meanings of synonymous

words when compared with one another in the same language as well as between two distinct languages, the source language, and the target language, and how ineffective/effective such a difference could be on meaning in a context (Akan, et al., 2019, p. 61). In polysemous words, translation challenges emerge when a polysemous word is confused with a monosomy one, where one meaning is accidentally assigned to it in all contexts and texts (2019, p. 61).

*Solution:* According to Ahmed (2020, p. 4), translators may not need to memorize all other various meanings of the word but may have to constantly be mindful, during translation, that such a word under scrutiny has other meanings besides the one that seems more common. In addition to that, they should always consider the context and allow it to guide them when they translate problematic words. Considering what has been elucidated above, it would not be natural in the isiZulu context to say trees are singing joyful songs. Hence translation has been rendered in the following manner:

(Text 1: 2) Kwakusehlobo kuguqubele, kuheleza **umoya onamandla**, ovela empumalanga futhi imithi iphephuka iya le nale, **ivunguza**

#### 4.2.1.1.3. Lexical voids

The sentence below indicates a source language concept not lexicalized in the target language. Such is a representation of non-equivalence because of a lexical void.

(Text 21: 7) There was a funny, **zinging sound** on his ears

*Problem:* There is no equivalent word to translate the word zinging in the isiZulu language culture system. According to Catford (1965, p. 29), it is impossible to achieve equivalence in the target language without lexical substitutes.

*Solution:* The researcher employed a cultural substitution strategy to solve this problem. Peter Newmark refers to it as a "cultural equivalent" (1988, pp. 82-83). It entails replacing a culture-specific element with a target culture system element that lacks a similar propositional interpretation (Baker, 2011, p. 29). It is good to utilize it because it gives the readership a concept to discerning something appealing or familiar. Based on what is outlined in this solution, the researcher opted to substitute the concept of zinging sound with that of the

buzzing **sound of the bees**, which is more familiar in the target culture system. Hence the text is translated as follows:

(Text 21: 7) Wayezwa umsindo oxakile, **onjengowezinyosi**

#### 4.2.1.1.4. Compounds

The sentence below presents a compound word.

(Text 26: 8) "Oh! Thibose!" She called, remembering **something**

*Problem:* Compounds are generally made up of two words. The first word normally describes the person, the object, or the purpose subject to discussion, while the second one specifically identifies what is discussed (AL-Smaiheeyen, et al., 2018, p. 20). For example, the word "something" is a compound word with two sections, i.e., "some" and "thing". "Some" has a variety of translations, e.g., various, several, a number, a portion, more-or-less, part of, an amount, and so on., while the word "thing" may refer to some object, item, and so on. When merged, compound words may produce a completely different meaning; for example, "pine" and "apple" produce a completely different meaning, *pineapple*, which is *uphayinaphu* in isiZulu. Such words are generally written as one word without a hyphen, or with it, and they can also be written closed, and these are normally "(noun + noun), (verb + noun), (adjective + noun), (noun + verb), (verb + preposition), (noun + prepositional phrase) (preposition + noun) or (noun + adjective)" (AL-Smaiheeyen, et al., 2018). Some of them are very straightforward and mean what they say, e.g., "afternoon"; others mean only half of the word, e.g., "bellboy" while some mean nothing that looks like their original words, e.g., "deadline, or butterfly". In such circumstances, this may prove very tricky for translators since such more complex compounds will warrant some semblance of careful transformation when translated. *Solution:* The solution was to split the compound word and translate its components separately and then attempt to find a suitable alternative when recombining it in the final stages after translation (Hedlund, 2002). *Some* (adjective) + *Thing* (noun) = Something / *Ethile* (adjective) + *Into* (noun) = Okuthile (final product). Hence the translation is as it appears below.

(Text 26:8) "Ho! Thibose!" Wambiza, ekhumbula **okuthile**

#### 4.2.1.1.5. Collocations

The sentence below contains a collocation problem.

(Text 1:2) Fat raindrops fell pattering onto the rusty corrugated zinc walls and roofs on the shacks as the taxi **came to a halt**

Collocations generally amalgamate two or more words to produce an interpretation that varies from separate words. In translation, collocations are both a cultural and a linguistic issue and not merely a matter of replacing certain words with their equivalents in the following language. Collocations differ from one language to another; translators ought to be more sensitive, exercise caution, and be very careful when choosing a suitable collocation in the target language if it is available.

*Problem:* Such specificity in terms of collocations harms the translation process and cause problems for translators in finding sufficient equivalents, especially between two extensively polarized languages and cultures like English and isiZulu. At times it is challenging to find a collocation equivalent in the target language that precisely matches the grammatical structure of the source language collocation. For example, our text contains a collocation with two grammatical structures all at once, i.e., came (verb) + to (preposition) = verb preposition collocation structure, and came (verb) + a halt (adjective) = verb adjective collocation structure. It was challenging to find the same meaning and grammatical structure equivalent in the target language to translate the source text.

*Solution:* The researcher opted to translate the meaning and ignore the grammatical structure of the collocation. Hence the text is translated as follows:

(Text 1:2) Amathonsi amakhulu emvula ayelokhu eshaya izindonga nophahla lukathayela ogqwalile lapho itekisi **ima**

#### 4.2.1.1.6. Phrasal verbs

The sentence below presents a phrasal verb problem.

(Text 24:7) Then she **picked up** the plastic bags and opened them to see what was inside

In discussing language, the translator Snell-Hornby (1995) postulates that all languages contain their specific structure that includes multiple units like phrases, sentences, clauses, words, and morphemes. Such units may be categorized into specific speech sections like phrasal verbs, idiomatic expressions, etc. Azar (1989, p. 26) states that "The term phrasal verb refers to a verb and preposition which together have a special meaning." Such seeks to insinuate that phrasal verbs may carry a different meaning from an independent verb and preposition that produced it. Phrasal verbs are more complicated in translation since a phrasal verb may remain similar but produce a different meaning in various contexts. (Saragih, et al., 2020, p. 160).

*Problem:* As stipulated above, phrasal verbs may stay similar yet produce different meanings in various contexts. The phrasal verb indicated above, "*picked up*," can also be translated differently based on the context in which it is situated. E.g., she **picked up** the plastic bag – **wacosha** isikhwama sepulasitiki; She **picked up** a car and loaded it on a truck – **waphakamisa** Imoto wayilayisha elolini; she **picked up** a baby and put it on her back – **waqukula** ingane wabe eseyibeletha.

*Solution:* The researcher opted to translate the phrasal verb above according to the context in which it finds itself, even though the very same phrasal verb would be assigned a different translation in a different context. Hence the text is translated as follows:

(Text 24:7) Ngemva kwalokho **wacosha** isikhwama sepulasitiki wabe esesivula ukuze abone okuphakathi

#### 4.2.1.1.7. Fixed expressions

The researcher also encountered a few fixed expressions in the text. One example is indicated below.

(Text 7:3) His heart **was bleeding**

Moon (1998, p. 2) states that "Fixed expression is a very general but convenient term", under which she includes, among other things, the likes of sayings, proverbs, grammatically ill-

informed collocations, idioms, and similes. Additionally, she says that "Fixed expressions, like an idiom, is dissatisfying as a word, as it will be realized that a lot of fixed expressions of these kinds are not fixed' but admits that she utilizes it 'for simplicity's sake.

*Problem:* Fixed expressions usually contain more transparent meanings, meaning, their interpretation may be obtained from their constituent words. Salutations such as 'merry Christmas' and 'happy birthday' and greetings like 'yours faithfully' and 'yours sincerely' are examples of fixed expressions that are widely employed and are linked to specific occasions, like societal events and written communication respectively and which are to be interpreted literally. However, Baker (2011, pp. 67-68) suggests that 'despite its transparency, the meaning of a fixed expression [...] is in a way, more than the complete interpretation of its words and that 'the expression has to be considered as one unit to comprehend meaning'. Further, she adds:

A fixed expression elicits in the minds of the readership multiple connections linked with specific contexts in which the concept is utilized. Such is precisely why fixed expressions are so used broadly in any language. They encompass stereotypical experience features and ensure some stability element in communication.

(2011, pp. 67-68)

*Solution:* Regardless of how fluent a translator may be in the two languages they translate between, they constantly ought to have a bilingual dictionary for both languages they work with to confirm how much-fixed expressions work. According to Svensén (Svensén, 2009, p. 253):

The main objective of using the bilingual dictionary is to obtain expressions of the source language together with equivalents of the target language as close as possible in terms of usage and meaning.

Such is practically alluding to equivalence at the lexical level, but such a meaning extends to fixed expressions found in bilingual dictionaries. Sadly, a precise equivalence between two different languages will always be available. On certain occasions, more equivalents would require scrutiny on how lexicography handles fixed expressions and equivalence. The text above was finally translated as follows:

### (Text 7:3) Wayedabukile

#### 4.2.1.2. Grammar

The fact that isiZulu and English do not have formally matching systems from one genetic root means there will be translation shifts at nearly all grammatical stages during translation between such languages. Such a notion does not imply that grammatical shifts in translating from English into isiZulu will always present unmanageable challenges. Thus, in general, translation problems that are Grammar related are not deemed by some as very complicated to solve. Grammar is not usually a central problem in translation (Newmark, 1993, p. 31). A void in terms of Grammar would be an exception under such circumstances. Jakobson (1959, p. 235) states that it is more complicated to stay faithful to the original when one translates into a language provided with a particular grammatical classification from a language devoid of such a classification. Even though this study's primary objective is to investigate all problems, including those ranking low, individual grammatical items like adjectives, adverbs, prepositions, nouns, and so on are not incorporated in the discussion below. That is because these did not prove problematic during the investigation. The researcher will examine grammatical categories encountered during the study and proved too challenging to handle, like source text word order and passive forms.

##### 4.2.1.2.1. Word order

The text below indicates the word order problem the researcher encountered during the study.

(Text 25:8) Thibose looked at her with eyes filling with tears and wished he could just talk to her about Bontle, but **fear and embarrassment overcame him**

*Problem:* Duff (1989, p. 66) explicate how even skilled linguists can find themselves pressured to conform to the word order of the source text by conforming strictly to the wording of the source text than a thought that is brought across. During the current study, it remained a constant struggle for the researcher to produce a target text that does not reflect the subtle influence of the source word order. Among the specific forms of word order that proved problematic during the study is a subject-verb inversion, where the subject and the verb switched their canonical order of appearance in Text 25:8 indicated above. The researcher remained subject to constant pressure to express meaning through the reverse order of the grammatical elements, which proved a bit unnatural in the target text.



*Solution:* During translation, the researcher tried not only to satisfy himself with the transfer of the literal meaning but also to preserve the thematic progression of the source text to maintain its aesthetic value and enhance readability for the readership as much as possible. Hence the text was eventually rendered as follows:

**(Text 25:8)** UThibose wambuka ngamehlo ahlengezela izinyembezi efisa sengathi angavele amxoxele ngoBontle; kodwa **wayesaba futhi enamahloni**

#### **4.2.1.2. Passive forms**

One of the problems a translator encountered during the study is linked to passive forms. Due to various tasks and passive forms in languages, the researcher had to translate them appropriately and acceptably.

**(Text 26:8)** He was surprised **by** his Gogo

*Problem:* As Beekman and Callow point out in Baker that translators sometimes translate passive voice automatically, without seeing and respecting the linguistic peculiarity of the SL and TL, which results in the strange translation (Baker , 2011). Baker further states:

Usage of passive voice is too broad in multiple varieties of written English and can present many translation challenges based on the availability of identical structures or structures with similar roles in the target culture system. Due to its everyday use mainly in scientific and technical, English exerts so much influence on identical registers of other languages through translation. The habit of rendering English structures literally into various languages that may have no voice or would usually utilize it with less is usually critiqued by linguists and those who train translators.

(2011, p. 112)

*Solution:* Translating the passive voice is not different from translating the other grammatical form. The critical point is how the translator transfers the meaning of the source language into the target language accepted by the receptor understanding (Irwan, et al., 2018, p. 95).

**(Text 26:8)** Ugogo wakhe **wayemmangaza**

#### **4.2.2. Problems related to textual features**

The concept of 'textual features' is mainly utilized to refer to properties that enrich the text with its rhetorical and stylistic features and cohesiveness. Other items that influence and affect the text are Culture Register and style, examined below.

##### **4.2.2.1. Rhetorical and stylistic devices**

Rhetoric can usually be construed as the writer's use of various means to inform, accomplish cognitive approval, evoke interests, and trigger an emotional reaction to the readership (Abrams, 1988, p. 160). Meanwhile, he (1988, p. 181) describes the style as to how language is expressed in verse or prose—how authors and speakers articulate whatever they state. According to him, style may entail extensive categorization and analysis of prosopoeia. The researcher will not discuss all the rhetorical and stylistic devices that created challenges in translating from English to isiZulu in this study. The discussion will entail only those prevalent in the texts subject to investigation, i.e., Metaphor and similes, repetition, Wordplay, and irony.

##### **4.2.2.2. Metaphor and simile**

The researcher encountered Metaphor and Simile problems during the study. Examples of such are indicated below.

(Text 9:3) He was **a monster** who hurt and frightened people (Metaphor)

(Text 5:2) His **blood** was **as cold as ice** (Simile)

*Problem:* While in metaphoric expressions, a word meaning one thing or action is utilized to refer to a completely different thing or action in the absence of comparisons, in a simile, words like "as" and "like" are used to compare two completely different things or actions. Metaphors are tough to crack in translation due to their connotative nature. Such is caused by the fact that metaphors translation is usually culture-specific (Snell-Hornby, 1988, p. 57). When translating texts that had metaphors in the current study, the challenge was to find the best strategy for metaphor translations, i.e., whether these were to be handled metaphorically by substituting them with a target culture equivalent if it is available, by substituting them with non-figurative language, which may at times encompass an explanative rendition.

*Solution:* Newmark (1981, pp. 88-91) recommends seven methods to translate metaphoric expressions in general. The first one is, which the researcher opted for, reproducing a similar image in the target language if such an image contains comparable frequency and currency in the applicable Register. Such a procedure is customarily utilized for one-word Metaphor, e.g. He was **a monster**. The word **monster** is rendered into isiZulu as **isilwane**. Hence the entire translation reads:

**(Text 9:3) Useyisilwane esilimaza futhi sisabise abantu (Metaphor)**

According to Cuddon (1980, p. 657), a simile is a prosopopoeia in which one thing is likened to another to enhance and clarify the image. It is clear to compare one thing to another, unlike the Metaphor, where the comparison is unclear. A simile is recognized by using words like "as" and "like". Even though it is not easy to recognize a simile in most cases, translating it is not easy since it entails pragmatic and semantic considerations. In translating similes into isiZulu, the mechanism has no challenge in expressing the simile itself but with items contained in the simile itself. In this study, the researcher resorted to the idiomatic or dynamic translation to convey the interpretation of the source language in a natural fashion of the target language by prioritizing the transfer of the thought of the source text over its aesthetic nature. The researcher realized that it would be difficult to express the meaning of the source text while preserving its form as that would result in the production of an obscure and inaccurate message in the target language. The text was eventually rendered as follows:

**(Text 5:2) Engayivezi indlela azizwa ngayo (Simile)**

#### **4.2.2.3. Repetition**

Another translation problem that was encountered during the case study was that of how to handle repetitions effectively.

**(Text 15:5) "Well, well, well. You got her, didn't you?"**

*Problem:* Repetition is a standard literary device that can be used to create associative networks within a text, parallel structures suggesting similarities in meaning, or a wide span of effects ranging from monotony to excitement. If repetition is a standard literary device, its translation

is a common challenge for the literary translator. However, translators tend to avoid repetition and, by doing so, often fail to recreate the function, the repetition fulfils in the source text.

*Solution:* Roughly speaking, repetitions are handled in two main ways; they are either omitted or replaced by synonyms (Taki, et al., 2012, p. 113). The target text does not necessarily have to replicate the linguistic form of the source language repetition, but the translator may use other stylistic means to reproduce its literary functions in the target text. Thus, the text was rendered in the following fashion:

(Text 15:5) “**Kuhle kakhulu.** Umtholile, angithi?”

#### 4.2.2.4. Wordplay

(Text 26:8) At last, she had realized that **shacking up** with a man is a disgrace

*Problem:* Playing on words is the witty exploitation of certain semantic or structural features of the language to twist meaning for mockery, joking, jousting, persiflage, chitchatting and so on. Playing on words is acknowledged as one of the most difficult rhetorical devices to translate. According to Delabastita (1997, p. 9), translating Wordplay has been claimed to be impossible by several writers since the eighteenth century. The source of such difficulty is attributed to certain features related to Wordplay, as explained by Delabastita (1994, p. 223). The root cause of these unique actual or alleged, practical or theoretical challenges remains in the fact that the pragmatic and semantic effects of source language like Wordplay originate in specific structural characteristics of the source text for which the target language often fails to replicate, like the existence of certain near homophones, homophones, grammatical rules, idioms and polysemic clusters. In translation, the problem's difficulty lies in the presence or absence of the linguistic means to translate Wordplay in the TL.

Wordplay is a consciously metalinguistic phenomenon. This implies that the speakers deliberately take advantage of specific characteristics of language, namely, the existence of homonyms and polysemous words, to create a humorous effect. Therefore, the humorous effect appears to be the most crucial reason for taking advantage of the possibilities that language offers for creating Wordplay. According to Alexieva (1997, pp. 139-140), humans seem to have a solid wish to create a humorous effect when communicating with others, which is the

motivation behind Wordplay. At the same time, they like to test their own and the audiences' skills of making analogies. If the audience can catch the intended meaning and share in the humorous effect, this may cause a strong feeling of solidarity between the speaker (author) and the audience.

On the other hand, if the audience fails to grasp the intended meaning, the speaker may feel power and superiority. That is why a translator has the duty of bringing out the intended effect if the naturalness of the equivalence effect is to be maintained in the SL. Such implies that Wordplay has an additional goal besides creating Humour: the various social functions that Humour may create.

*Solution:* We therefore strongly feel that a translator should not take Wordplay lightly and that by a playwright employing Wordplay, he/she has some communicative goal in mind. The goal and effect created by Wordplay should be preserved during the act of translation for the simple fact that it is intended.

(Text 26:8) Okuhle nje, ukuthi useyaqonda ukuthi **ukukipita** kuyihlazo

#### 4.2.2.4. Irony

(Text 16:5) I want her to think I am the **professor** (professor)

*Problem:* Irony can be distinguished from another form of Wordplay, which in other cases are the product of a linguistic structure and are a matter of different meanings (as shown in Text 16:5), while irony has to do with interpretations and cannot easily be identified merely by a set of linguistic or stylistic features but is dependent on context. Implicitness is what gives ironic utterances a humorous effect. Text 16:5 is an example of the comic pleasure evoked by irony from our collection of texts. Traditionally *irony* has been defined as saying one thing and meaning another. To test whether the TL audience would perceive the irony in Text 16:5 as it would be by the ST audience in the SL, two text translations were presented to professional translators of isiZulu. Such translations came back more explicative, especially regarding the ironic section. For the translator, the problem remains in realizing what could remain vague in the translation and how to deal with it.

*Solution:* The researcher had to ensure that the ironic part of the text was translated accurately for the target audience so that the text achieved a similar impact in the target language as in the source language. Hence the text was rendered as follows:

(Text 16:5) Ngifuna acabange ukuthi **ngingusolwazi** (professor)

#### 4.2.2.2. Cohesion

Cohesion is the connection of text sections through discursual devices and intersentential connectives. This category of problems related to textual features the researcher is concerned with the differentiator presented through the translation of cohesive devices.

##### 4.2.2.2.1. Cohesive devices

(Text 10:4) So why should he worry about him? **After all**, he had nothing to lose by Thibose's death.

Cohesive devices are tools that confer upon a text its logical relations and continuity. Markers of Cohesion are reference markers, substitution, ellipsis, and conjunctions, amongst others. The reason why cohesive devices are dealt with here and not under 'Grammar' or 'Vocabulary' is that some cohesive devices such as reference markers, substitution and ellipsis may be seen as grammatical, cohesive patterns, 'general nouns', reiteration, and others are lexical; while conjunction is on the borderline of the two (Halliday & Hasan, 1976, p. 6). Moreover, the translation problems they raise are components more relevant to the text's conceptual continuity than Grammar or structure.

*Problem:* One problem related to the translation of cohesive devices, in general, is when they are implied but absent, or perhaps not explicit in a text when its author is expressing concession, reservation, consequence (usually achieved by using words like 'however', 'but' and so on.) Lang (1995, p. 155). The further problem is that different languages have different methods of articulating cohesion devices. When translating into isiZulu, the problem is not locating a cohesive device that matches linguistically but rather the right one for the context.

(Text 10:4) Pho kungani kufanele akhathazeke ngaye? **Vele**, wayengeke alahlekelwe ilutho uma uThibose efa

#### **4.2.2.2.2. Register and style**

**(Text 12:4) Meneer Seloma!**

Halliday (1976, p. 23) defines 'register' as the set of meanings, the configuration of semantic patterns typically drawn upon under the specified conditions, and the words and structures used to realize these meanings. Catford (1965, p. 85) differentiates between 'register' and 'style' as follows: 'register' is a variety related to the broader social role being played by the performer at the moment of utterance, e.g. 'scientific', 'religious', 'civil-service', and so on.; 'style' is a variety related to the number and nature of addressees and the performer's relation to them, e.g. 'formal', colloquial, 'intimate'. 'Style' is used by Mason (1982, p. 24) in a more general sense; he calls it 'the tone of the text' and is determined by what he calls the domain of the text. He refers to the five styles of English. What distinguishes one style from another is grammatical, lexical, and phonological markers. In translation, problems can arise when the specific markers of different styles are very different in the source and target languages. Apart from the risk of the inevitable 'style shift' in translating informal English texts into isiZulu, the problem is more visible when different levels of styles are used at the same time.

**(Text 12:4) Thayima Seloma!**

#### **4.2.2.3. Culture**

Multiple translators have deemed Culture one of the two primary dimensions of translation. Translation consists of two sections, closely linked with one another. The first one is language, and the second is cultural background (Rabin, 1972, p. 11). The fundamental characteristics of the Ethno-semantic approach are that interpretation is not considered as incorporating structural relations with the code system but as connected to social and anthropological contexts. In effect, when the translator translates, they do not translate language but Culture (Casagrande, 1954, p. 338). Even though the latter viewpoint is disputed by a cohort that believes not all is determined according to the relationship between language and Culture since multiple features of translation cut across cultural margins (Wilss, 1994, p. 38), Culture is still a cardinal element of translation. Although there is a broad classification of Culture, only two examples will be examined below, e.g., Humour and taboos.

#### 4.2.2.1. Humour

(Text 16:5) I mean, **there is no nose on your face**. Just look at your **prominent forehead**. **You do not even need an umbrella** for the sun.

Multiple aspects of Humour are culture-specific, where their translation depends on the proximity of cultures: the more distant the two cultures concerned are, the more complex the understanding of Humour will be.

*Problem:* What might be considered a joke in one Culture, may not be amusing in a different culture. Jokes are generally deemed local, and their Humour too complicated to appreciate when translated. Several texts in which translation was performed in this investigation show humour in various ways. In this section, the researcher presents a text that displays an example of Humour that is culturally bound. Besides the fact that most of the units of the text are local and culture-bound, the main problem in translating Text 16:5 into isiZulu, therefore, lies in the fact that it conveys an interpretation that may, at first glance, not be comprehended by someone unfamiliar with the style of the author.

(Text 16:5) Ngichaza ukuthi, **awunakhala**. Awubheke nje lo **bhazabhaza wesiphongo sakho**. **Awuyisidingi ngisho nesamburela** sokusitha ilanga

#### 4.2.2.2. Taboos

(Text 26:8) "She chose some man over her own son. I can't believe that **stupid little bitch**."

*Problem:* The concept of 'taboo' is related to 'politeness', which, as stated by Baker (1992, p. 234), is in turn: A relativistic notion and different cultures, therefore, have different norms of 'polite' behaviour. The non-euphemistic use by writers of what is considered socially and religiously taboo can be perceived as being distasteful and, in the case of translators - if they are not 'taboo' conscious - irresponsible. In the example of text 26:8 above, the expression stupid little bitch is too taboo for a child to say to refer to his/her parent in the isiZulu target culture system. In translation, the problem lies not so much in intoning the term down to



something less obtrusive but in how the translator accurately judges what would be distasteful in the target culture.

*Solution:* The deletion policy is one strategy that some translators have utilized to deal with taboo matters by the recipient culture. Such highlights a point Delabastita (1994, p. 231) raised about the difference between 'what must not be translated' to avoid offending the audience and 'what cannot be translated' due to lack of equivalence or untranslatability. Besides the notion around which Text 26:8 above revolves around is taboo in the target culture, no two words in the target language express the concept of "stupid little bitch" in a polite manner to be used in children's literature. Hence, the researcher removed the "*stupid little bitch*" concept and replaced it with the respectful term "*unwise woman*".

**(Text 26:8)** “Wakhetha umlisa mumbé nje kunendodana yakhe. Angimkholwa lo **mfazi ongahlakaniphile**”

#### **4.2.3. Conclusion**

To summarize the content of this section concerning translation problems in context and the entire chapter of the researcher case-study, it must be highlighted that the problems explored herein are based on the personal experience of the researcher whose primary intention was to investigate types of problems and potential problems that may be presented by the source text subject to translation. In the translation of the source text into isiZulu, various translation problems surfaced, and these seemed to belong to two primary categories: linguistic problems and textual features problems. The above discussion indicated that although certain individual instances may have proven too problematic, others belonging to specific sub-categories were easy to translate; in general, translation problems related to textual features are more complex than those related to linguistic features. During the preliminary assessment of the source text to translate, it was determined that the text could generate various translation problems. However, the outcomes of this case study could not be generalized without the verification of other experienced and professional translators. What must be signalized at this juncture is that problems encountered during the study are not only those that proved unresolvable and have remained as such. These incorporated problems were finally resolved, but with some degree of effort and usage of specific resources.

## **CHAPTER FIVE: CONCLUSION AND RECOMMENDATIONS**

### **5.1. Conclusion**

To summarize, the present project aims to establish a detailed taxonomy of translation problems in translating young adult literature from English into isiZulu (research question One) and classify them (research question Two) while trying to provide a tentative ranking and solutions to the problems according to difficulty (research question Three). Also, while trying to trace errors to their causes. The researcher investigated what role proficiency plays in translation performance concerning committing only specific errors but not others and adopting certain strategies and techniques.

Such was achieved within the capacity of this project employing the one main study (the researcher case-study, Chapter Four). Through a case study in which 270 texts were translated, the investigation mapped areas of difficulties and generated hypotheses as to what might be problematic in translating from English into isiZulu for novice translators or new students in translation. While summarizing the achievements of the study, what is important here is how the findings in this study improved our understanding vis-à-vis the existing body of knowledge. Of course, it would not be possible for a study like the present one to produce a complete catalogue of all translation problems relating to young adult literature from English into isiZulu. However, in examining translation problems, classifying them, and categorizing them on a premise of their complexity, this investigation has concluded with what is worth considering by novice translators and in courses designed for translation training. As its contribution to the field, this study offers the categorization that was discovered from empirical scientific investigation. The critical contribution of the present study is the detailed analysis of the problems rather than just listing.

This study is also unique in how it weighs different problems, e.g., in the classification aspect. While this study relies on its outcome, its real value lies in its detail. Moreover, while the model does accommodate some of the translation problems that have been stated in previous models, it adds some more, particularly those uniquely related to translating into isiZulu (issues that relate to the target language). Also, concerning translating from English into isiZulu, the material used here to test the translation problems provided unique examples that were rarely tested previously. Other problems can be generalized in translating into other languages. Whenever possible, the discussion was backed with theory, and challenges were subject to a comparative analysis against previous ones in the field of literature when such ones were

available. Other outcomes discovered during the study align with previous research adding a firm empirical confirmation of what is already known.

### **5.1.1. Translation problems**

Establishing a classification of translation problems was the main achievement of this study. Comparing the present taxonomy with the existing ones shows that although it shares many of their principles, it is more comprehensive in the way it combines different levels of problems in one classification, in terms of problems relating to translating young adult's literature from English into isiZulu. The three categories division (main, sub, and sub-subcategories) allowed the inclusion of previously scattered problems in one hierarchal model descending from the more general to the more specific. For example, various problems such as process transfer problems, which were dealt with separately from text product problems, and ST problems, treated with no direct link with target text problems, are integrated with the model. Among its other merits, the present classification allows for overlaps between language problems and text level problems, whether source text or target text. It also addresses what could be collectively or separately causes of problems, namely, source text comprehension, target text competence or transfer process. Combining all these factors in one framework provides more solid grounds for finding solutions in translation courses, as discussed later. It adds to the current problem of inconsistency of standardization addressed by Saraireh (1994, pp. 79-82), and discrepancies of forms and usages is the fact that some transfer processes such as analogy and coining can lead to terminology errors such as false etymology in students' translations.

While some problems reported in this study are also problems previously reported in translating into many other languages, e.g., void words (Dagut, 1981), wordplay (Sager, 1993), local jokes (Lendvai, 1996), irony (Mateo, 1995), cohesive structures (Yule, 1996), and so on, the essential and innovative finding this study report is the fact that problems related to the mother tongue (target-language) are a crucial source of errors. Findings in the present study revealed a worrying lack of mother tongue control and skills in crucial areas such as transitivity in isiZulu, distinguishing meanings expressed by different words, meaning expressed by the same word, synonyms and near-synonyms, words that collocate together in the mother tongue and inappropriate use of certain expressions, differentiating between alternative forms of plurals or different forms of ordinary adjectives and emphatic adjectives. Furthermore, the investigation revealed breaching of rules of the system of the language (conventions of grammar proper) in the mother tongue and norms of cohesion, poor command of rules governing generic and specific issues, disregard of basic rules of spelling, inability to manipulate mother tongue tools

properly, e.g. missing the opportunities to make use of mother tongue potentials to compensate for source language devices, poor proofreading skills and insensitivity to theme/rheme issues, word order and main clauses and subordinate clause distribution. Among the problems that have hardly been addressed concerning translating young adult literature from English into isiZulu and are stressed here is the hypercorrection problem regarding spelling as a local dialect influence.

This chapter was devoted to discussing translation problems and interpreting findings and results obtained in the researcher's case study (Chapter Four) to address the research questions put forward early on (Chapter One). Findings were also compared to others in the literature (Chapter Two), while reflections of the outcome of the researcher case-study (Chapter Four) helped enrich the argument here. The primary objective of the current investigation was to examine translation problems encountered during the translation of young adult literature from English into isiZulu. The outcome of the investigation was a comprehensive taxonomy (Table 1 above) of a bundle of problems manifested in the translation of texts in Chapter Three.

Even though this study has tackled diverse and various topics, it would not cover all related issues or address every single aspect adequately. However, it can offer some suggestions about what is worth investigating further. Firstly, variables of background, motivation, subject matter, gender, environment, psychological factors such as the pressure of time or any other form of pressure and many others undoubtedly influence the quality of translation product. Further research in these areas is most needed.

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