

**CHALLENGES OF TRANSLATING CULTURE
SPECIFIC FEATURES OF CUISINE FROM KISWAHILI
TO ENGLISH**

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DECLARATION

This is the researcher's original work and it has not been presented for any degree in any university.

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This dissertation has been submitted for the examination with our approval as university supervisors.

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DEDICATION

To my Mother, Riziki Rashid Kapesa.

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ABBREVIATIONS

ATA- American Translation Association

C.A.T- Computer- Assisted Translation

CSI- Culture Specific Items

SL- Source Language

ST- Source Text

TL- Target Language

TT- Target Text

ABSTRACT

The study investigated the challenges translators of cuisine from Kiswahili to English were confronted with and the strategies they adopt in order to address these challenges. A good number of previous studies showed that translators failed to find alternative methods of translating tokens of language that are entrenched in the culture of the specific language users. Faced with this difficulty, a translator may end up mistranslating or leaving some words untranslated. This study had three main objectives; to identify the culture specific features exhibited in cuisine that pose difficulty in the translation from Kiswahili to English; to investigate the strategies adopted in translating cuisine involving translation from Kiswahili to English and to analyze the challenges encountered by the translators in translating the culture specific features of cuisine from Kiswahili to English. The research approach adopted was qualitative and the data collection techniques used included interviews, archival records and focus group discussions. The researcher conducted the research in Coast Dishes and One Stop Fry's restaurant in Mombasa. Texts were presented in form of tables and texts in relation to the research questions set at the beginning of the study. The study showed that in the translated texts common themes seemed to cut across; same translation strategies were used by the translators.

CHAPTER ONE

1.0 INTRODUCTION

1.1 Background to the Study

This chapter focused on the aim, justification and the scope of the study. The objectives and research questions, scope and the limitations of the study were presented. The theory which was used in support of the thesis was analyzed.

1.1.1 Cuisine and Translation

Translation is a process by which the meaning and information of a given text in one human language, which is the source-language text (SL), is produced in another written human language, the target language text (TL). According to Chesterman's translation norms in the article known as the “kaantaja”, published in No.3/1993 of the Magazine of the Finnish translators' Association, stated that there should be a relation norm where, the good relation between source and target language can be established when the translator considers both texts and is expected to work considering the communication between the target and source text. The translator is also expected to work in an ethical way.

Cuisine is seen as a style or traditional way of cooking which exhibits certain information about a specific culture. It is primarily influenced by ingredients that are available locally or from other frontiers through trade. Cuisine is also characterized by distinctive ingredients, techniques and dishes, usually associated with specific geographical region. Main features in cuisines such as the ingredients can be a challenge when it comes to translating them.

Features such as measurements, implements, availability of ingredients, methods and materials, region, mode of preparation, types of dishes and techniques used in a certain cultural setting were considered. Cuisine can be influenced by certain factors like religion of the different groups, including Islam and Christianity; the climatic changes

where some ingredients can be planted. This study examined how culture specific features in cuisine were translated by translators, from Kiswahili to English. Culture specific features in cuisine were translated to target languages by translators in hotels which sell food products, cook books and by such technical experts as publishers and editors who specialize in cuisine writing. Questions such as, “What are the strategies adopted in translating cuisine involving Kiswahili and English were addressed. The main purpose of this study was to provide input for another angle of translation studies on language development.

1.2 Statement of the Problem

Different communities vary in their preferences of the foods they consume and how they prepare them. Cuisines generally exhibit cultural information which varies from one community to the other. Translating culture specific features of cuisines pose a challenge to translators. In various texts, culture specific terms are at the risk of being wrongly rendered or omitted. A good rendition of culture specific features of cuisine would require not just skillfulness in the part of the translator but also intelligibility of the cultures of the languages involved.

Kiswahili and English are two languages that do not just belong to different language families but they represent cultures that are far apart. The study seeks, therefore, to investigate the challenges translators of cuisine from Kiswahili to English are confronted with and the strategies they adopt in order to address the challenges. For instance, by looking at the materials used during cuisine preparation, as a main feature, coming up with the appropriate term for a certain item can be a challenge owing to lack of an equivalent item in one of the languages. This may lead to mistranslation.

1.3 Objectives of the Study

The specific objectives of the research are:

- i. To identify the culture specific features exhibited in Cuisine that pose difficulty in the translation from Kiswahili to English;
- ii. To investigate the strategies adopted in translating cuisine involving Kiswahili and English;
- iii. To analyze the challenges encountered by the translators in translating the culture specific features of cuisine from Kiswahili to English.

1.4 Research Questions

- i. What are the culture specific features exhibited in cuisine that pose difficulty in the translation from Kiswahili to English?
- ii. What are the strategies adopted in translating cuisine involving Kiswahili and English?
- iii. What are the challenges encountered by the translators in translating culture specific features of cuisine from Kiswahili to English?

1.5 Rationale of the Study

Guba and Lincoln (1994), see a paradigm as a set of beliefs and principles. They saw this as an influence on the way researchers visualize as a way of constructing their behaviors. According to the social behavioral sciences, there are two types of paradigms, namely “positivism/post-positivism and constructive/interpretative paradigms.” The positivism/post-positivism paradigm deal with statistical data. It is also found on quantitative methods of collecting data. The interpretive paradigm deals with qualitative methods. It involves a process where the researchers come up with their own ideas concerning their research.

The study is important because, there are different cultures in the world. Focusing on English and Kiswahili, as Kenyans major languages, some terms during translation, diverge and some are almost the same at some point. This study focused deeply on the terms used in translating the culture specific features of cuisine in general and specific methods applied to enable required translation. The research is important because, there are diverse cultures in the world. Focusing on Kiswahili and English, the study determined how the misinterpretation of these culture specific terms occurred and it shed light on the possible strategies for translating them. Looking at previous works in this area, it is apparent that a lot of interest went into research on the translation of menus, food and recipes from English to Spanish, French and Chinese. This study mainly focused on the culture specific features of translating cuisine especially from Kiswahili to English, which research has not been done before.

What makes this more relevant is that, a direct expression of culture and translating names of what we eat is a problem, although some words from other countries have been embraced by other languages. This study aims at analyzing the challenges translators face in translating culture specific features of cuisine from Kiswahili to English. They will be able to identify those words and try to come up with appropriate strategy in translating the culture bound terms. Most importantly, generating new and simpler cultural Swahili cuisine terms for the benefit of the target audience. This study focused on the challenges the translators face when translating culture specific features of cuisine from Kiswahili to English. The translation theory used helped in the analysis of texts in the translation study conducted and strategies suggested by some scholars such as Newmark's theory were applied.

1.6 Scope and Limitation of the Study

This study was conducted in Kenya where both Kiswahili and English languages are used. It focused mainly on the Coastal region of Kenya where the native speakers of Swahili language are found and who are tied to their culture and where various culture specific features of cuisines consisting of varied types of foods and items are used. It

also focused on the coastal region because of the use of more diverse ingredients.

1.7 Operational Definitions

Translation - is a process by which the meaning and information of a given text in one human language, which is the source-language text, is produced in another written human language, the target language text.

Cuisines - a style or tradition of cooking which exhibits certain information about a specific culture. It is primarily influenced by ingredients that are available locally or through trade.

Source Language –the language a translator translates from.

Target Language –the language into which a text is translated, from the source text

Divergence-A situation in which two entities such as texts, ideas and languages become different. For example when translating from English to Kiswahili divergence is bound to occur. It is the opposite of convergence.

Convergence-A situation where two entities become similar in many ways, for example ideas, culture and languages.

1.8 Literature Review

In translation, from a source to target language, inaccuracies might occur, where some vocabularies and knowledge gaps inevitably exist. According to some scholars, lack of equivalence is caused by the differences in both the source language and the target language. This statement justifies that, some terms in culture specific features of cuisine diverge and misinterpretation might occur. Cultural untranslatability refers to the translation difficulties that originate from the gap between the source culture and the target culture. According to some scholars, cultural untranslatability

may occur especially when terms are absent in target language functionally. For instance, word pizza to Kiswahili among others. Furthermore, a person who does not speak English or Kiswahili is left vulnerable to misinterpretation which leads to misunderstanding of a given text. This study sought to establish a basis for determining how well culture specific features in cuisine have been translated to target languages by translators.

According to some scholars, cultural untranslatability arises from various sources. They are the untranslatability resulting from religion, culture, material and traditional untranslatability. These may cause culture conflict. Culture gap occurs when a word or item does not exist in the target culture. Culture conflict occurs when an item in one culture are different from its connotations in another culture.

For example, an item like *mbuzi*. This term may mean a goat. But according to the study, it is a tools used during preparation of cuisine, used for grating coconut. The existence of words might denote something else in another language. This depends on the type of ingredients, food and measurements in the original recipe. If one is not familiar with such dialectal distinctions or cultural peculiarities then, translators of cookbooks may find it more difficult to translate the cuisine.

Authors will want to share recipes of their traditional dishes in textual form, with readers of other nationalities, especially when the core ingredients of that recipe in their country is unknown. Would it be better to stick to the original ingredients' names and keep the integrity of the recipe of that cuisine or is it better to let it exist between cultures by finding alternative words in target cultures? The recipe might remain unknown because readers will be unable to find the translated ingredients for it. Mostly, such names of dishes are kept in the original name, such as *pizza* and *hamburger* in English and *vitumbua*, *ugali* in Kiswahili. Sometimes, because of recognisability, and over-translating them may be the outcome.

English is a language which originates from the Northwest Europe and a widely used Germanic language family. It is the official language of the Members of the Commonwealth countries. Kiswahili, is a Lingua-Franca of the African Great lakes region and other parts of eastern and south-east Africa, which was strongly influenced by Arabic. Some languages share some grammatical features and cognates .In grammar, both languages have auxiliary, participles, past and present tenses, active and passive voice.

Both languages share the same basic Subject-Verb-Object syntax and adverb placement can be found before or after the verb or even at the beginning of the sentence. However there are differences in both languages when it comes to translation. A typical problem is the wrong choice of tense and subject-verb agreement. When it comes to cuisine translation, some features such as the recipe, can be translated in both languages. When it comes to verbs and nouns, it might become more complex in Kiswahili compared to English,

More suffixes and infixes are used whereby they give a specific function in a word. Abuol et al 2011 gives us a view on this.

Pre-prefix(pp)+Subjectprefix(Sp)+TenseMarker(T)+Object

Infix(Oi)+derivation(d)+Suffix(s)+Post-suffix(Ps)

Alimpikia (He cooked for her)

A + li + m + pik + ia

(Sp) (T) (Oi) (ROOT) (d)

Ha + tu + ta + m + pik + ia

(Pp) (Sp) (T) (Oi) (ROOT) (d)

These verbal complex can act as a complete sentence when it comes to English. In every Swahili sentence, a root is the main ingredient. Tense and aspect inflections are critical to time reference in Kiswahili. Abuom et al states that, “on production experiment with two bilingual English- Kiswahili speaker, verb inflection was better preserved for Kiswahili than for English. In all the translations, the main objective is to achieve the best grammatical strategies in order to enable acceptable alternative words in source language.”

According to Gateu Chrystelle Collete, in her study, “the accuracies in the translation of cosmetic products from French to English and vice versa (2014:8),” cited by Ajumwa (2015:1), in translation, the main objective when translating is mainly done to render a reasonable and acceptable level of fidelity to the S.T. This fidelity includes the quality of its accuracy and a degree of its closeness to ST. To achieve this, ATA (American Translation Association) came up with a list of errors to be avoided in the translation process so the accuracy is achieved.” More errors are described below.

1.8.1. Syntax Errors

These kind of errors may change the meaning of a written text therefore may change the meaning of the text. Syntax errors also involves the wrong arrangement of elements in a sentence, for example in Kiswahili; *Aliingia kuchelewa nyumbani to Nyumbani kuchelewa aliingia.* (Sometimes, in other cases, Swahili uses both the S.O.V and S.V.O) Languages in both English and Kiswahili have some differences in their syntax.

When translating culture, misinterpretation will only occur when the translator does not have the wide view and understanding of a target culture. Quality tools such as the spellcheckers and C.A.T tools will help identify errors which have been made during translation of the materials. It is due to lack of research by the translator therefore leading to mistranslation of words.

1.8.2. Grammatical Errors

This is where a translator separates clauses into two sentences. Replaces comma with a semi colon and so on. Words in a sentence need to flow. With the aid of commas, apostrophe and full stop, there would be agreement between the words. According to ATA, this is lack of agreement between subject and verbs or even the incorrect usage of tenses. This means the wrong use of words in a sentence, combining past tense and future tenses may not be understood by the Target culture. In cuisine, when a recipe is written, the correct usage of words should be included. A translator, to avoid the challenges when translating, should know the correct choice of words and tenses. If there is a wrong tense, then when the target audience decides to put in practice what is written, may change the meaning on the recipe. This will only give out the wrong results.

1.9 Theoretical Framework

This section identified the theories which the study used on addressing the challenges of translating the culture specific features of cuisine from Kiswahili to English. To explore the translation strategies of culture specific features of Swahili cuisine, culture cannot be avoided. In order to overcome the intercultural barrier, several researchers argue that the translator should not only consider the text and language but to put in mind widely on the source and target culture and this stance is reflected in the broader cultural turn theory, (by Snell-Hornby. 1998) that translation studies has experienced since 1990s.

1.9.1 Newmark's Theory

Newmark's approach was used in defense of the study where it gave out different types of domains of cultural words and taxonomy of dealing with texts during translation. Newmark (1988b) proposes five domains for classifying foreign cultural words. These domains are the Ecology, involving the flora, fauna, winds, plains and even hills and the Material culture consisting of food, clothes, houses, towns and transport. The cultural terminologies concerning foods and houses, may mean different when

translated to other languages. For example in Kiswahili, *nyumba ya makuti na matope*. This is a traditional Swahili house made of palm tree leaves and mud. No specific term is given in English. Another domain is the social culture consisting of work and leisure. He gave out the domain of gesture and habits where, some gestures may mean opposite of the target language meaning, culturally. For example, by nodding the head may mean someone has accepted and understood and to the target language may mean stopping someone from doing a certain task.

The strategies given as translation procedures include the transference, which it is the process of translating source text to a target language text. It includes transliteration, which goes hand in hand with the conversion of different words and alphabets where, the spoken language is converted into a text. The word, then, becomes a loan word. This is also known as the transcription as named by Harvey (2000:5). He also gave out Naturalization process (Newmark, 1988b:82), which conforms the SL word first to the normal pronunciation, then, to the normal morphology of the TL. He considered the cultural equivalent (Newmark 1988b:83) they are not as accurate as required and they intend to replace a cultural word in the source language with an equivalence word and that may not come out accurate as possible to target language or text.

The Functional Equivalent (Newmark, 1988b:83) is another taxonomy which is a procedure where a culture-free word is used, sometimes a new specific term is used therefore, and it generalizes the source language or text word. Descriptive Equivalence (Newmark, 1988b:83) is another procedure that Newmark generalized. This is where the meaning of terms are explained in several words whereby it involves comparing of the SL word with a TL word which has a similar meaning. This may not be necessary one-to-one equivalent. In explanation of source language, concerning cultural items, there are two elements where he suggested that one is descriptive and another one is the functional. Descriptive Equivalent talks about size, color and composition. The Functional Equivalent talks about the purpose of the SL cultural-specific word (Newmark, 1988b:83).

Synonymy as it is a near TL equivalent (Newmark, 1988b:84), economy trumps accuracy. Another way is through translation. It is the literal translation of common collocations, names of organizations and components of compounds. It can also be called calque or loan translation. Couplet (Newmark, 1988b: 91) as combination of two procedures or triplet and quadruplet, is another technique where the translator adopts at the time of transferring, naturalizing or calques to avoid any misunderstanding and according to him this is whereby a number of strategies are used together to tackle a problem. Explanation as footnote involves a situation where the translator may wish to give extra information to the TL reader. He would explain this extra information in footnote. It may come at the bottom of the page, at the end of the chapter or at the end of the book.

Compensation (Newmark, 1988b: 90) as another technique, it involves confrontation when there is a loss of meaning, sound, pragmatic effect or metaphor in one part of a text. The word or concept is compensated in other part of the text. Shifts and transposition (Newmark, 1988b: 86) involving change of grammar from plural to singular. The recognized translation which occurs when official or accepted translation of any institution term can be used (Newmark, 1988b: 89).

1.10 Research Design and Methodology

The study analyzed the Kiswahili to English translations of samples purposely selected from the field and translators. Consent was sought for their approval after detailing the objectives of the study. This was carried out in Coastal region of Kenya in the month of September 2017 at the Coast Dishes and One stop fry's restaurants. In stage 1, interview participants were given an information sheet about the study as part of the research protocols. If they agreed to participate, the translators were required to give their own views. The guidelines were also used to ensure the consistency of the questions and each questions on scripted form was completed within 20 and 30 minutes.

The research uses qualitative approach in which the scripts are analyzed to compare the presentation of source language with its translation in English to find out if equivalence has been attained and what other methods have been used to bring out the same intended meaning as in the source language. Qualitative data collection techniques used included the interviews, focus groups and archival records. Focus groups method was applied as this method is a good way of gathering people from the same similar background. It is a type of qualitative research approach which consists of interviews in which people are asked about their opinions about a specific concept. Archival research was also used where it involves the use of primary sources stored in the library and the internet. This was applied as evidence to support the study.

Interviews with groups such as translators were conducted. Fifteen interviews were conducted, where 10 involved females and 5, male. The interviews were conducted in the Year 2017, between September 25th to 7th October. The challenge encountered given the time span of the interviews involved, most of them refused to be involved in the research and the only reason they cited was that they were too busy in their fields to meet personal work deadlines. This meant that there was need for finding other participants.

Despite this challenge, the data collected from the interviews was sufficient in providing in-depth insights to address the research questions. The interviews were planned to be conducted with local Swahili translators and in Kenyan hotels where their menus contained Swahili cultural dishes. Considering that the target sample groups were several local translators, their sentence structures and word choice was considered in order to see how the syntactical, semantic and cultural terms between these two languages were handled when translating culture specific features of cuisine.

The assessment made from translators and their lexicon was tested in order to examine how their translations differ, if at all there are unnecessary additions, change or omissions and finding out whether the information will mislead the target audience.

However the interpretation of what the participants expressed in the interviews went beyond the examined concepts. Since the translators were free to share what they thought and their translation experiences of culture specific features of cuisines, it was anticipated that new strategies would be employed to make communication possible. In the research, English and Kiswahili languages were identified to be the native and working languages to most translators.

The semi-structured interviews were organized into 2 parts where, the first question required interviewees to identify the methods used when translating culture specific features of cuisine .The questions explore reasons why they chose those methods. Interviewees were also asked to compare their initial expectations with their actual experience of translating culture with other translations. Secondly, the interviewees were required to compare their translations with those of the other translators. Finally, the interview concluded with a question about their experiences in translating culture specific items especially when it comes to a new language.

The translated texts were analyzed in accordance with the translation strategies suggested by some translation scholars such as Newmark and from the focus group and the interviews, they aimed to see whether translation of cuisine items was possible, and how to overcome the challenge of translating cultural items in cuisine, during the translation process. The data collected from the interview was analyzed where;

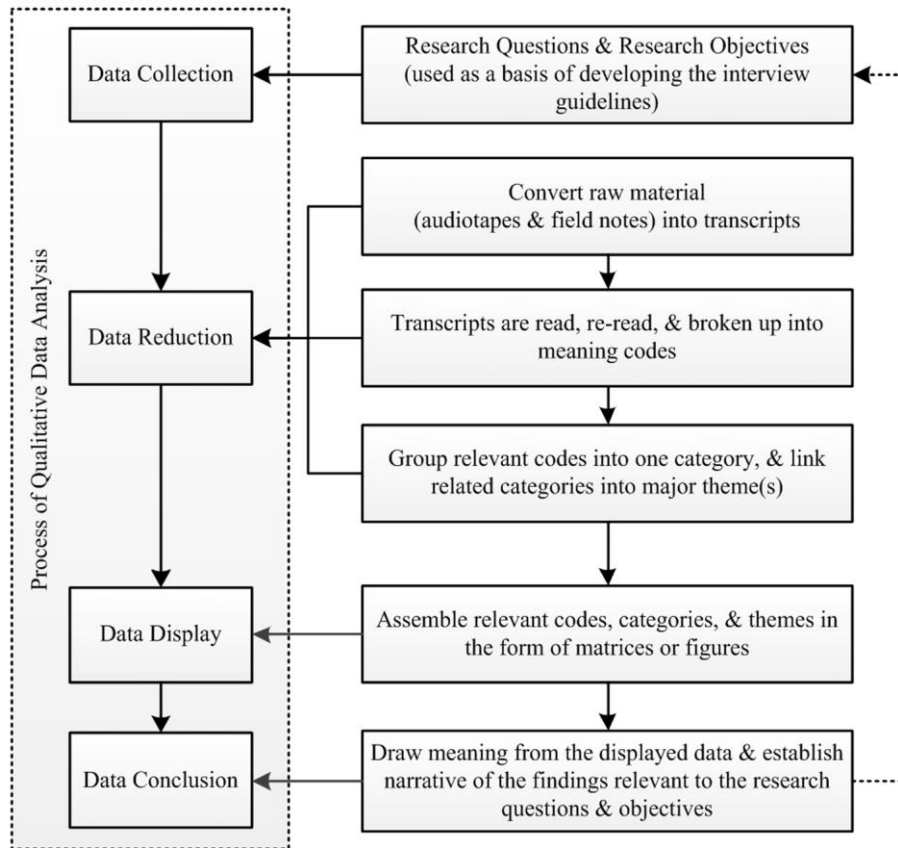
First, the data was collected through the semi-structured interviews as an attempt to address the research questions.

Second, the data reduction phase began by converting interview results from audiotapes to verbatim transcripts.

Third step was displaying the data, or information that allows a conclusion to be made.

While the participant responses to the interviews and focus groups were displayed in a form of a summary table, the results and analysis from the data obtained are provided in the following chapters.

Figure 1



Adapted from Leech and Onwuegbuzie (2007); and Miles and Huberman (1994)

CHAPTER TWO

2.0 SWAHILI CULTURE

2.1 Introduction

This chapter focused on understanding the Swahili culture on different aspects, information on culture specific features of cuisine through translation, and possible strategies to solving the problem.

2.2 Swahili Culture and Types of Foods.

Kiswahili, a language which was used as a trade language by the Arabs and coastal tribes, is believed to have originated on the East African coast. The earliest inhabitants of the East African coast or the earlier occupants of the Kenyan coast were the, Cushitic speaking herdsman. Early visitors who came into Kenyan coast such as the Portuguese and Arab traders, Hindi and the Chinese, who had migrated into the Kenyan coastline to spread religion and trade, interacted with the indigenous people and the Bantu speaking tribes such as the nine tribes of Kenyan coast known as the Mijikenda, forming a new culture, people and language known as the Swahili tribe.

Cultural differences of the Kiswahili language, formed different dialects. Swahili as a common language today, has taken root into the entire East Africa. The Swahili tribe resides in most of the coastal towns in Kenya and Tanzania, including Mombasa and Malindi and on the Indian Ocean Islands of Lamu, Pemba and Zanzibar.

Kiswahili language is an official language widely spoken in various African countries, Tanzania and Kenya being the main countries where it is widely used by most people. It is a Bantu language and the native language of the Swahili people. It is a lingua franca of the African Great Lakes region and other parts of eastern and south-eastern Africa, including Tanzania, Kenya, Uganda, Rwanda, Burundi, Mozambique, and the Democratic Republic of the Congo.

The native speakers of the Kiswahili language are countries such as Mozambique, Malawi, and Zambia, Some parts of Somalia, Burundi, Kenya and Tanzania. Some other countries such as Burundi, Rwanda, and Mozambique, Democratic Republic of Congo, Rwanda and Uganda, Kiswahili is used as an official language. Major organizations such as the East African Community and the African Union use Kiswahili as official language. As a first language, it was estimated that 5-10 million people speak in Kiswahili. There are over 50 million speakers, making it the most widely spoken African language in the world, who use the language. As a part of the Bantu language family, Kiswahili is related to a variety of languages from Southern Africa to Central to West Africa.

2.3 Culture

Culture is a way of life of a certain community, their various beliefs, values and symbols that they administered and have been accepted by majority in the community. They are also passed along by communication and imitation from one generation to the next. According to Kroeber and Kluckhohn, culture consists of patterns, and the behavior acquired by the people of a certain community, which may be transmitted by symbols, constituting the distinctive achievements of that human group. It consists of their ideas and especially their attached values and culture systems.

Arab and Persian cultures had the greatest influence on the Swahili culture and the Kiswahili language. To demonstrate the contribution of each culture into the Kiswahili language, take an example of the words as they are spoken in Swahili culture borrowed from Arabic such as, *sharbati* in Kiswahili and sherbet in Arabic. The Kiswahili words such as, "*chai*" = tea, *achari* - pickle, are words borrowed from Persian merchants.

2.3.1 Swahili Culture

Swahili culture, like other cultures, is made up of various aspects such as food they eat, the language they use, economic, social and religious factors.

2.3.1.1 Language

The dialects which are spoken in the Kenyan coast according to Maho (2009) are:

Kimwani language which is spoken in the Kerimba Islands and northern coastal Mozambique. *Chimwiini language* which is spoken around the town of Barawa on the southern coast of Somalia.

Kibajuni or the *Gunya* spoken by the *Bajuni* people of the Coast region of Kenya. They both exist in the ides of the Somali–Kenyan border and in the Bajuni Islands (the northern part of the Lamu archipelago) and it is also known as the *Kitikuu* and *Kigunya*. Maho further divided the rest of dialects into two parts. These are the Swahili dialects from Mombasa and Lamu. From Lamu, *Kiamu* language which is widely spoken around the Lamu Island (Amu) and the *Kipate* which is local dialect of Pate Island, considered to be closest to the original dialect of *Kingozi*. *Kingozi* is an ancient dialect spoken on the Indian Ocean coast between Lamu and Somalia and is sometimes still used in poetry. It is often considered the source of Kiswahili language.

From Mombasa, *Chijomvu and Kingare* is a sub-dialect of the Mombasa Island while the *Kimvita* is considered to be the major dialect of Mvita or Mombasa Island. The word Mvita means to fight or war. The word emerged due to many wars which were fought over it, the other major dialect alongside *Kiunguja*. *Chichifundi*, *Kivumba* and *Chwaka* are dialects of the southern Kenya coast around Vanga, Shimoni, and Mkwiro Island. The other Swahili dialects from the neighboring country, Tanzania, are the *Kimrima* which is spoken around Pangani, Vanga, Dar es Salaam, Rufiji and Mafia Island. *Kiunguja* and *Kitumbatu*, a local dialect of Pemba Island, are also Swahili dialects which are also spoken in Zanzibar Island especially in Unguja City.

Kitumbatu and *Kimakunduchi* are the countryside dialects of the island of Zanzibar. *Kimakunduchi* is a recent renaming of "*Kihadimu*"; the old name means "serf". Other dialects spoken are the *Mafia*, *Mbwera*, *Kilwa (extinct)* and *Kingao* which was spoken around Kilwa District and to the south.

Maho includes the various Comorian dialects as a third group. Most other authorities consider Comorian to be a *Sabaki* language, distinct from Kiswahili language. Some words spoken by the Swahili people from different dialects, form common meaning and their cultures are common when compared. They also have a common culture especially those from Lamu and Mombasa Swahili people of Kenya.

2.3.1.2 Food

The Swahili traditions were influenced mostly by the Arab culture. The main aim of the Arabs migrations into the Coastal regions of Kenya was to spread the Islamic religion. Among the Swahili people, culture and Islamic traditions covers every aspect of the Swahili tribe's culture. This culture covers what kind of food they eat and lifestyle in general. The Swahili people have various types of cuisines which are culturally bound. Due to their religion, Muslim Swahilis are prohibited from eating pork, dead animal (which has not properly been slaughtered or has died on its own) or drinking alcohol. The Swahili's staple food is of Arabic and Indian descent.

They are commonly prepared with spices such as pepper, cumin seeds, cardamoms, cinnamon and mint among many. Snacks are commonly prepared by sugar, wheat flour and oil. Popular Swahili cuisine includes *pilau* and *wali* which is a rice cooked in coconut milk. The Swahili tribe eats a lot of different grains, vegetables and fruits. They include beans, green grams, bananas, tomatoes, sweet potatoes, okra, rice, cabbages, mangoes, guavas, coconut and oranges. Goat meat and chicken are commonly and traditionally eaten during special occasions and ceremonies such as weddings, burials and music festivals.

2.3.1.3 Religion

The Swahili people embraced Islam as their religion. This was mainly caused by the Arabs traders who came to trade in the coastal regions of Kenya. Swahili children, in many households in the Coast, for example, must attend classes in the mosque, Madrassas or Islamic schools. Madrassas are religious classes in which they study about

God and prayers, moral behaviors, lifestyles, the holy book Qoran and learn the Arabic language from an early age, from the moment they start talking and understand things around them. Religions also covered the dressing mode of both female and male, as a culture and religion. The traditional attire of a Swahili man is a long robe, from the neck to the feet, commonly known in Swahili as a *kanzu* and a small, white, rounded hat with designed embroidery known as *kofia*. Swahili women dress in long black dresses called *buibui*, and cover their heads with a piece of cloth, known as a hijab. Sometimes the Swahili women wear a veil to cover their faces known as *nikabu* or *niqab* in Arabic. During Fridays, the official prayer day for Muslims, and during other important or religious occasions, men put on *kanzu*.

2.3.1.4 Social Aspects

There are no rites of passage like the other Kenyan tribes to the Swahili people. Traditionally, Swahili marriages are usually arranged by the parents. Swahili weddings last several days due to the preparations, various ceremonies such as *kupamba*, *kunyoa*, *ndoa*, *zawadia mama*, *kombe* and other several activities for both men and women. The groom and his male friends and male family are allowed in the mosque for the official marriage vows as the bride takes her vows at home or on the wedding ground.

2.3.1.5 Economic Aspects

Swahili people are commonly known for their work as fishermen. Due to the access to the sea, sea food has become the staple food in their households and trade as an activity. Art of the Swahili people is designing of sisal carpets and mats, rugs, porcelain, and jewelry, all of which reflect some Asian influence. The Swahili people engaged in trade where they sold different kinds of jewelry, mats, designed, wooden curved doors and utensils. The Swahili people also embraced architecture whereby they designed their homes and mosques. The town of Lamu in Kenya is perhaps the best place to see the finest Swahili architecture, swimming, art and crafts. Farming is also a major activity in the coastal region.

Women use brown colored henna to paint complex flower designs on their hands and feet up to the knees, as preparation for attending a wedding. This is also used as a way of earning money from home, where they work by drawing designs to others hands and feet during occasions to get paid. The color, which stains the skin and nails, lasts for several weeks before it fades away.

2.4 Translation of Cultural Terminologies

When one translates a text from one language to another, it portrays different cultural setting. Languages such as English and Germany, represent the same cultural setting. Kiswahili and Buganda also share the same cultural setting. This implies that, translating culture bound terminologies of source language to target language which do not belong to the same language family may pose a challenge during translation. For example, Kiswahili cultural terminologies translated to English will show a specific diversion due to different unique culture of the Swahili people. Terms are different at some point and formal modifications are more extreme.

Less languages are threatened in many nations and translation becomes all the more important. In terms of literature linguists and terminologists come up with terms to promote culture of different communities. The translator may be forced to take research well to remain faithful to the text when it comes to translation of a certain cultural bound term.

As terms are embedded in the culture of certain people, In general, untranslatability of cultural terms in different cultures were seen in the proper nouns. In their analysis, it showed that, nouns accounted for 89. 8% of cultural untranslatable elements. These consisted of common nouns, names of places, and names of persons, while adjectives comprised 10. 3% of those elements.

According to some scholars such as Nida, he gave out some strategies when translating culture such as the formal and dynamic equivalence. As a matter which needed to be translated, Nida considered it very important. According to him, the formal equivalence, form and content are reproduced as faithfully as possible and the Target text reader is able to understand well the customs, manner of thought, and means of expression of the content portrayed in text of the Source Language. Dynamic Equivalence relates the receptor to the manner of behaviors which are within the context of the culture a person belongs to. According to Nida, due to cultural and linguistic differences between the two languages, the Source and Target Language, problems may arise during translation.

Scholars such as Catford contributed in the translation theories. He defined translation, by equivalent, as the replacement of source text in one language to textual material which is in target language. Accordingly, he divided the shifts across languages into level and category shifts.

Catharina Reiss takes a functional approach and suggests three text types which include; The communication of content in another name referred to as informative type, the communication of artistically organized content which is also known as the expressive type and the communication of content with a persuasive character that is operative type. She also added the multi-media, as another type because the different ways and media through which texts can be expressed can have different functions. Different “text varieties” can be associated with each text type.

According to Reiss and Vermeer (1984:13), translation has a purpose and assumes that, language is embedded in culture which involves culture transfer. The information is compared to the underlying theory of communication where the sender gives certain information to the receiver. If the communication act is successful then the sender’s intention will be compatible to the receivers therefore a feedback will be given.

Reiss and Vermeer in their work 'Groundwork for a General Theory of Translation' looked at the necessary rules needed during translation which is determined by its Skopos. The translator is considered the main tool in the process of intercultural communication and production of the *translatum* because of the purpose of the translation. According to Bassnett (2002), he quoted that translation deals with a whole set of extra linguistic criteria. This theory focuses on translation with an aim of Purpose "Skopos" and a target circumstance. The functions of a translated work depends heavily on the rules of the target TT, expectations and the knowledge. This means that every translation has a purpose toward its TT. Vermeer explained the Skopos rule whereby the text should be produced for a given purpose and the target culture should be able to understanding the text well and function as intended.

Reiss typology is the informative whereas translators, text given should give facts, opinions and logic behind it. The expressive, operative and audio medial where it should focus on creativity, persuade, and on audio visual representations. Rules of the Skopos theories, according to Reiss and Vermeer (1984) states that a given translation is determined by its intended purpose, and it should give data in TL concerning a given piece of certain information in a source culture. They further state that the TT must be go hand in hand with the ST.

The coherence rule states that, "the translation must be interpretable as coherent with the situation (Reiss and Veer 1984:113)," cited by Munday (2001). In other words, the text must be translated in such a way that it is coherent for the Target Text receiver. The fidelity rule merely states that, "there must be coherence between the target text and source text or more specifically, between; The ST information received by the translator; the interpretation the translator makes of this information and the information that is encoded for the TT receivers." This theory, a specific text can be considered accurate, or inaccurate with regard to the purpose which is assigned to the Target reader.

When translating a cultural term, there are some strategies which a translator can follow. Vinay, Darbelent (2009) and Newmark (1988), identified strategies which made it possible to produce cultural elements. These were “*transference* and *retention*” through translation, with replacement as the last strategy. Relating to the study, it will observe how the issue of culture specific features of cuisine, is solved by translation process.

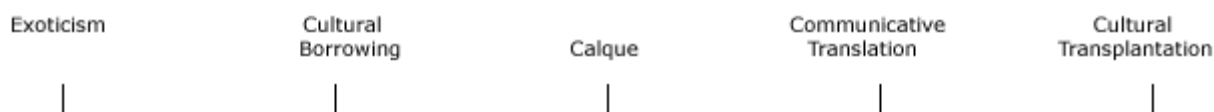
A good example is the type food *Zege* in Kiswahili, mostly found in coastal region of Kenya and Tanzania. For those who do not know this kind of food, it is a combination of *chopped potatoes, eggs, garlic, black pepper and coriander leaves*.

Strategies can be followed to make the problem a solution such as, giving a small *description* aimed at explaining the word *Zege*, or finding a way of expressing the notion of *Zege* in the target language such as “Potato-egg omelet,” or *adding a footnote* and giving the explanation there. The only disadvantage of this is that it can affect the flow of the translation.

Some words from other countries have been embraced by other languages such as pizza. Cuisine is further categorized per community. Different cuisine focus on different lifestyle. This is according to Kenyan tribes and culture. For example, the Luhya community from Western Kenya eat more *Ugali* as their staple food, the coastal people eat *pilau*, which is spiced rice mostly eaten during weddings. Without the proper translation of the descriptions of culture specific features of cuisine, then no one will understand how it’s made.

The importance of the translation process in communication lead Newmark to propose componential analysis which he described as being "the most accurate translation procedure, which excluded the culture and highlighted the message" (Newmark, 1988:96). This would be compared to the scale proposed by Hervey et al, visualized as below:

Figure 2.



(Hervey et al, 1992:28)

Some linguists, such as Isabel Comitre Narvaez and J .M Valverde Zambrana, in “the journal of specialized translation (Issue 21-January 2014),” cited Kwiecinski’s Methodology (2001) strategies .A translators can use the methods as discussed below.

2.5 Exoticisation

This is a process of describing or characterizing something unfamiliar, in a particular way. This translation procedure involves transference source text to target text of culture specific features of cuisine for instance, from English to Kiswahili and vice versa in a more convenient way. This idea is supported, among others, by Newmark (1988:82) who notes that it gives the translation "local color." There are different types of exoticization. These are;

2.5.1 Pure Exoticisation

This is a process where new unique cultural terms are left the way they are. No equivalence and translation is given. Various culture specific items in cuisine are left in their original meanings and phonetic structure of the foreign word or in their natural form. This way, the text aims to appeal to a much wider range of audiences who visit different countries with an aim of enjoying the new cuisines such as the Swahili cuisine. That is the reason why many culture specific features of cuisine are left the way they are for example food like *Pilau, Ugali and Nyamachoma*.

2.5.2 Italicized Exoticisation

This is a process where terms are written in italics. It is seen as an emphasis on that type of item. This also mean that, the type of item does not have an equivalence or the specific culture does not want to change it, so that they can promote their culture .No translation is given to them, and they are left in their original form, where they are italicized. Furthermore, some culture specific features and items in cuisine are left in the English or Kiswahili version and are typographically emphasized with italics by the translator in order to make communication strategy possible. The addition of italics in a translation is a unique way and a strategy applied in order to make the target text more attractive to the target audience. In fact, some culture specific items "resist" translation (Venuti, 1995) "as they represent a positive or negative stereotype." Exoticization can be combined with deletion as texts work in conjunction with visuals. This can be seen especially in Menus and recipes. The translator deliberately omits part of the source text.

2.5.3 Explanation

Explanation basically means a statement or a reason that aims at defining something in a clearer manner or in a manner that it comprehends a concept in its difficult part, in a more simplified way. This will consider procedures that resort to the "intratextual gloss of the semantic meaning or implications of the culture specific Items to cope with the expectations of the target audience (Franco Aixelà 1996:62)." " Three of the more frequent procedures outlined are Pure Explanation, Hyphenated Explanation and Adjectivised Explanation, procedures that convey a better understanding of the CSI by target audiences (Wiesemann 2001:34)." Culture specific items of cuisines can be described or a translator can give an explanation of that feature. This will ensure a more understanding of the cultural terms and what they mean.

2.5.4 Hyphenated Explanation and Adjectivised Explanation

Hyphenated explanation, is the use of hyphens to enclose an explanation. It also works as a form of emphasizing in texts which consist of culture specific features of cuisines

such as cookery books and cookery magazines, menus and recipes. In the combination of italicized exoticisation and hyphenated explanation clarifies that, it is transparent enough for a Kiswahili reader but which requires some explanation for an English one. Adjectivised explanation uses adjectives to describe.

As far as cuisine is concerned, culture specific features regarding dishes, methods of preparation, items and tools used, ingredients or eating habits are appealing topics. In those cases, translators generally combine italicized words with hyphenated explanation of the typically Swahili methods of cooking.

2.6 Conclusion

This chapter focuses on the Swahili people and their culture, the translation of cultural terminologies. Different strategies of translating culture specific features were discussed. To ensure that translators have the skills for effective translation of cuisine and culture, training is required especially by following the strategies that different scholars gave out. The selection of different theories according to linguists aims to cover a great variety of methods used in translating culture specific features in cuisine from Kiswahili to English.

CHAPTER THREE

3.0 DATA ANALYSIS

3.1 Introduction

The discussion in this chapter is divided into different sections. It mainly discusses the research questions by identifying culture specific features exhibited in cuisine that pose difficulty in the translation into Kiswahili to English; the strategies adopted translating cuisine involving Kiswahili to English and to analyze the challenges encountered by the translators in translating the culture specific features of cuisine from Kiswahili to English in the field with reference to the Newmark translation theory and strategies he suggested in chapter one.

3.2 Data Analysis

The results were categorized into four groups pertaining to variety of foods, tools used for the preparation of cuisines and recipes. Texts, containing varieties of foods, recipes and tools were given to translators who translated it from Kiswahili to English language. For the purposes of data analysis, the following data was collected.

3.2.1 Ingredients and Methods

The following recipes were translated and presented from Kiswahili to English as below.

Table 1: Sample 1

<i>Vitumbua</i>	Coconut Rice Pancakes
<i>Viungo</i>	Ingredients
<i>Mchele ulio sagwa</i>	Rice flour
<i>Iiki</i>	Cardamoms
<i>Hamira</i>	Yeast
<i>Sukari</i>	Sugar
<i>Tui la nazi</i>	Coconut milk
<i>Mafuta ya Uto</i>	Vegetable Oil

Jinsi ya Kutayarisha

Weka tui zito la nazi kwenye unga wa mchele. Changanya sukari, iliki na hamira kwenye mchanganyiko wa tui na mchele. Changanya. Weka mchanganyiko kwa dakika kadhaa mpaka mchele utakapo humuka. Ukihumuka changanya na kisha tumia upawa kuchotea na kumimina mchanganyiko kwenye karai yenye mafuta moto. Ikifura, na kugeuka rangi ya udhurungi, geuza upande wa pili. Ukibadilika rangi, epua.

Method of Preparation

Mix coconut milk into rice flour. Mix yeast, sugar and cardamoms into the mixture. Leave the mixture to ferment. When it is ready, use a spoon to pour the mixture into the frying pan. When it swells and color changes to brown, turn it into the other side. When it also changes color, remove it from the frying pan, ready to eat.

Table 2: Sample 2

<i>Matobosha</i>	Coconut Dumplings
<i>Viungo</i>	Ingredients
<i>Unga wa ngano vikombe 2 ½</i>	Wheat flour 2 1/2 cups
<i>Maji kikombe nusu</i>	Water 1/2 cup
<i>Chumvi kijiko ½ cha chai</i>	Salt 1/2 teaspoon
<i>Kikombe robo mafuta</i>	Oil ¼ cup
<i>Tui la nazi kiasi</i>	Coconut milk
<i>Hiliki</i>	Cardamoms
<i>Sukari kikombe ½</i>	Sugar 1/2 a cup

Jinsi Ya Kutayarisha

Chemsha maji yaliyo changanywa na chumvi mpaka yatokote. Weka unga na uuache ndani kwa dakika tano. Songa kama ugali kwa kutumia mwiko mpaka ulainike.

Ukishakuwa ugali, paka mafuta mikononi mwako, na uweke mchanganyiko kwenye kibao na kisha ukande kidogo. Mimina kwenye kibao hicho kasha, kata vijidonge usukume kwa mkono moja paka iwe kama bakora. Unaweza kuufanya unga huo mwembamba au mzito bila kutumia unga mkavu au mafuta. Katakata vipande vidogo vya inchi moja.

Kila kipande chovya mafuta kwa kidole ukibonyeza kati ili kujenga kiduwara. Chemsha tui nusu pamoja na hiliki kwenye sufuria ya kutosha mpaka litokote. Tui likiwa tayari, weka vitobosha. Ongeza tui lililobakia na wacha kwa daikika 30 kutokota huku ukiongeza tui lililobakia kidogokidogo. Hakikisha moto si mkali. Ongezea sukari ndani. Koroga kuchanganya matobosha na tui. Yakiwa mazito, epua. Yaache yapoe ndio yakazane. Waweza kumimina kwenye sinia, utandawaze ndio yapoe. Kisha funika ukisubiri kutengeneza kinywaji.

Method of Preparation

Boil water mixed with salt. Pour wheat flour in the boiling water. Mix and leave it for five minutes. Cook it like ugali with a wooden spoon until it softens.

Apply oil on the hands and place the mixture on the wooden board. Knead the dough. Put the dough on the table then make a long stick, cut it into small pieces of 1 meter. You can decide to make each piece thick or thin before cutting without the use of oil or flour.

Make a small shallow hole on each rounded piece with oil. Boil the coconut milk with cardamoms in a large cooking pan. When the mixture is ready put the wheat flour pieces in. Let the mixture cook in low heat for 30 minutes. Add the remaining coconut milk in the pot. Add sugar and mix. When it thickens, put the cooking pan away from fire. Put the food on a large flat plate to cool. Cover it with a lid as it cools.

Table 3: Sample 3

<i>Wali wa nazi</i>	Coconut Rice
<i>Viungo</i>	Ingredients
<i>Mchele vikombe 2</i>	Rice 2cups
<i>Tui la nazi (vikombe 2 tui zito na vikombe 2 vya tui jembamba)</i>	Coconut milk (2 cups of thick and 2 cups of thin)
<i>Chumvi kiasi</i>	Salt to taste

Jinsi ya Kutayarisha

Chemsha tui jembamba la nazi kwenye chungu cha kupikia. Ongeza mchele na chumvi. Pika kwa muda wa dakika 10 huku ukikorogakoroga. Punguza moto. Ongeza tui jembamba na uchanganye kwa dakika tano huku mchele ukikauka. Funika na upunguze moto kabisa. Uwache ukauke kwa dakika 20-25. Pakua wali kwa mchuzi wa nyama.

Preparation Procedure

Boil the thin coconut milk in a cooking pan. Add the rice and salt. Cook for about 10 minutes stirring constantly. Reduce the heat at very low. Add the thick coconut milk and continue stirring for another five minutes as the mixture simmers. Cover the rice tightly. Please, make sure the fire is as low as possible. Let it steam for 20 to 25 minutes. Serve coconut rice with meat stew.

Table 4: Sample 4

<i>Mahamri</i>	Fried Dough
<i>Viungo</i>	Ingredients
<i>Unga wa ngano kilo 1</i>	Wheat flour 1 kg
<i>Sukari robo</i>	Sugar ¼
<i>Samli kilo/mafuta ya uto kilo 1</i>	Fat 1 kg

Jinsi ya Kutayarisha

Kuna nazi kisha uchuje tui zito na Kwenye unga weka sukari, hiliki iliyosagwa, samli kidogo ukande kwa tui la nazi mpaka ulainike. Ikishachanganyika, wacha mchanganyiko uumuke. Kata unga madonge kiasi usukume na ukate kwa namna upendavyo ukitumia kisu au kikombe. Weka karai juu ya moto na uweke samli au mafuta ya uto. Ikichemka tia vipande vya unga uchome maandazi, yakiiva upande mmoja geuza upande wa pili. Endelea kuchoma mpaka umalize unga wote.

Preparation Procedure

Grate the coconut to get coconut milk. In the wheat flour mix sugar and cardamoms. Knead the flour, oil and coconut milk until it softens. Cut the dough into small pieces and in desired shape. Deep fry in a frying pan. When it is ready, it changes color on one side. Turn it to the other side too.

Table 5: Sample 5

<i>Mkate wa Mofa</i>	Spiced Bread
<i>Viungo</i>	Ingredients
<i>Maji vuguvugu kikombe 1½</i>	Warm water 1 ½
<i>Unga wa ngano ¼</i>	Plain flour ¼ cup
<i>Ungawa wa kuokea kikombe ¾</i>	Self-rising flour ¾ cup
<i>Unga wa ugali vijiko vya chai 2</i>	Maize flour 2 tsp.
<i>Chumvi kikombe ¼</i>	Salt ¼ cup
<i>Sukari vijiko 2 cha chai</i>	Sugar 2 tsp.
<i>Hamira kijiko ¼ cha chai</i>	Yeast ¼ tsp

Jinsi ya Kutayarisha

Weka viungo vyote vikavu kwenye bakuli kubwa. Changanya vyote kwa pamoja hadi vichanganyike. Weka maji vuguvugu huku ukikoroga. Changanya kwa kutumia mikono yako au mchapo. Wacha kuongeza maji. Funika mchanganyiko ukitumia kifuniko kasha weka mahali penye joto kiasi kwa masaa mawili. Mchanganyiko utafura kisha kuwa na kufanya povu.

Instructions

Stir together all dry ingredients. Make sure they are well mixed. Then gradually add the warm water and stir. When it is loose stop adding water and mix the batter using a whisk. Cover the bowl with cling wrap and store in a warm area for about 2 hours. The batter will double in size and be filled with bubbles. Heat a frying pan. Wipe the pan with oil. Scoop up about half a cup of batter and pour it on the pan, trying to shape it so that it is

round. Cover the pan with a lid. Let it cook for about 2 minutes with low heat. Remove the cover and check the surface of the bread, it should have small bubbles all over. The lower side should be brown. Flip the mofa over and dab it with about half a tsp of oil. Cover again and let it cook for another 2-3 minutes or until it looks done. Remove and keep it ready to serve. Continue with the rest of the mofa. It can be taken with coconut and coconut water.

Table 6: Sample 6

<i>Mazubuti/Mkate wa Sembe</i>	Maize flour bread
<i>Viungo</i>	Ingredients
<i>Unga wa ugali kikombe kimoja</i>	Maize flour 1cup
<i>Maziwa kikombe kimoja au tui la nazi</i>	Milk 1 cup or Coconut milk
<i>Mafuta kikombe nusu</i>	Oil ½ cup
<i>Mayai manne</i>	Eggs 4
<i>Hiliki iliosagwa kiasi</i>	Cardamom powder

Jinsi ya Kutayarisha

Saga sukari yako uweke kwenye bakuli safi pamoja na mayai. Tumia mashine ya keki kusagia hadi ifure. Weka mafuta, saga, weka maziwa saga, weka unga wa ngano na hamira changanya vizuri halafu malizia kwa kuweka unga wa ugali na iliki usage vizuri. Chukua sufuria tofauti weka hamira. Mimina mchanganyiko wako na uoke. Ukiiiva utoe na uwache upoe. Mkate wa sembe utakua tayari kwa kuliwa.

Method of Preparation

Grind sugar and mix with eggs. Use cake mixer to mix, oil and milk or coconut milk. Mix wheat flour and yeast. Pour maize flour and cardamoms, then mix. Take another Sufuria, put yeast in the mixture then bake. After it cools, the bread is ready to be eaten.

Table 7: Sample 7

<i>Vilosa</i>	Rice pancakes
<i>Viungo</i>	Ingredients
<i>Unga wa mchele kilo1</i>	Rice flour 1 kg
<i>Sukari ¾ kilo</i>	Sugar ¾
<i>Samli kilo 1</i>	Cooking fat 1kg
<i>Mtindi paketi 1</i>	Yoghurt 1 packet
<i>Nazi 2</i>	Coconut 2
<i>Hamira</i>	Yeast
<i>Hiliki</i>	Cardamoms

Jinsi ya Kutayarisha

Kuna nazi uchuje tui zito. Chambua hiliki uzisage. Changanya unga na sukari kidogo, hamira na mtindi, halafu uvuruge kwa tui hadi uwe mwepesi kuliko unga wa vitumbua. Uweke uumuke. Tia maji kidogo katika sufuria utie na sukari, hiliki na upike shira nyepesi ya kiasi. Unga ukishaumuka teleka vijungu kama vile vya kupika vitumbua utie samli. Ikichemka teka unga kwa upawa uanze kuvichoma vilosa. Tia unga katika vijungu kisha uvifunike. Wacha vitokote kwa muda kidogo kisha vitoe uviweke katika chujio vivuje mafuta, kisha vitumbukize katika shira. Endelea kuchoma mpaka vimalizike vyote. Huliwa kwa Kahawa chungu.

Method of Preparation

Great coconut to get coconut milk and grind cardamoms. Mix wheat flour, yoghurt, yeast and sugar. Mix well in the coconut milk. The mixture should not be very thick like Vitumbua mixture. Leave it to ferment. Use a separate sufuria to boil sugar until it turns sticky. When the flour ferments use small cooking pots like those used in the cooking of vitumbua and apply oil in them. Use a spoon to scoop and pour the mixer in the pots. Cover with a lid. Let them cook for some minutes .When they are ready, put them in a sieve. Coat them in sugar. They can be taken with black coffee.

Sample 8

Upishi wa Tambi

Jinsi ya Kutayarisha

Weka sufuria na maji, chemsha. Yakichemka weka tambi ndani. Zikiiva zioshe kwa kutumia kumto. Kuna nazi ukitumia mbuzi na uchuje ukitumia kifumbu. Weka hiliki ilyosagwa juu ya tui. Weka tui motoni kisha tia sukari na tambi na upike mpaka likauke. Chukua sufuria uipake mafuta chini, na umwaye tambi hizo na uzitandaze ziwe kama mkate. Chukua zabibu uziweke juu ya mkate huo. Oka kwa moto kiasi juu na chini. Ukiiva uwache upoe kabisa kisha ukishapoa, utoe. Utaweza kuukata vipandevipande kiasi unachohitaji.

Translated Sample

Cooked Pasta

Boil water in a cooking pot. When the water boils put pasta, let it boil, when it is ready, wash it. Grate the coconuts by use of grater and use a straw strainer by squeezing the coconut to get coconut milk. Put cardamoms in the coconut milk. Put the coconut milk on heat and add it to pasta after it is ready. Mix until the coconut milk dries. Take another cooking pan, apply oil at the bottom and pour the pasta. Cover with a lid and let it bake. When it is ready leave it to cool, then cut it into desired pieces.

Sample 9

Jicho la Mke Mwenza

Jinsi ya Kutayarisha

Unatahiji nyama ya kusaga robo na mayai saba, kitunguu maji kikubwa na thomu punje tatu. Mdalasini, pilipili manga, chumvi mafuta ya kupika nusu na pilipili boga. Chemsha mayai yakiwa na chumvi hadi yaive na nyama ya kusaga kando, ikiwa na ndimu, chumvi, karoti, kitunguu thumu na maji. Kata mayai yaliyoiva mara mbili na utoe viini uviweke kwenye nyama ya kusaga. Changanaya. Tengeza nyama ifanane na umbo la duara na uweke viduara hivyo katikati ya yai ulilopasua. Weka mafuta motoni na yakipata weka mchanganyiko wa mayai na nyama kwenye mashimo yaliyokua na

kiini cha yai na eka kwa karai ya mafuta. Karanga kwa dakika nne. Geuza. Yakiiva epua. Huliwa kwa chai.

Translated Text

Co-wifes eye

You will need a quarter minced meat, seven eggs, one large onion and garlic. You will also need black pepper, half cup oil, cinnamons and salt. Boil the eggs with salt and minced meat containing limon, carrots, garlic, water and salt, separately until ready. When the eggs are ready, cut them into half and remove the yolk. Put the yolk in the minced meat. Make circular shapes and put them into the eggs where the yolk was. Deep fry each egg for four minutes until ready. It can be taken with tea.

Table 8: Sample 10

<i>Mabuyu</i>	Baobabs
<i>Viungo</i>	Ingredients
<i>Sukari vikombe 2</i>	Sugar 2cups
<i>Maji vikombe 2</i>	Water 2cups
<i>Unga wa mabuyu</i>	Baobab flour
<i>Chumvi Kijiko cha chai 1/4</i>	Salt 1/4 tsp
<i>Hiliki (Si lazima)</i>	Cardamoms (optional)
<i>Mbegu za mabuyu vikombe 5</i>	Baobab seeds 5cups

Jinsi ya Kutayarisha

Ongeza maji, sukari, chumvi, pilipili, rangi ya chakula, hiliki na upike kwenye moto uliozidi. Changanya na uwache. Koroga na changanya hadi iive. Sukari ikinata, ongeza mbegu za mabuyu, changanya hadi ishike kwenye mabuyu. Ikikauka toa mbegu za mabuyu silizochanganywa na shira uweke kwenye sinia. Wacha mabuyu yapoe kabisa.

Method of Preparation:

Add water, sugar, salt, chili powder, food color, ground cardamom and cook on high heat. Mix and let it cook. Stir until it cooks. When the syrup turns sticky add baobab until the syrup starts to crystallize and starts coating on the baobab seeds. Then remove the sugar coated baobabs and place them on a big plate (*sinia*). Let the baobabs cool completely. The baobabs are ready to be eaten.

Table 9: Sample 11

<i>Achari ya maembe/Ya mraba</i>	Mango pickle.
Viungo	Ingredients
<i>Maembe mabichi 3</i>	Raw mangoes 3
<i>Sukari kikombe 1</i>	Sugar 1cup
<i>Maji kikombe nusu</i>	Water 1/2 cup
<i>Hiliki</i>	Cardamoms
<i>Rangi ya chakula</i>	Food colour
<i>Pilipili</i>	Chilli powder

Jinsi ya Kutayarisha.

Shambua na ukatekate maembe vipade vidogovidogo. Yakaushe kwenye jua kwa kutumia jamvi kwa siku tatu hadi tano mpaka yakauke. Achari zinaweza kuliwa zikiwa hivyo. Pia Unaweza kuloweka maembe hayo kwenye mchanganyiko wa sukari moto iliyo na rangi, hadi maembe hayo yakolee sukari. Weka kwenye sufuria kisha changanya hadi sukari ikauke ukitumia moto kiasi. Ongeza pilipili.

Preparation

Peel and chop the mango flesh into thin strips. Dry them in the sun with a mat for about 3 to 5 days until dehydrated. The achari is ready for consumption if you want it plain. Soak the strips in a warm concentrated sugar and food coloring solution for a couple of hours until the pieces are completely saturated with the mixture. Put them in a cooking pan and mix. Mix with low heat until the sugar dries. Add in the chili powder.

Table 10: Sample 12

<i>Ladu za njugu</i>	Groundnut sweets
Viungo	Ingredients
<i>Karanga kilo 1</i>	Groundnut 5kgs
<i>Sukari vikombe 5</i>	Sugar 5cups
<i>Maji vikombe 2</i>	Water 2cups
<i>Maziwa ya unga vijiko vya chai 2</i>	Milk powder 2tbp

Jinsi Ya Kutayarisha:

Saga njugu zilizokaangwa mpaka zilainike kiasi. Weka maji na sukari kisha weka kwenye jiko yachemke mpaka yanate kiasi. Changanya unga wa karanga na maziwa ya unga kisha mimina kwenye hiyo shira. Koroga kwa moto wa chini mpaka inate na kushikana vizuri. Paka mafuta kwenye kikaango kisha weka mchanganyiko upesi. Wacha ipoe kidogo tu kisha katakata vipande na acha ipoe kabisa. Panga kwenye sahani tayari kwa kuliwa pamoja na kahawa.

Method of Preparation

Grind the groundnut untill soft. Boil water and sugar, and the mixture becomes sticky. Mix the milk powder and groundnut, then put in the boiled sugar. Mix. Use low heat while mixing until it becomes soft. Apply oil on a clean cooking pan and pour the mixture. Leave it to cool. After it cools, cut it in different shapes. They can be eaten with cofee.

Table 11: Sample 13

Mshombo	Cooked Rice and greengrams mixture
Viungo	Ingredients
<i>Pojo vikombe 2</i>	Green gram 2 cups
<i>Tui la nazi kikombe 1</i>	Coconut milk 1 cup
<i>Wali kiasi</i>	Cooked plain rice
<i>Kitunguu thumu/maji</i>	Garlic
<i>Pilipili manga</i>	Black pepper
<i>Tangawizi</i>	Ginger
<i>Chumvi</i>	Salt

Jinsi ya Kutayarisha

Chemsha pojo hadi zilainike. Zikiiva toa majimaji yoyote yaliyobakia kwenye pojo. Weka wali kwenye tui la nazi. Ongeza chumvi. Weka kwenye moto kiasi hadi tui likauke. Epuka ku kuchanganya na kukoroga. Tui likishakauka changanya na wali. Zima moto. Saga kiasi mchanganyiko huo. Funikia makaa ya moto juu na moto kiasi chini ndio ukauke vizuri au oka.

Method of Preparation

Boil the green grams until they become soft, drain any excess water and put in a cooking pan. Add salt, ginger, black pepper, garlic and onions in the green grams. Add salt, cooked plain rice and the coconut milk. Cook on low heat until the coconut milk has evaporated. Avoid mixing and stirring. Once the liquid has evaporated, turn off the stove and mix the coconut rice, mashing the green grams at the same time. Do not over mash. Put the mixture on a stove with less heat and charcoal on top of the lid or bake.

Sample 14

Viazi Karai

Utahitaji viazi mbatata vilivyochemshwa kiasi, mafuta ya kukarangia, unga wa ngao, unga wa dengu, rangi ya chakula manjano dania, chumvi na kitunguu saumu. Changanya unga wa ngano na dengu. Weka maji. Changanya kisha weka chumvi, dania, kitunguu saumu kilichosagwa. Changanya. Mafuta yakipata moto, weka viazi ndani ya mchanganyiko. Chukua kimojakimoja, weka ndani ya mafuta moto. Vikikauka geuza upande wa pili. Vikikauka toa kwenye chungu cha mafuta moto.

Translated text

Deep Fried Potatoes

You will need Irish potatoes, oil for the deep frying, graham flour, wheat flour, salt, coriander leaves, water, turmeric powder and garlic. Mix all ingredients with water. Boil the oil after it becomes hot, put the boiled potatoes in the mixture. Put the potatoes again in the hot oil. When it becomes dry, turn it to the other side. Let it dry and remove it from the pan.

3.2.1.1 Analysis of Translated Swahili Recipes

Examining the translated versions, it is clear that the recipes pose a challenge when translated. Some cultural items used, such as food and tools, during the preparation of cuisine, tend to make it harder when translating or choosing an equivalent. Lack of terminologies was seen as the main problem in the analysis and it is evident in the translation provided above.

For instance, food such as *vitumbua*, **in sample 1** have not been translated well. This type of food, may mean different types of foods to the Swahili people. There are different types of foods which can be described as coconut pancakes. Therefore, to the English translator, he would have been required to translate it in another way and be specific. Foods such as *Vibibi* can also be described as coconut pancakes. *Vitumbua* and *Vibibi* to the Swahili culture, are cultural foods which share the same recipe but cooked differently. These are two different types of food.

As there are different strategies of translation suggested by different scholars such as Newmark, which were not used correctly by translators, instead of translating and giving description of the word *Vitumbua* which may confuse because of multiple meanings of the kind of food intended for the Swahili culture, then the word can be adopted or used the way it is or recognized translation *Vitumbua*. Neutralisation process of translation can also be applied. A strategy such as the use of italics can be used as a way of emphasizing.

Another example is the tool *upawa*, **in sample 1**. It was given an alternative word as a spoon. Naturally it is a cooking spoon. This is correctly stated but the difference is, the intended meaning and the purpose of the tool *upawa* was not well explained. As far as the translator is concerned, Functional equivalence would be the best method to use as it brings out the functionalism of the spoon. It is not just a spoon but a ***cultural Swahili cooking spoon made of coconut shell with a long stick attached to it, specifically used when cooking porridge and certain Swahili cultural foods such as vitumbua.***

As translated above, the type of food, *matobosha*, in **sample 2** has been translated as coconut dumplings. The equivalent name given to it resembles other Swahili foods which may be named the same way, therefore to differentiate would be a problem. The best method to use would be description as it gives much details on the type of food named above. This could be described as tiny dumplings cooked in sweet creamy coconut sauce. Different with the other dumplings is that, they are fried. The translator also gave equivalent terms to certain tools such as *kibao* and *kawa*, both in **sample 2**. Traditionally, the word *kibao* has not been given the correct equivalence.

The English word used means a totally different thing, viewed from the Swahili culture perspective. A wooden board, which is the word the translator used to describe the term *kibao*, means, a flat piece of wood used for a specific purpose. The purpose of the wooden board has not been mentioned either. According to the term *Kibao*, it can be *described as a small wooden flat type of kitchen utensil used to knead dough and flatten some types of foods such as chapattis. It is usually made of three legs*. Functional equivalent would be the best strategy to use as it conveys the same meaning and intent as the original.

The word *Kawa* to Swahili users as translated above, may mean a lid. Culturally, it is not the lid which a native Swahili speaker would use or would be expected to perceive what it is. The Swahili lid is a type of lid which is not used to cover pans when food is boiling or cooking, or metallic lid, but it is more like a cover made of sisals, decorated with Swahili proverbs, written on it. They are used to cover already cooked food on a plate. The solution to translating the word *Kawa*, is by giving a description of what it is. This is because of the purposes of transmitting the intended meaning of the item, even when the terms are almost the same in terms of meaning.

Terms such as *coconut rice* were wrongly translated as seen in **sample 3**. To the Swahili language, culturally rice and *wali* are two different terms. They may seem to mean the same but according to the culture, the meaning may differ. To the Swahili people, *wali*

can be translated as cooked rice. According to the translator, he translated *wali wa nazi* as cooked rice, where it is wrongly translated. Coconut rice can be directly translated as *wali wa nazi*, according to the Swahili. And the word rice is *mchele*.

Mchele is uncooked rice. According to the English language, the rice which comes from the rice puddy and the rice which is cooked and the one not cooked are all referred to as Rice. To the Swahili language, culturally, *mpunga* comes from the rice puddy. Then after it is cleaned for the purpose of cooking it is referred to as rice and the cooked rice is *wali*. The possible strategy as suggested by Newmark would be direct translation.

In sample 4, *mahamri*, to Swahili speakers is cultural made type of food. According to the translator, the alternative word he used for *mahamri* is fried dough. The word fried dough has many different meanings. A native Swahili speaker, who also understands English will perceive the term dough differently as it does not bring out the correct picture of what *mahamri* is. Accordingly, the translator should have used the closest equivalent of the type of food mentioned above. The closest would be the ***use of the native name mahamri***.

Mkate wa mofa, as in sample 5, is a cultural Swahili bread taken with tea and other drinks. The translator described it as spiced bread. Spiced bread describes many types of breads, prepared same as *mkate wa mofa* or differently with different types of ingredients, therefore it has wrongly been translated. The best strategy would be the use of the *original term, mkate wa mofa*.

Maji ya nazi as coconut water, is a technique that the translator used to translate. It is direct translation. To Swahili native speaker, the meaning of Coconut is not *madafu*. They are two different terms. *Nazi* is what is known as Coconut, or it is a mature of coconut, different from *madafu* or *dafu*, whereby, *dafu* is what is described as a young or immature coconut, which contains coconut water in it. Closest equivalent would be, ***young coconut fruit's water, a strategy known as direct translation***. According to the

scholars, one should remain faithful to the text by giving an alternative word or leaving the cultural terminology as it is. Descriptive Equivalence is another procedure that Newmark generalized. This is where the meaning of terms are explained in several words whereby it involves comparing of the SL word with a TL word which has a similar meaning. This may not necessarily be one-to-one equivalent.

Mazubuti as seen in *sample 6*, is a cultural Swahili food. According to the translation, the food *mazubuti* was not well described. Maize flour bread can mean any bread made of maize but with different methods of preparation. In the Swahili culture, there are other breads made of maize flour. For example, maize flour bread made of little bananas and maize flour mixed together, put in a nylon paper or wrapped in banana leaves and boiled with water known as *mabubunda*.

The solution is that, the translator should describe the kind of food according to the Swahili culture correctly. For example, the correct strategy which the translator should have adopted is the ***direct translation or word to word translation should be Coconut milk baked maize bread***. Nidas functional equivalence theory states that changes in the text which consist of words, addition and omissions are allowed as long as there is no difference between the ST and TT therefore cultural equivalence is mainly used especially if two languages have major cultural differences.

According to *sample 7*, *vilosa* is a cultural Swahili word used to describe a certain food cooked with rice flour. The translator translated the word as rice pancakes. The translation is wrong since the word rice can be used to describe many things.

The word rice may mean rice which has not been ground and it was used to make pancakes. He did not describe using the word grind to show it is flour. Also the word rice pancake may have a variety of foods which can be described as such. These foods are like *vitumbua* and *mkate wa sinia*. The only solution was to give a right description of the word *vilosa*. ***To make it clear, the word can be used as it is used in its original form or adaptation, vilosa.***

Kahawa chungu in sample 7, was translated as black coffee. This is not the normal black coffee, but a spiced coffee, according to its preparation. The translator **was supposed to give it an equivalent term, or a word to word translation as a strategy, bitter spiced coffee**. *Kahawa chungu* is coffee which has been prepared by use of excess coffee in boiled water, cardamoms, ginger and black pepper. It is usually hot. The translator used the word black coffee. This can be coffee which contains few coffee leaves with no ingredients, therefore different from the Swahili cultural *kahawa thungu* or *chungu*

The tool as *mbuzi*, as a *grater*, in sample 8, was translated well whereby the translator gave out the equivalence of the word *mbuzi*. When the term *grater* is used it does not convey the cultural aspect of the tool. It seems correct but as a Swahili cultural tool, it is not just a *grater*. For the purpose of showing its use and bringing the cultural aspect of it for a better understanding on how it is, it could be described as **a wooden tool specifically used to grate coconut and unripe pawpaw**. To English speaker, this may mean a goat if that description is not given. This is a Swahili cultural made tool which is strange to the English culture therefore different when both cultures are compared.

Also, the word *straw strainer* has been used to describe *kifumbu*. Same as *mbuzi*, it might seem right. But the name does not bring the cultural term behind it. There are other types of strainers, but this tool is a culture bound tool which is mostly used by the Swahili culture. The translation does not give a description of what kind of a strainer that is and what it is used for. A description should have been given explaining what tool that is clearly. For example, **it is a tool which is made of sisal, and that is used for squeezing grated coconut to get coconut milk**.

Jicho la mke mwenza in sample 9, is a type of Swahili cultural food prepared and taken with a certain drink. It acts as a snack. According to the translator, he gave direct translation of the type of snack provided as *jicho la mke mwenza* as co-wife's eye. The translation may totally mean something else to the Swahili context. It may mean

something which does not have any relationship with cuisine. The literal meaning sometimes does not bring the intended meaning of a text. Translation can be made possible according to the context. The solution is to translate it by giving a close equivalent of what kind of food that is or a direct translation such as *fried egg meat balls*. This is according to the recipe. The above recipe was translated well.

The name of the type of snack given, *mabuyu* in *sample 10*, was translated as baobabs which was correct. The difference is, to a Swahili speaker, *mbegu za mabuyu* mean the uncooked baobab seeds. But the word *mabuyu* mean cooked baobab seeds according to *sample 10* above. As a cultural bound word, the best way the translator would have used would be giving a description for the type of cultural snack given. It can be described as *Baobab seeds cooked in sugar syrup*. To the English speaker, baobab may mean the same thing whether cooked or uncooked which is different to Swahili speaker, and the fact that there is no such kind of the Swahili type of food to the English speakers, then, the Swahili speaker might not understand which kind of baobab that has been mentioned .

Achari according to *sample 11*, was translated as pickle. Pickle according to the dictionary is vegetables or fruit that have been preserved in a vinegar sauce or salty water. There are many ways of preparing the mango pickles and there are different methods of preparation and types of mango pickles too. The translation might be right but the type is unknown therefore different from the intended meaning. The correction method would have been giving it a specific description of the kind of pickle according to preparation, because, there are many types and kinds of preparation of the mango pickles. The solution to this was to give it a close equivalent or direct translation, *as sweetened dried mango pickles*. This would meet the intended meaning of what kind of mango pickles that is since there is the dried type, fried, baked and even coconut mango pickle.

The *mat* used for the purpose of drying the chopped mangos is not an ordinary mat. It is a cultural mat used for many purposes such as sitting and eating. To the English context, a mat has been described as a piece of fabric material that generally is placed on a floor or other flat surface or for the purposes of eating. This can be a rubber mat or a woolen and so on. As a translator, one should know what kind of a mat that is. He/she should be specific for example, a description should be given and the purpose to differentiate it with the other types of mats. This can be described ***as a woven type of mat made from sisals and decorated with different colors, used in the kitchen for drying certain cereals, fruits and foods. It is especially used by women for sitting (on the ground) in special occasions such as weddings.***

Groundnut sweets, in sample 12 as translated, can be any sweet made of groundnuts or groundnuts flavored. According to cultural Swahili coconut sweets, are made different with coconut sweets which are manufactured and they maybe crystal like. The *Swahili ladu* can be taken with tea during breakfasts as an appetizer and are not crystal like. They are not real sweets. They are made by grinding the groundnut by use of a mortar and pestle, then cook them with a cooking pan until they become sticky mixed with milk and sugar. They are usually dry when cooled. Different from other sweets, which may be manufactured or flavored. The best method of translating this kind of snack is by use of addition of the term Swahili to make it clearer. ***This can be named as Swahili milk groundnut ladu.***

According to the food provided, *mshombo* in sample 13, it was translated as cooked rice and green grams mixture. The translation was a well description except that it did not fulfil the intended meaning, as the food is also spiced, baked and mixed with coconut milk. As the food requires a long description and no equivalence is possible to the best understanding, the best easy method would be the use of the word the way it is or adaptation, ***mshombo or mseto.***

Viazi karai as translated in sample 14, is deep fried potatoes. This is a type of food which is cooked by frying potatoes. According to the Swahili culture, fried potatoes may mean something else. There are many types of food which can also be referred to as fried potatoes. For instance, the food *vibanzi*. *Vibanzi* in English is chips. This type of food also consist of Irish potatoes and is deep fried. We can also call that deep fried potatoes by definition, meaning both *vibanzi and viazi karai* chopped and deep fried type of foods. To the Swahili speakers, *viazi karai* are not the same as *vibanzi* because of the ingredients used. The translation should have been more specific. The translator should have left the name of the food the way it is as ***viazi karai or by use of description by calling it turmeric, graham flour and garlic deep fried potatoes.***

3.2.2 Food

Table 12: Sample 16

The following sample consisted of food items given in Kiswahili and translated to English. It consisted of types of cultural foods from the Swahili culture.

Original Term in Kiswahili	Translation in English
<i>Achari ya maembe</i>	Mango Pickles
<i>Mshombo/Mseto</i>	Cooked rice mixed with green grams
<i>Kashata za nazi</i>	Coconut sweets
<i>Mkate wa sinia</i>	Baked rice bread
<i>Viazi tamu vya kukaranga</i>	Fried potatoes
<i>Mhogo wa nazi</i>	Cooked Coconut Cassava
<i>Bada</i>	Cooked cassava flour dough
<i>Mnazi</i>	Cultural Beer

<i>Kaimati</i>	Scones
<i>Chai ya mkandaa</i>	Black tea
<i>Visheti</i>	Sugar coated snack
<i>Maji ya dafu</i>	coconut water
<i>Uji wa dagaa</i>	sadine porriage
<i>Uji wa ulezi</i>	millet porriage
<i>Ulanzi</i>	bamboo wine

3.2.2.1 Analysis of Translated Swahili Cultural Food

Some words which the translator used have an equivalence in English language. Some, direct translation. Other cultural words emerged as a challenge to them. These words are like *mnazi*, *maji ya dafu*, *fried potatoes*, *mkate wa sinia*, *viazi karai*, *kaimati* and *visheti* among others. The translator gave a terms for each which seemed to be correct but denoted something else which has exact meaning to the Swahili culture.

Mnazi as described is a cultural beer. There are many types of Swahili traditional brews such as *gongo* and so on. A correct translation would be required to describe it. This can be ***described as traditional brew from a coconut tree to show the difference or palm wine from a coconut tree (since there are many species of palm trees producing palm wine such Palmyra and date palms)***. *Kaimati* is another type of Swahili snack that is usually taken with tea especially at breakfast. The translated word cannot be scones. According to the dictionary, scones is a small unsweetened cake made from flour, fat and milk. *Kaimati*, to be specific, are smaller than scones and deep fried and are usually sugar coated with sugar syrup. The method which can be used to give the snack a name is by use of closest equivalence of *kaimati*. ***They can be given the name “sweet dumplings.” Also as a directly translated.***

Mkate wa sinia or kumimina cannot be baked rice bread. This is a wrong equivalence. There are many types of baked rice breads to the Swahili culture, including *vibibi*. They use the same ingredient and are both baked. The only difference is they use different tools used for baking and are slightly different when it comes to the taste. Because of the same similarities, the translator should have used the name the way it is, *or adapted the names of mkate wa sinia or mkate wa kumimina*.

3.2.3 Tools

Table 13: Sample 17

The following is a sample containing translated tools used in the preparation of cuisine

Original Term in Kiswahili	Translation in English
<i>Sahani</i>	Plate
<i>Kijiko</i>	Spoon
<i>Sufuria</i>	Sufuria
<i>Oveni</i>	Oven
<i>Kinu na Mchi</i>	Mill and mortar
<i>Sinia</i>	Tray
<i>Chungu</i>	Pot
<i>Kibao</i>	Kibao
<i>Mwiko</i>	cooking stick
<i>Kinu</i>	Mill
<i>Kijamvi/kiswala</i>	Mat
<i>Deste</i>	Plate
<i>Susu</i>	Utensil stand.

<i>Chupa chai</i>	Thermos
<i>Mbuzi</i>	Wooden utensil used for grating coconut.
<i>Tuguu</i>	Mat
<i>Uteo</i>	Tray
<i>Kifimbo</i>	Baton
<i>Mchapo</i>	Mixer
<i>Mafiga</i>	three stoned stove
<i>Seredani</i>	Brazier
<i>Chano</i>	Wooden plate. A large plate made of wood which is used for the purposes of carrying food.
<i>Kinu</i>	A kitchen tool used for grinding seeds.

3.2.3.1 Analysis of the Translation of Swahili Cultural Utensils

According to the translation, some utensils were translated direct translation method and others by description method. Cultural utensil terminologies have posed a challenge when translating them. These words are like *mchapo* which seem to be perfectly translated. *Mchapo*, as a Swahili tool, is different from mixer. This is not the ordinary mixer which uses electricity or a metallic implement used to mix cake or beat eggs. The translator should have tried to give a description of the tool. For instance, *a small wooden tool which is cut from a tree, has three protruding sticks attached to, mainly used in mixing food stuff such as eggs*. More tools such as *kibao* should not be named the way it is since the translator can find the nearest descriptive and functional equivalent. For instance, *a flat wooden board used for kneading and flattening dough*.

Such doughs made are for the preparation of *mahamri and chapati*.

Kawa was translated as a lid. Indeed it is a lid, but traditionally to Swahili people, there are many types of lids. The translation should have explained the type of lid that is because it is traditionally made. Another way would be to leave the term as the way it is, *kawa*. An English speaker would be able to differentiate *kawa* with other lids, with the way it is made, the purpose and on what occasion the tool is mostly used.

It can be describe ***as a tool resembling a cap made from sisal, mostly decorated with different colors and proverbs written on it. It is mostly used for covering already cooked food on plate. It is mostly used to keep away flies and as a decoration.*** Tools such as *susu* and *deste* were given a closest translated term. The equivalency was not well stated. *Susu* is a utensil stand. But what kind of a stand is that? The correct equivalent Kiswahili term would be *four stick wooden stand*. Or described as four legged ***traditional Swahili utensil used for drying utensils outside the house and is made of wood or grass on top or surface*** to bring the functionalism.

Another tool is *deste* which is given an equivalent of a plate. *Deste* indeed is a plate. But it is not stated well on what kind of a plate that is. According to the way it looks and functions, it can be stated ***as a large metallic plate, raised on sides, resembling a sufuria, very wide but shallow like "tuguu" and specifically used for the purpose of storing "halua"*** hence descriptive equivalence method as suggested by Newmark.

Uteo was given a direct translation as tray and *kifimbo* as baton. Both are correctly translated but the intended meaning is different especially that these are traditional Swahili made tools. *Uteo* may serve the purpose of the ordinary tray but the type and way of using it is different, same as *kifimbo* which is described as baton can be used for many purposes.

Traditionally to Swahili culture, for a better understanding, a description can be given. *Uteo* can be described as a ***tool made from woven sisal which is used for the purpose of removing chaff***. *Kifimbo*, translated as baton does not fulfil the intended purpose and meaning. A baton has several meaning according to the purpose for instance can be described as a wooden or rubber tool which can be carried as a defensive weapon used by law-enforcement officers. It can also be described as a light, thin stick used by a conductor to conduct an orchestra or a choir. Another meaning, in athletics, a baton can be described as a short stick that is passed from one runner to another in a relay race. A translator should be specific on what kind of a baton that is. In this case, it is a kitchen tool. Description method should be stated as a wooden tool used in the kitchen for flattening doughs such as in the preparation of *mahamri and chapati* dough. It is also used together with a wooden board known as *kibao*.

Kijamvi or kiswala is a mat according to the translator .There are many kinds of mats with different purposes. The translator gave it a direct translation, a mat. The purpose is also not stated. And how it is made traditionally is unknown. The traditional part is not included in accordance to the purpose and material used to make it. The correct translation of the tool *kijamvi* is ***a small wooven sisal mat used for the purposes of eating on the floor. Traditionally, women and men sit down on the eating mat which has been woven and decorated with shapes and colored with dye to make it more attractive.***

Mwiko as translated, is a cooking stick. If we back translate, it does not bring out exactly how the stick looks like. Is it straight or curved cooking stick? How is it used? The translation does not clearly states therefore the only solution would be giving the closest equivalent, a direct translation or a description. For instance, ***flat wooden ladle shaped cooking stick***. *Mwiko* can be ***described as a flat wooden ladle or a heavy stick of wood carved into the shape of a paddle, used when cooking grain such as wheat, maize and cassava flour.***

3.2.4 General Terminologies

Table 14: Sample 18

The following are general Swahili cuisine words translated to English

Original Term in Kiswahili	Translation in English
<i>Mabaki</i>	Leftovers
<i>Kiporo</i>	Leftovers
<i>Kisambu</i>	Cooked cassava leaves
<i>Mtindi</i>	Yoghurt
<i>Hamira</i>	Yeast
<i>Masizi</i>	Soot
<i>Epuu</i>	Take out of fire
<i>Pepeta</i>	Winnow
<i>Tokosa</i>	Boil
<i>Kata</i>	Cut
<i>Koroga</i>	Mix
<i>Oza</i>	Rot
<i>Ganda</i>	Peel
<i>Twanga</i>	Pound
<i>Uma</i>	Fork
<i>Oka</i>	Bake
<i>Karanga</i>	Fry
<i>Pakua</i>	Serve
<i>Kihoro</i>	Plate
<i>Makumbi</i>	Coir
<i>Kifuo</i>	Kifuo
<i>Makoko</i>	Makoko
<i>Makapi</i>	Husk

<i>Staftahi</i>	Breakfast
<i>Birika</i>	Kettle
<i>Dohani</i>	Chimney
<i>Kikaango</i>	Frying pan
<i>Mwiko</i>	Wooden spoon
<i>Mlale</i>	Soot
<i>Kata</i>	Kata
<i>Iva</i>	Cook
<i>Kuna</i>	Grate
<i>Mpunga</i>	Rice
<i>Bakora</i>	fried dough
<i>Kuni</i>	Firewood
<i>Makopa</i>	dried cassava
<i>Pilipili manga</i>	Black pepper
<i>Hiliki</i>	Cardamom
<i>Gala</i>	Granary

3.2.4.1 Analysis of General Translated Swahili Cuisine Terminologies

Kifuo is a Swahili cultural item used for a specific purpose. The term has been used the way it is by the translator. It seems not to be the best method since it does not bring out clearly what the item is. The translator ought to have given it an equivalence for instance, ***coir removal tool***, or a description method, for example, ***a piece of long sharp edged wooden or metallic tool used for the purposes of removing coconut coir, usually put deep into the ground.***

Ngano, in other Swahili dialects is also referred to as *bakora*. As translated in English is a fried dough. This cultural food is made by kneading a dough by use of wheat flour, water and oil, then flattening it like the *chapattis*, but making it more thin. Then made into different shapes or designs like flowers. After that it is deep fried until it hardens.

It is a snack. This kind of snack cannot be a fried dough. There are many kinds of fried doughs. The description made does not bring out the exact meaning and the translator seems to not know what *bakora* is. A Swahili native speaker may refer that to something else. The only solution which the translator should have made was by **neutralizing process**, by **using the name the way it is or by adapting the original name**. The name *ngano* or *bakora* is a unique term, although *ngano* may mean wheat, it depends on the context of the speaker. Therefore it will be understandable. *Kata* is a traditional tool used by Swahili women. As translated, the translator adapted the name the way it is by calling it *kata*. This may mean something else in Swahili, It may mean to cut something. The correct way was to give it a description. ***That is, a tool kept on the head used for carrying water.***

Gala was directly translated as granary. A granary is a term which refers to a storehouse for threshed grains. This is indeed a granary, but not any granary. Traditionally *uchaga* is a special place thatched with sticks, coconut leaves and grass. It is usually made in the kitchen where maize is kept to dry, and on a raised place where the three stoned stove is kept under it. In order to draw the picture of how that looks like, is by use of functional equivalent. It can be explained as ***a raised place made of grass and sticks in the kitchen, used for drying and storing maize. Usually built over the three stoned stove.***

Masizi and *mlale* are two terms which were given a name or translated as soot. According to the dictionary, soot has been defined as a black powder found on the walls of a chimney to allow smoke out of surface. The word *masizi* does not mean that. To the Swahili speaker these are two different terms, almost associated with the same product but different contextually. When using the term soot, one may not understand whether it is *masizi* or *mlale*. When an English text refers to both as soot then it may mean the same thing. *Masizi* and *mlale* can be described in a way to show the difference between the two. *Mlale* can be described or ***referred to as smoke adhering to the side of chimney or a web of black smoke.*** This is different from *masizi*, which can be

described as a *black substance specifically found on a cooking pot or sufuria*. *Masizi* are not referred to as the black substance forming a web on walls of a chimney. *Kiporo* was translated as leftovers. Food that has been left behind in plates or pots after the rest has been eaten was referred to as leftovers. To the Swahili, the term for that is *mabaki*. A term different from *kiporo*. *Kiporo* was wrongly given an equivalent. This term can be given a description as *food that has remained to be eaten the next day*.

3.3 Overall Analysis

Some translators stated that many words due to cultural differences have no appropriate translations in Kiswahili therefore, use of visualization would help create ideas in the minds of target community. Relating to the types of food, ingredients and tools used during preparation, local Swahili foods had alternative words in English, and according to the study most frequent translation problem were terminological errors.

Some translators emphasized that a printed menu should represent a list of well translated type of foods, methods used during preparation, tools and recipe in target language. It should act as a guide, providing information to those who are unfamiliar with Kenyan cuisine. In other words, it should function essentially as a bridge of communication between the source and target audiences. Some images of ingredients during preparation of cuisine were also provided and as translation was required.

Translation involves languages and at the same time, culture. Nida's functional equivalence theory looks on cultural factors in translation and he focused more on the most serious mistakes that are made during translation due to bad cultural assumption and not verbal inadequacy. For the translation to be a success, the bilingualism translation is not as important as bicultural translation. Therefore, achieving cultural equivalence is important because, communication will be made possible between original audiences and the audiences in the target language.

The translation errors which occurred were identified to be caused by lack of terminologies in English language. Naturally, cuisines generally exhibit cultural information which varies from one community to the other for instance Kiswahili and English are two languages that do not just belong to different language families but they represent cultures that are far apart. By looking at the materials used during cuisine preparation, as a main feature, coming up with the appropriate term for a certain cultural item can be a challenge owing to lack of an equivalent item in one of the languages. Strategies such as description equivalent, functional equivalent, recognized translation which occurs when translator uses the general accepted translation and new translation as suggested by Newmark were mainly used in the analysis.

For example:

In the data presentation, in sample 3, tools used in cuisine preparation, TT: *Kifimbo; Swahili cultural wooden tool that is used in the kitchen for flattening a dough for instance, mahamri and chapati dough*. The tool has been described according to its use and how it was made.

Descriptive equivalence as stated, it is where the meaning of terms are explained in several words and whereby it involves comparing of the SL word with a TL word which has a similar meaning provided both meaning are similar in both languages. As suggested by Newmark, the functional equivalent talks about the purpose of the SL cultural-specific word. This should be put in consideration as far as translation is concerned. The Functional Equivalent process as a type proposed by Newmark, is a procedure where a culture-free word is used, sometimes a new specific term is used therefore, it generalizing the source language or text word. As a method, the translator should put that into consideration. It was noted that, the translators in general used equivalence of words. Apart from equivalence, direct translation was the second method used. According to the analysis, description of terms was another way to show what those items were. Some culture specific items, during the translation of texts from

Kiswahili to English posed a challenge to them.

Words and sentences were analyzed as used in the scripts translated by translators on culture specific features of cuisine from Kiswahili to English. Nida and Taber, described translation as a process involving submission of closest equivalent word in meaning, of the source language, to avoid any difference between the source and target language involved. The translator should put in consideration the term to use as an equivalence rather than just identity.

In this study, according to the research, shall be adapting the formal equivalence, which is focused on revealing the correct method to be used and form of the original message, directed towards the ST, reproducing certain elements for instance consistency in word usage and meanings of source text. Lack of terminologies during translation has led to the use of methods like borrowing, additions and omissions. This concept of equivalence in translation has looked upon by some theorists such as Catford, Baker, Vinay and Darbelnet among others.

Nida looked at two types of equivalence, formal equivalence or formal correspondence, which is in the second edition by Nida and Taber (1982) and dynamic equivalence. Formal correspondence gives importance to the message itself, in both form and content, unlike dynamic equivalence which considers the principle of equivalent effect (1964:159). In their edition, they give a more in-depth explanation of the two types of equivalence. According to the formal equivalence, there is the importance of achieving equivalence between the source text and the target text. Language in the culture specific terminologies or cuisine, lack equivalence especially from Swahili to English and in most cases the words are loaned or borrowed as they are or are explained. Dynamic equivalence stresses the importance of translating meaning and not grammatical form. According to dynamic equivalence the form of the original text is changed, the message rendered will be faithful. In cuisine, this method has been used more since many words require explanation for a better understanding, because it renders the message clear.

3.4 Conclusion

The chapter identified the study samples. This study was as a result of the realization that even Kenya requires specialized translators who can deal well with texts from different languages appropriately. The key study of this project was to highlight, classify and investigate the challenges of translating culture specific features of cuisine. All samples were given in form of texts, and results collected given in written form where they were documented and analyzed. The challenges encountered by translators were lack of equivalence in specific terms. No descriptions were given to show the exact purpose of the tools by the translators. The intended meaning of the tools were also not shown. In conclusion, there are many other translation strategies that can be used to translate culture specific features of cuisine by use of methods such as borrowing, where other words from other foreign languages can be used to fill the gap.

CHAPTER FOUR

4.0 SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

4.1 Introduction

This chapter focuses on the entire study where statement of the research problem, study objectives and the questions are presented and analyzed, the research design and methodology are presented. In this chapter, it also looks back on how the data was analyzed and how the research questions were answered. The findings of the study were summarized, and recommendations based on the findings on this study given.

4.2 Summary of Findings

The challenge of translating cultural items has become a major concern to translators. It is more than a challenge to them when translating from source to the target text. The study findings indicated that direct translation method was commonly used by translators in the translation of cuisine. Description was another method which was applied by translators but some culture specific items from Kiswahili to English posed a challenge to them. It was noted that, the translators also used Functional Equivalence of words during description.

The most common challenge when translating cultural terminologies of cuisine is to accurately come up with an equivalent target text terminology, therefore some words end up partially translated. The translation errors which occurred in chapter four were identified to be caused by lack of terminologies in English language. Some words had a direct translation but did not bring out exactly the function of tools for instance, tool like *upawa* where translator might think it is just a spoon. For a translator who does not understand the difference in both English and Swahili cultures, it would be difficult for him to give the possible strategy when translating. He should know what the tool is made of, how it looks like and what it does. This would draw a picture in the mind of the translator, therefore easier for the description. *Upawa* is a cultural Swahili tool used in the preparation of certain foods, which is not found in some cultures such as English

culture. This is due to different cultures and way of life when it comes to cuisine preparation and tools. Kiswahili and English language do not belong to the same language families but they also represent cultures that are far apart.

Naturally, cuisines generally exhibit cultural information which varies from one community to the other for instance Kiswahili and English are two languages that do not just belong to different language families but they represent cultures that are far apart. Some words which were directly translated to Kiswahili never gave out the intended meaning of the source language. Therefore this posed to be a challenge to the native speakers of Kiswahili. According to chapter four, description of terms was another way to show what those items were, therefore translating some of culture specific items from Kiswahili to English posed a challenge to them. With the challenge of finding other words to replace words from the source language, some strategies were identified and used practically by the translators, during collection and the data analysis procedure. Some theories were used to support the analysis of the collected data.

The study showed that equivalence and direct translation occur in most translated terminologies of cuisine and translators tend to use methods like borrowing, additions, direct translation to overcome the challenge of using direct equivalence of the terms.

The study also focused on the Newmark theory that gives out possible strategies to be used during translation meaning that most translators maintained the importance of passing information to target audience by trying to use closest equivalence in some cuisine terminologies.

Among the challenges cited on the translations of culture specific terminologies of cuisine includes; limited Kiswahili vocabularies due to emergence of new cultural words of tools, types of food, methods of preparation and ingredients, lack of specialization mainly on both cultural Kiswahili and English cuisines and lack of enough training on cultural terminologies concerning cuisine as both languages belong to different cultural settings and language family. The study therefore concluded that it

is possible to overcome the challenge of untranslatability of a given text which contains cultural items such as the culture specific features of cuisine.

4.3 Conclusions

The study focused on the analysis of translation of the Swahili culture specific items of cuisine by the translators from Kiswahili to English and it emerged that challenges exist in translating Swahili cuisine and could be investigated and strategies to overcome the challenges also explained and used practically. This study gave out three main objectives which include; to identify the culture specific features exhibited in cuisine that pose difficulty in the translation from Kiswahili to English; to investigate the strategies adopted in translating cuisine involving translation from Kiswahili to English and to analyze the challenges encountered by the translators in translating the culture specific features of cuisine from Kiswahili to English. Swahili cultural names of food, tools and ingredients that posed a difficulty were identified and analyzed, where some strategies were recommended in chapter three. The research approach adopted was qualitative and the data collection techniques used included interviews, archival records and focus group discussion.

A theory was used to support the analysis of the data. Besides, as two languages are needed for any translation procedure, not the experts are needed during translation but some more requirements are recommended and given by Newmark to ensure that cultural terminologies have their equivalent terms in English so as to avoid misinterpretation. In general, this study has revealed that culture specific features of cuisine, during translation is considered a challenge to translators. Further, it was identified that, in Kenya, use cultural terminologies as a way of expressing their countries way of life and identification. According to the research findings, it was identified that there were no enough well trained Kenyan translators specialized in cultural translation.

We also noted that the misinterpretation of a source text before translation, can cause untranslatability of a target text, clear guidelines of professional translators be indicated especially in cultural translations. Further, the study recommended the training of translators and training institutions be opened. This study gave out some recommendations which when they are administered, changes might occur.

In conclusion, our study proved that translatability of culture specific features of cuisine is possible. The challenge of translating culture can be handled by specific methods, which when used, the text could flow and be understood by target audience. The study therefore concluded that it is possible to overcome the challenge of untranslatability of a given text which contains cultural items such as the culture specific features of cuisine.

4.4 Recommendations and Further Studies

Based on the study findings, we recommend to translators to pay more attention on culture specific terms of cuisine from Kiswahili to English. Areas such as cultural translation should be well researched by translators and terminologies in this field should not only be developed but they should also be documented in specialized field English dictionaries. This would equip them with much cultural terms to use during translation of texts, especially from the study, terms concerning tools, type of foods and ingredients of cuisine.

According to chapter four, due to mistranslations of texts and terms, it indicated that the most common challenge when translating cultural terminologies of cuisine is to accurately come up with an equivalent target text terminology, therefore some words end up being partially translated or mistranslated. It was discovered that some translators do not have any knowledge on the Swahili culture thereby making it more difficult to translate a text therefore, translators should research well mainly on the Swahili cultural cuisine terminologies and meanings concerning cuisine, so that both the source and target audience understand the meanings of terms correctly. A translator who is not a native speaker of Kiswahili language would find it more difficult to

understand some cultural terminologies in cuisine. Furthermore, functions of tools and the materials they are made of, if they have no knowledge concerning the Swahili way of life. The translator should research well on coastal way of life and the dialects of Swahili people to begin with. A research should be carried out on cuisine in other dialects of Swahili languages since there might be a slight change in names of tools and method of preparation of some Swahili cuisine therefore the need for training of translators with other language combinations.

Futuristic recommendations were given such as;

Our study recommended that, new schools and institution for trained translators should be opened. The need for more learning institutions is required in Kenya and other parts of the world, because it is considered to be a way of promoting language. That way, more trained translators would be able to research well and come up with their own understandable terms, which would help in solving the challenge of translation.

We also recommended that, areas such as cultural translation be well researched by translators. This would equip them with much cultural terms to use during translation of texts, especially from the sturdy, terms concerning tools, type of foods and ingredients of cuisine.

Clear guidelines of professional translators be indicated especially in cultural translations. Should the translators use Kiswahili when translating a target text, then proper use of Kiswahili should be administered. Further research be carried out on other languages combination and the need for training for translators with other language combinations. This study further states that if the recommendations administered, changes might occur.

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APPENDICES

Appendix 1: Menu

Image 1.

Menu 1

COAST DISHES

BREAKFAST

Tea Milk	50/=		Chicken Soup	180/=	
Black Tea	30/=		Mutton Soup	160/=	
Special Black Tea	40/=		Soup T-Bone	150/=	
Special Tea Masala	60/=		Manu Bhajia Plate	90/=	
White Coffee	60/=		Chapati	50/=	
Black Coffee	40/=		Brown Chapati Dry	40/=	
Fresh Milk	60/=		Tandoori	60/=	
Yoghurt	70/=		Brown Tandoori	70/=	
Egg Fry	60/=		Samosa	50/=	
Liver Fry	150/=		Kebab	50/=	
Omelet	80/=		Soft Kebab Plate	100/=	
Toast Butter	50/=		Sausage	40/=	
Toast Plain	30/=		Mkate wa Sinia	40/=	
Viazi ya Garai Plate	40/=		Mahamri	30/=	
Bhajia za Kunde Plate	40/=		Maharagwe ya Nazi	80/=	
Doughnut.Plate	40/=		Mbaazi	80/=	
Banana	10/=		Kitumbua	40/=	
			Vibibi	40/=	
			Pancake	30/=	

LUNCH & DINNER

Chicken Choma / Ugali	200/=		Coast Fish Choma	290/=	
Chicken & Chips	220/=		Coast Fish Small	220/=	
Chicken & Rice	250/=		Coast Fish Big	240/=	
Chicken / Chapati / Ugali	200/=		Coast Fish Curry Nazi	260/=	
Chicken 1/4	150/=		Coast Fish & Rice	340/=	
Chicken Pilau	300/=		Coast Fish & Chapati / Ugali	290/=	
Mutton Pilau	240/=		Tilapia Fish & Rice	350/=	
Pilau Ng'ombe	220/=		Tilapia Fish & Chapati / Ugali	300/=	
Rice / Beef Stew	230/=		Beef Fry	180/=	
Stew & Chapati / Ugali	190/=		Beef Stew	140/=	
Kima & Chapati / Ugali	180/=		Maharagwe / Ugali / Chapati	120/=	
Rice / Maharagwe	170/=		Maharagwe Plain	70/=	
Kima Plain	140/=		Chips Plain	70/=	
Mutton Stew	150/=		Rice / Nazi Plain	100/=	
T-Bone Choma	150/=		Ugali Plain	50/=	
Mutton Biriyani	280/=		Mchicha ya Nazi	70/=	

FRIDAY SPECIAL LUNCH

Chicken Biriani  350/=

BARBECUE / DINNER

Chicken Tikka (Leg)	230/=		Mshikaki Plate	150/=	
Chicken Tikka (Breast)	250/=		Shish Kebab	170/=	
Swahili Pizza	100/=				

SOFT DRINKS

Mineral water 1	30/=		Soda 300ml	40/=	
Passion juice	80/=		Soda 500ml	50/=	
Mango juice	80/=		Soda 500ml plastic	70/=	
Orange juice	80/=		Mineral water 1ltr	60/=	
Tamarind juice	80/=		Picaha soda	70/=	
Milksshake	90/=		Vimto soda	70/=	
Fruit salad	80/=		Mineral water (Dasani) 1/2ltr	50/=	

Image 2.

Menu 2

ZANZIBAR ISLAND RESTAURANT
ISLAND MENU

FROM THE GRILL (BARBECUE)

CHICKEN TIKKA (LEG)	180
CHICKEN TIKKA (BREAST)	200
CHOMA	150
FIRIGISI	50
MSHAKIKI	40
WINGS	60
SWAHILI PIZZA	100
KACHUMBARI	50

Image 3.

Menu 3

food Delicious like home *food Delicious like home*

MAIN DISHES

	Mutton Biriani.....	230/=	
	Chicken Biriani	300/=	
	Mutton Pilau.....	200/=	
	Chicken Pilau.....	300/=	
	Quarter Quarter.....	230/=	
	Wali wa Nazi (Plain)	100/=	
	Wali Full.....	230/=	
	Ugali Plain.....	40/=	
	Mbuzi Stew (Karanga).....	120/=	
	Mbuzi Fry.....	150/=	
	Liver.....	160/=	
	Matumbo Mbuzi.....	70/=	
	Minced Meat (Kima).....	120/=	
	Chapati.....	20/=	
	Chips Plain.....	130/=	
	1/4 Chicken Kifua.....	180/=	
	1/4 Chicken Paja.....	160/=	
	1/2 Chicken.....	340/=	
	Chips + 1/4 Chicken Kifua.....	300/=	
	Chips + 1/4 Chicken Paja.....	280/=	
	Chips Masala.....	200/=	
	Mataha plain.....	70/=	
	Mataha Special.....	150/=	
	Spaghetti Plain.....	70/=	
	Spaghetti + Minced Meat.....	160/=	
	Kuku Kienyeji (1/4).....	230/=	
	Matoke Plain.....	100/=	
	Matoke Special.....	150/=	
	Githeri Plain.....	70/=	
	Githeri Special.....	140/=	
	Mchicha Plain.....	40/=	
	Mchicha Special.....	140/=	
	Cabbage Plain.....	40/=	
	Cabbage Special.....	140/=	
	Sukuma Plain.....	40/=	
	Spinach plain.....	40/=	
	Mboga Mix.....	50/=	
	Pojo Plain.....	40/=	
	Pojo Special.....	140/=	
	Maharagwe plain.....	40/=	
	Maharagwe Special.....	140/=	
	Maharagwe ya Nazi.....	50/=	
	Kachumbari.....	40/=	
	Pweza Fried (Plate)	120/=	
	Pweza Stew.....	120/=	
	Fish..... (Prices Depends on Size)		
	Plain Stew.....	35/=	

Image 4.

Menu 4



Appendix 2: Utencils

Image 5.

Utencil 1

***Kinu na Mchi* / Mill and Pestle**



Image 6.

Utencil 2

***Mbuzi* / Swahili Wooden Grater**



Image 7.

Utencil 2

***Upawa* / Swahili cultural spoon made of coconut shell and a stick mainly used for cooking porridge.**



Image 8.

Utencil 3

***Kifumbu/* Sisal Strainer mainly used for filtering coconut to get (coconut milk)**



Image 9.

Utencil 4

***Kibao* / Cultural tool used for flattening doughs**



Image 10.

Utencil 5

***Kawa* / Swahili cultural lid decorated with Swahili proverbs which is made of sisal, and mainly used for covering served cooked food**



Image 11.

Utencil 6

***Uteo* /Tool used for sieving grains.**



Appendix 3: Food

Image 12.

Food 1

Matobosha / Tiny dumplings cooked in sweet creamy coconut source.



Image 13

Food 2

Mhogo wa Nazi / Cooked Coconut Cassava



Image 14

Food 3

Pweza wa Nazi / Cooked Coconut Octopus



Image 15

Food 3

Samaki wa Kupaka / Grilled Fish in Coconut Sauce



Image 16

Food 4

Viazi tamu vya Nazi /Coconut Sweet Potatoes



Image 17

Food 5

Kachori / Kachori



Image 18

Food 6

Visheti/ Visheti



Image 20

Food 7

Vibibi /Vibibi



Image 21

Food 8

Bhajia za Kunde/ Black eyed peas “Bajia”



Image 22

Food 9

Kaimati/ Sugar Coated Sweet Dumplings.



Image 23

Food 10

Mahamri/ Mahamri



Image 24

Food 11

Viazi Karai / Viazi Karai or (Coated with Tumeric, graham flour, garlic) deep fried potatoes.



Appendix 4: Ingredients

Image 25

Ingredient 1

Ukwaju / Tamarind



Image 26

Ingredient 2

Karoti/ Carrots



Image 27

Ingredient 3

Bizari ya Pilau / Cumin Seeds



Image 28.

Ingredient 4

Kitunguu Thomu / Garlic



Image 29

Ingredient 5

Kachumbari/ Mixed Pickle



Image 30

Ingredient 6

Tangawizi/ Ginger



