

**THE CHALLENGES OF TRANSLATING NONSTANDARD ENGLISH AS A WRITING  
TECHNIQUE IN LITERARY WORKS: A CASE STUDY OF *BETRAYAL IN THE CITY*  
AND *USALITI MJINI***

**WANJIRU MARY MUKAMI – Y61/35200/2019**

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**DECLARATION**

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

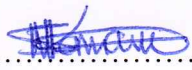
Signature .....  ..... Date: 16.11.2021 .....

Wanjiru Mary Mukami


Y61/35200/2019

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

Dr. Steven Njihia Kamau

Signature:  ..... Date: 16.11.2021 .....

Dr. Zipporah Kwamboka Otiso

Signature:  ..... Date: 16.11.2021 .....

## **DEDICATION**

To my mother, Lucy Wanjiru, my brother-in-law, Benard Kibe and in memory of my late cucu, Mary Wambui.

## **ACKNOWLEDGEMENT**

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## ABSTRACT

The study investigated the challenges of translating nonstandard English as a writing technique in literary works. To achieve this, the research was guided by three main objectives: To identify instances where nonstandard English in *Betrayal in the City* has been mistranslated to Kiswahili in *Usaliti Mjini*; to investigate the causes of the mistranslations identified in the target text that is, *Usaliti Mjini* and to analyze strategies used by translators in translating nonstandard English in *Betrayal in the City* to Kiswahili in *Usaliti Mjini*. The research adopted the qualitative research design with content analysis as the ideal technique of data collection and analysis. Worth noting is that the technique of data collection used was note-taking. The content analysis involved reading the focus books, that is, Francis Imbuga's *Betrayal in the City* (1976), and *Usaliti Mjini* (1994) translated by Josephat Wasyatasa and Adaka Kisia and analyzing them. The data collected was presented in the form of tables. The study showed the various challenges translators faced when translating nonstandard English which were: Syntactic/grammatical problems, challenges of addition, too free or too literal challenges, challenges of faithfulness, challenges of ambiguity, challenges of distortion, pragmatic issues, typographical challenges, challenges of indecision/inconsistency and, challenges of omission. Finally, the study suggested various strategies that can be used when translators are translating nonstandard English to Kiswahili. These were: Stylistic compensation, partial translation, omission, softening or neutralization, literal translation, addition, other nonstandard language words use, and spelling manipulation. This study concluded that translating nonstandard English to Kiswahili is a more difficult task when the author has adopted it as a literary style. This is because a translator places the transference of the author's message as a priority. In addition, English and Kiswahili have two grammatical structures hence different grammatical rules, this means that a source language written in nonstandard English creates more problems when rendering it to Kiswahili.

# CHAPTER ONE

## INTRODUCTION

### 1.1 Background to the Study

Literary techniques are unique deliberate language constructions that a writer employs to convey or heighten a text's meaning. Different techniques can either aid or impede the author's purpose. In literary works, authors use literary techniques to compose poetry, drama, novels, novellas, short stories, etc. These techniques can occur at the level of word, phrase, sentence, part of a text, or the whole text. The author manipulates the words to craft a piece of writing that helps accomplish their goal. There are various literary techniques that are used in literary works. Dialect, diction, emotive language, imagery, hyperbole, satire, symbolism, imagery, figurative language, personification, simile, etc., are a few.

Drama/play is a genre that utilizes some of these techniques. However, since drama is meant for staging or performance, there are unique dramatic techniques that a playwright uses to project meaning about the characters represented in a play through the words they speak. Ebong (2018) states that dramatic techniques refer to literary devices and staging elements creatively put together by the playwright to enhance the audience's emotional, aural, and visual experience. Essentially, this means that any dramatic technique used in a play is intended to provoke the reader/audience's reaction. Dramatic techniques make the audience question and challenge the text's meaning and relate it to the world's understanding.

The style or technique of writing in Literature makes authors write creatively, differently, and uniquely. The style used by an author is evident in the diction or language used. A writer may decide to use a specific choice of words, arrange words in a particular way, and use words

figuratively or structure sentences following a specific order. The writing technique adopted by an author aims to achieve a particular effect, describe a certain mood, and create imagery. Most importantly, style communicates the message and meaning of a text.

Of the many writing techniques that authors can utilize in their works, nonstandard language is one of them. Writers can decide to use nonstandard language to reflect the setting of any text. For example, if a book is set in Nigeria, the nonstandard language can imitate the Igbo dialects. In another example, if a text's setting reflects a ghetto community, then a writer may adopt a nonstandard language that the ghetto community uses. Time and again, nonstandard language has been used in novels to depict characters speaking in a creolized form of language that is common to the native occupants in a country or specific region (Nurminen, 2013). The writing technique that an author decides to use singles out their uniqueness, which identifies their style.

Imbuga (1976) utilized the use of nonstandard English to come up with *Betrayal in the City*. Most writers in post-colonial Africa adopted this way of writing to come up with creative works of Literature. Authors who have utilized the use of nonstandard English in their works include Ken Saro-Wiwa, who wrote *Sozaboy* (1985), Brian Chikwava, who wrote *Harare North* (2009), Charles Dickens, who wrote *Great Expectations* (1860-1), and Anton Chekhov, and who created *Martyrs* (1886); a short story many others.

Since nonstandard English breaks from the ordinary English language, some people might consider its use by Mulili in *Betrayal in the City* unusual and undesirable. However, the author uses it as a writing technique. Imbuga (1976) chose Mulili, an uneducated soldier, [purposely] to communicate a particular message to the reader's mind. This was a deliberate effort by the author and a style that is unique to this specific text.

Imbuga (1976) adopts a nonstandard English writing technique as a literary style to project to the reader several things about Mulili, which stirs up various feelings. Mulili is an ex-soldier, farmer, government official, and a cousin to Boss, the head of state of Kafira. He gets his position through nepotism because he is related to the Boss. He is given the post to act as Boss's eyes and ears in the state of Kafira, and in return, he is promised large tracks of land and cattle. Mulili commits several evils in the play, which builds up his role. First, he denies the old couple the right to conduct a shaving ceremony for their dead son, Adika, murdered in a university riot. Second, he murders Nina and Doga (the old couple) and Kabito in cold blood. Third, he is at the forefront in committing injustices while serving his role; for example, he undeservedly acquires a tender of supplying milk due to the boss's influences on the matter. The most significant character trait that makes Mulili stand out is his nonstandard English, a characteristic that portrays him as funny.

Uniquely, the author builds the character of Mulili to speak to the readers. It is clear that, after attaining independence in African states, some of the people who seized governance were uneducated. Mulili's way of speaking tells the reader that he is illiterate. Other than that, Mulili's speech elicits humor. For example, when he is supposed to attend an entertainment committee meeting that he plans to visit a foreign head of state, he walks in late. He states the following words, "Gentlemen, I am very sorrowful, but I always say, better never than late." Imbuga (1976:54). His way of speaking is comical, and through this, the reader gets entertained. Throughout the text, Mulili uses nonstandard English in his speech. This is the style and creativity of the author.

But this project is not about the character of Mulili rather the translation of this type of writing technique. The use of nonstandard English has a significant impact on the translation process.

Landsberg (1999) states that a text written in a nonstandard language contains unique grammatical elements that do not coincide with a standard language. However, there's a problem in maintaining this type of style when doing a translation. A lot is lost in the translation process, and this renders this type of translation difficult.

After a critical examination of Mulili's use of nonstandard English in *Betrayal in the City*, it is clear that issues of mistranslation, lack of equivalences, correction of grammar, loss of meaning, and loss of style arise in the target text, that is, *Usaliti Mjini*. Although translating nonstandard English is challenging, it is an area that calls for thorough research to improve on areas that make this kind of translation difficult. Translation of nonstandard English to Kiswahili is an area that scholars and translators should put more emphasis on. That is why examining Mulili's use of nonstandard English in *Betrayal in the City* and how it has been translated to Kiswahili in *Usaliti Mjini* by identifying instances of mistranslations when nonstandard English in *Betrayal in the City* is translated to Kiswahili in *Usaliti Mjini*, investigating the causes of the mistranslations identified in the target text, i.e., *Usaliti Mjini*, and finally analyzing strategies used by translators in translating nonstandard English to Kiswahili in literary works enriched the scope of the subject of this research.

## **1.2 Statement of the Problem**

As discussed in the background to the study, literary translation involves rendering creative works of fiction and nonfiction to other languages. These include drama, poetry, novels, novellas, short stories, etc. One of the reasons why literary translation has sparked the interest of most scholars is; how translators solve the challenges of translating literary styles. Although various scholars have come up with different ways of translating literary styles, there is a gap on

how to translate nonstandard English to Kiswahili when an author has used it as a style of writing in the source text.

A translator faces various challenges when coming up with a target text whose source language has utilized the use of nonstandard English. One of the challenges and the one this study sets out to address is; maintaining the nonstandard elements of the source text in the target text. Landsberg (1999) states that a text written in nonstandard language contains unique grammatical elements that do not coincide with standard language. Therefore, there's a problem maintaining this style since a lot is lost in translation.

Therefore, this study seeks to investigate the challenges faced by translators in translating *Betrayal in the City* to *Usaliti Mjini* by first identifying instances where nonstandard English has been mistranslated in the target text, explaining the causes of the mistranslations identified, and finally analyzing the strategies used by translators in coming up with *Usaliti Mjini*.

This study cautions future translators working on literary texts whose authors have used nonstandard as a literary style in the source text on the need to be keen and thorough when translating works of this nature. Furthermore, future translators translating nonstandard English to Kiswahili will utilize the translation strategies the study has explored to address the challenges of translating a language of this nature.

### **1.3 Objectives**

The objectives that guided this research are:

- i. To identify instances where nonstandard English in *Betrayal in the City* has been mistranslated to Kiswahili in *Usaliti Mjini*.

- ii. To investigate the causes of the mistranslations identified in the target text that is, *Usaliti Mjini*.
- iii. To analyze strategies used by translators in translating nonstandard English in *Betrayal in the City* to Kiswahili in *Usaliti Mjini*.

#### **1.4 Research Questions**

- i. Which instances of nonstandard English in *Betrayal in the City* have been mistranslated to Kiswahili in *Usaliti Mjini*?
- ii. What causes the mistranslations identified in the target text, that is, *Usaliti Mjini*?
- iii. Which strategies did the translators use when translating nonstandard English in *Betrayal in the City* to Kiswahili in *Usaliti Mjini*?

#### **1.5 Rationale/Justification**

This study investigated the challenges of translating nonstandard English when adopted as a writing technique in literary works. When authors depict nonstandard English as a style, many underlying issues come up when this form of writing is being translated. The two outstanding issues this research aimed to look at are; maintaining the author's style and the differences in grammatical structures between the languages involved.

Although translators use various strategies when translating literary works from English to Kiswahili, the challenging task is translating nonstandard English to Kiswahili. Does a translator successfully translate nonstandard English to Kiswahili and uphold the author's style owing the differences in grammatical structures between Kiswahili and English?

Although various studies have addressed translation of nonstandard English with other languages combination, none had focused on English and Kiswahili. Specifically, no studies have



addressed the challenges translators face when translating a literary work which has used nonstandard English as a writing technique with Imbuga's translated text *Betrayal in the City* to *Usaliti Mjini* being the books of reference.

For this reason, this study focused on the translation of nonstandard English to Kiswahili as a writing technique while pointing out on: style of writing, and grammar of the languages involved. This research helps translators working on literary translation between English and Kiswahili languages, particularly where literary authors have utilized nonstandard English as a writing technique. It is also crucial to note that respecting an author's style is critical when translating. Killing the style of the author is committing an injustice to the original work.

### **1.6 Scope and Limitation**

The research focused on two literary texts: *Betrayal in the City* by Francis Imbuga and its translation *Usaliti Mjini* that Adaka Kisia and Josephat Wasyatasa translated. *Betrayal in the City* was first published in 1976, while its translation was in 1994. The primary texts used in the study were *Betrayal in the City*, reprinted in 2019, and *Usaliti Mjini*, which was reprinted in 2014. These were the latest versions available in the bookshops at the time of the research. The project's concern looked at the challenges of translating nonstandard English as a writing technique in literary works.

This research identified instances of the mistranslation of nonstandard English from *Betrayal in the City* to Kiswahili in *Usaliti Mjini*. Further, it investigated the causes of the mistranslations identified in the target text, and finally the study analyzed strategies used by the translators in translating nonstandard English in *Betrayal in the City* to Kiswahili in *Usaliti Mjini*.

## 1.7 Theoretical Framework

The research was supported by Mona Baker's approach to the concept of equivalence. Equivalence in translation is a term that indicates some kind of "sameness" between the source text and target text. Being a controversial concept in the study of translation, various scholars came up with influential equivalence theories, each with their proposed views on the notion of equivalence. These scholars are: Vinay and Darbelnet (1958), Jakobson (1959), Catford (1965), Nida and Taber (1969), Koller (1979), Newmark (1981), Baker (1992), House (1997) and Pym (2010).

The varying propositions can be explained by using Eugene Nida and Werner Koller propositions. Eugene Nida (1969), whose work dominates in linguistic theories, proposed two types of equivalence. These were; formal equivalence and dynamic equivalence. Nida (1969) argued that in the formal equivalence, the target text is very accurate to the source text in terms of syntax and content while, on the other hand, in dynamic equivalence, an effort to render the source text as naturally as possible is made. Werner Koller (1979), a German scholar trying to answer what equivalence was, distinguished five types of equivalence. These were text-normative equivalence, denotative equivalence, formal equivalence, and pragmatic equivalence. This study was only interested in the theory of equivalence as proposed by Baker.

Baker (1992), in her contribution to the notion of equivalence, differentiated various levels of equivalence, at the level of the word, grammar, textual, and pragmatic. This research did not dwell on textual equivalence but the other three. This is because the meaning of the whole text was not crucial in the study since the research was interested in words and sentences spoken by one character, Mulili.

### **1.7.1 Word Level**

On the word level, Baker stated the importance of looking at individual words first before commencing the act of translation. A translator has to always look at words as single units before finding their equivalents in the target language. There is a possibility to have a word in the source language, which may have different meanings in the target language. Therefore, it becomes necessary for the translator to study specific words in the source language to give them their equivalents in the target language. The discovery that the words Mulili use in a sentence have a grammatical issue and that the reader/audience has to grasp what he [actually] means in every unusual word he speaks is the first step of discovering the meanings the original author intends to communicate to the reader/audience.

### **1.7.2 Grammatical Level**

On the grammatical level, Baker (1992) argued that having different languages with different grammatical rules poses a challenge in finding an equivalent term in the target language. With this in mind, a translator only adds or deletes some of the information because they lack the specific grammatical categories in the target language.

The level of grammar forms a solid base to support this research. English has a unique grammatical structure that it adheres to, whereas Kiswahili belongs to another language category that follows its pattern. While looking at the source text's grammatical structure, which is already violated, and trying to translate that to the target language, which has different grammatical rules, is quite challenging. This research analyzed strategies used by translators in coming up with *Usaliti Mjini*.

### 1.7.3 Pragmatic level

On the third level of equivalence, Baker drew her argument from Grice's definition of implicature. As defined by Grice (1975: 24), an implicature is an utterance that conveys meaning beyond its semantic context. At this level, the translator must read, comprehend, and understand the implied meaning in the source text and faithfully transfer the implied meaning to the target text.

This last bit on the pragmatic level looks at the implied meaning of a text rather than the surface meaning. The decision to translate the implied meaning of the original text and translate the meaning as intended by the author can also be problematic when dealing with nonstandard words. This demands that a translator has to understand the source language's implicature to translate the implied meaning to the target language faithfully. Looking at the words of Mulili and understanding the words he communicates despite the broken grammar he uses was critical in analyzing *Usaliti Mjini*.

In the analyses of data, this theory was helpful in several ways. One, it was vital to note that, at the level of the word, a translator must carefully examine the individual words that Mulili speaks to understand what each word stands for. After understanding what the words mean in the source language, a translator must be keen to look at the words as sentences. Although challenging because they are ungrammatical, connecting the ideas to understand what the author intends to pass across to the target audience was important.

This theory also talks about pragmatic equivalence, where analyses of “meaning in use” were analyzed. Although Mulili humorously speaks about critical issues, his way of speaking is intended to portray only specific meanings in particular sentences. Investigating keenly on this

showed why this theory served its purpose. Lastly, implicature or the implied meaning of words as uttered by Mulili got analyzed to see whether the translators successfully transferred the correct meaning to the target language.

## **1.8 Literature Review**

### **1.8.1 An Overview of Betrayal in the City**

*Betrayal in the City* is a novel by a renowned Kenyan playwright, Francis Imbuga. Francis Imbuga was born in 1947 and died in 2012. He was a Literature scholar and a professor at Kenyatta University. Other than *Betrayal in the City*, Imbuga wrote many other works, including; *Kisses of Faho* (1972), *The Fourth Trial* (1972), *Games of Silence* (1977), *The Successor* (1979), *Man of Kafira* (1984), *Aminata* (1988), *The Burning of Rags* (1989), *Shrine of Tears* (1992), *Miracle of Remera* (2004), *The Green Cross of Kafira* (2013), and many others. Originally, *Betrayal in the City* was published in 1976 and has been reprinted twenty-six times. The play has been used in the study of Literature in Kenyan schools, and it has been featured severally as a set book in Kenya Certificate of Secondary Education (KCSE). The book mainly tackles the problems of independence and what happens in the post-colonial states of Africa. Its translation, *Usaliti Mjini* by Adaka Kisia and Josephat Wasyatsa, was first published in 1994.

Imbuga (1976) takes the reader back to post-colonial times and reveals a fraction of what took place in independent African states. Much as African countries gained freedom, there is no much to expect in the future. Mosese, one of the characters in the text, states in his own words that (Imbuga, 1976:28), “It was better while we waited. Now we have nothing to look forward to. We have killed our past and are busy killing the future.” Through characterization, the author achieved his aim by painting a picture of how African states suffered after seizing power from their colonizers and reveals what happens to date. When African leaders took over the regime,

the African countries are still experiencing dire challenges. These include tribalism, neo-colonialism, corruption, dictatorship, bad governance, betrayal, and embezzlement of government funds. This research's central interest, which is a conspicuous literary style in the play, is writing in nonstandard English, which stands out as a writing technique for African post-colonial writers.

### **1.8.2 Studies on the Use of Nonstandard Language**

Nurminen (2013) analyzed and discussed the techniques used by African and Caribbean authors to incorporate code-switching and nonstandard language into their novels and the strategies employed in the Finnish translations of those texts to deal with code-switching and nonstandard language. She achieved this aim by selecting novels from different time periods starting from 1960s – 2000. Each of the translation was translated by a different author. In her findings, on the part of nonstandard language, the overall feel of spoken language had been maintained with the use of multiple techniques but the variety of spoken language in the source texts had been lost. Since the present study reviews *Betrayal in the City* and *Usaliti Mjini*, the study explored possible ways of maintaining the authors style i.e. nonstandard writing technique as it is a deliberate effort by the author in the source text.

Imbukuleh (2014) looked at the effectiveness of using nonstandard English as a technique in writing Fiction basing on Ken Saro-wiwa's *Sozaboy* and Brian Chikwava's *Harare North* novels. He established the nature and history of nonstandard English used in the two selected African novels in his work. In the two texts, *Sozaboy* is written in West African Pidgin while *Harare North* a variety of Pidgin. This stands out as a creation of the author who uses his skill to weave in English a combination of languages. Imbukuleh (2018) concluded that a few of the dialects of nonstandard English are used to communicate during trade in certain parts of Africa. And these

varieties are as a result of historical, social and geographical circumstances the language is able to capture. Pidgin borrowed from the local languages in countries where it was used, and in this case, it was Nigeria. Unlike Ken Saro-wiwa who heavily relied on an established form of nonstandard English, Brian Chikwava created his own distortion of Standard English to achieve his objectives. He also established the effectiveness of using nonstandard English in writing novels. He mostly did library research, researched on the internet, read interviews on selected writers, talked to lecturers to gather their views, and interacted with writers who had experimented with the approaches of nonstandard English to create humor many whose works were unpublished. He found out that nonstandard English had a lot of usefulness to both the writer and reader/audience since it assists the writer in creating humor, creation of authentic settings, capturing terror and strangeness of experience by various characters, and recapturing reality of experience by differentiating classes of people through their mannerisms.

Reading his work established a starting point, which gave an insight into understanding the use of nonstandard English writing technique in composing novels. Understanding nonstandard English as a writing technique takes the translator to the next step of learning how to translate this type of literary style.

Huysmans (2017) looked into how the translation of nonstandard language in crime fiction is rendered into Dutch. Her thesis investigated how nonstandard English used in the crime novel *Quite Ugly One Morning* (Brookmyre, 1996) is translated into Dutch by comparing three students' translations of *Quite One Ugly Morning* to a professional, which was a published translation of another of Brookmyre's novels, *Where the Bodies are Buried* (2011). Huysmans (2017) also looked at genre-specific elements such as humor, slang, and suspense. The novel, *Quite One Ugly Morning* was divided among three students and the strategies used by students

were compared to those used by the professional. From the comparison, the author found out that they used the same translation strategies which included, use of standard language, omission of nonstandard elements, stylistic compensation, partial translation, and use of nonstandard language. The study explained the causes of mistranslations in the target text by analyzing aspects of omission of nonstandard elements, partial translation and use of standard language in place of nonstandard language.

Antonia Kjellstrom (2018), carried out a study on the nonstandard language in Literature and its translation from English to Swedish. She investigated the challenge of recreating dialectical nonstandard speech in a work of literature by comparing four different Swedish translations from samples of nonstandard of Charles Dickens novel *Oliver Twist*. Her work linguistically analyzed four text samples from the original novel to see how nonstandard language was represented and the function it served. Thereafter, she went ahead and compared the samples to the four Swedish translations to establish whether nonstandard features were present in the translated novels and which strategies the translators had used to achieve that. She carried out a comparative study to achieve her aims. She later concluded that the major function of nonstandard speech in the source text was to place the characters in contrasting positions. All the target texts except one were found to contain fewer markers of nonstandard language than source text and it seemed that there was a general reluctance to include nonstandard language in the target texts to the same degree as in the source texts. The most frequently used translation strategy was to incorporate informal colloquial features. After concluding that there was a general reluctance to include nonstandard language in the target texts to the same degree as in the source texts, the study aimed at answering why this had to occur. However, the primary texts that informed this objective were *Betrayal in the City* and *Usaliti Mjini*.



Hove (2018) tackled the translation of nonstandard language from English to Dutch. His work focused more on the language varieties of American English and their translation into Dutch. He also discussed the translatability of nonstandard language from English to Dutch. He achieved his aim by delving deeply into nonstandard varieties of the American English by looking at the linguistic and cultural translation of nonstandard language of New Orleans English in the novel by John Kennedy *A Confederacy of Dunces*, which has been translated into Dutch in different time periods and the analysis on use of African American Vernacular English in the novel *Push* by Sapphire. In his conclusion, he proposed two strategies in the translation of nonstandard elements, which are (i) complete neutralization of nonstandard elements in the target text and (ii) the use of an artificial alternative to come to similar effects in the target texts as they exist in the source text. While keeping in mind that the languages of concern by Hove (2018) were English and Dutch, this study considered the strategies he proposed and to see if they could be applied in the translation of nonstandard English to Kiswahili.

While the Literature that exists on the translation of nonstandard language looks at a combination of English and another language which include, Swedish, Dutch, Finnish, etc., no work seemed to have investigated the translation of nonstandard English into Kiswahili. This made the study feasible. Therefore, this research expounded on the challenge of translating nonstandard English to Kiswahili, when nonstandard English is deliberately portrayed as a style by literary authors to fill the gap.

## **1.9 Methodology**

### **1.9.1 Type of Research**

Any typical research would adopt a suitable research design to ensure the successful collection and analysis of data; this study adopted a qualitative research design for the mentioned purpose.

A library-based research was utilized in the analysis of documents as the primary method of data collection and analysis, with the specific technique being content analysis.

### **1.9.2 Sampling and Sampling Technique**

Content analysis technique enabled the researcher to identify two primary texts: *Betrayal in the City* (1976) and *Usaliti Mjini* (1994). The researcher also read other secondary resources revolving around the subject of use nonstandard English as a technique in writing literary works and issues related to its translation from one language to another. The researcher arrived at the said sources through the purposive sampling technique, which enabled the researcher to find information relevant to accomplish this research's purpose.

### **1.9.3 Data Collection**

The method used to collect data was the close reading of the primary texts, *Betrayal in the City* and *Usaliti Mjini*, while critically analyzing them. As already mentioned, the technique utilized here was content analysis. As the main instrument of data collection, the researcher gathered data by taking notes. Note taking made it possible for the researcher to identify and gather words, and sentences spoken by Mulili from the main text, which showed the author's use of nonstandard English as a writing style.

### **1.9.4 Data Analysis and Presentation**

The researcher presented all nonstandard words and sentences identified from the source text in tables. This data presentation technique made it possible for the researcher to compare the source text and their translations, as is evident in the target text. From the left side, the first column features data in the source text (English) as used by the author. The middle column bears the translated version in the target text (Kiswahili), while the third column has the mistranslated

segments, in bold or with comments. This comparison made it easy for the researcher to identify instances of mistranslations in the target text. The researcher then critically analyzed this collected data to determine the causes of the mistranslations present in the target text, that is, *Usaliti Mjini*, as well as to determine the strategies that translators used in translating nonstandard English in *Betrayal in the City* (1976) to Kiswahili in *Usaliti Mjini* (1994).

### **1.10 Chapter Summary**

This chapter gives an overview of what the study will tackle from the beginning to the end. It begins by providing a background to the study by showing how authors utilize literary styles to come up with creative works of Literature. It then states the statement of the problem to show the gap this research is going to fill. The chapter also outlines the objectives and research questions clearly, which would assist the researcher achieve the purpose of the study. The chapter also takes time to justify why the research had to be done and explains the scope of the study. Furthermore, the chapter describes the study's theory, gives a brief background of the literature review, and presents the methodology the whole research will adopt.

## **CHAPTER TWO**

### **STUDIES ON NONSTANDARD ENGLISH AND CHALLENGES OF TRANSLATING**

#### **NONSTANDARD ENGLISH AS A LITERARY STYLE**

##### **2.0 Introduction**

This chapter tackled studies done in the past, which focused on the use of nonstandard English in literary works. The chapter also focused on classifying the different types of challenges translators face when translating nonstandard English to Kiswahili when an author has depicted its use as a literary style. To understand the concept of nonstandard English, this chapter also explained the concept of standard and nonstandard English.

##### **2.1 A Brief Background to Distinguish Between Standard English and Nonstandard**

###### **English**

To understand the concept of nonstandard English, it is easier first to understand what Standard English is. In many societies of the world, there is a specific language variety which is regarded as more prestigious, accepted, correct, more admirable, or even better than the rest of the language varieties of the same language. This particular variety is often termed as the standard variety of that language. In the current time, English is spoken as the first language in various countries of the world, and there is no single English variety that is the same in these countries. These differences have led to the existence of varieties of English which include: American Standard English, Standard Australian English, British Standard English, among others. Youtube Linguistics Lecture UoN (2014).

Wardhaugh and Fuller (2015:36-37) defined standard English as the variety that is usually used in print, normally taught in schools, learned by non-native speakers spoken by educated people,

and one which is used in news broadcasts. In different societies, Standard English variety of the same language is recognized as the accepted and correct form of English. It is regarded as the formal language used by the government, media, and school to carry out formal engagements.

The public is also consciously aware of the Standard English. For instance, in speech, people believe that there is a particular way they ought to speak English, this is despite the fact that they themselves do not always use the correct forms in their speech. The media such as the radio, film, and television may have not only had so much influence on day-to-day speech but also have a great impact to promote a consciousness of the Standard English. Milroy & Milroy (2012).

Traditionally and in many societies in the past, Standard English was considered more prestigious than other forms of the English language. It was used by people who held high economic status as well as those who were well educated or literate. Today, Standard English is still associated with people of a high rank and people with political or economic powers who are well educated. Despite this fact, no one should regard Standard English as better than other English varieties. In the past, people tended to perceive that some people sounded better when they used certain words of Standard English because that was what those social groups regarded as correct. Youtube Linguistics Lecture UoN (2014).

Take, for instance, the standard plural form of the second person pronoun *youisyou* while the nonstandard plural form of the same pronoun is *yous*. If a person did not know the English varieties that exist today, then this person would not objectively say that one is the correct form. The two pronouns represent different forms of second plural pronouns used by different kinds of people.

Since people who use English regard the plural form of the second pronoun *you* as better and correct, they frown at the mention of someone using *yous* within the same capacity. *Yous* is associated with people of relatively low socioeconomic status thus it is perceived as inferior or incorrect while *youis* associated with people of high economic status, well-educated thus regarded as correct. People are consciously aware of what standard English is because the society puts it that way but more so because the grammatical aspect associated with the plural form of the second person pronoun of the standard English dictates that *you* is the correct plural form, Youtube Linguistics Lecture UoN (2014).

### **2.1.1 Definition of Nonstandard English**

When people communicate in actual conversations, they are prone to making mistakes. They can easily fumble with words, pause, stutter, mumble, and so forth. At the same time, they can easily correct what they have mispronounced or misspoken and continue conversing. Page (1973:10) affirms that everyday speech in real life is wasteful and disorganized compared to any written speech most of the time. Usually, when an author uses nonstandard English as a style to write his/her work, the fundamental concern is not whether or not the character's dialect is realistic but rather whether the reader will enjoy the reading experience. At the same time, the reader is expected to immerse him/herself in the fictional world the author has created.

Nonstandard varieties of English are considered incorrect or bad English. This form of language is associated with uneducated or illiterate people in society. It is marked by poor construction of the language in both writing and speech. Black (2008:2) asserts that a sentence written in nonstandard English contains double negatives. For example, *I don't have no food*. She also mentions that this type of language is also marked with nonstandard simple or past participles for example, *My father brung me a pullover*. Since the public is consciously aware that people ought

to speak or write in a certain way, they are likely to frown or get triggered when someone constructs or speaks the two sentences. A literary author who uses this form of writing as a style of writing diverges from the standard form in a creative manner such that, much as the writing is in nonstandard English, the target reader understands all sentences in the text. For example,

*Mulili: Hey Jere, did you heard that? You tell him me I am man with action, not words. Come on tell...Imbuga (1976:10)*

The above excerpt can be easily interpreted as:

*Mulili: Hey Jere, did you hear that? Tell him I am a man of action, not words.  
Come on, tell...*

Nonstandard speech omits tense markers. This means that whenever a character is narrating something, he/she is likely to mix or omit present, past, and future tense without paying attention. Erin (2015:431). For example, when *Mene*, a character in *Sozaboy* gets confused about government bribes demanded by traffic police, he states the following:

*Well, all these things were confusing me. When people say that better government have come and there will be no more bribe, I begin to wonder whether Inspector Okonkwo will not be there again. But my master told me that Okonkwo is bigger bigger man in new government than be-fore sef. And still they talk that there will be no more bribe again. Well, we go sit down look. Erin (2015:432) quotes Saro-Wiwa (1985:2)*

Nonstandard English is also characterized by the use of code-mixing. For example, Fatoba modified the English language through the process of pidginization to write his stories. By use of Yoruba and English, he mixed the two languages to create comic effect and delineate his

characters. Some of the pidginized words found in one of his stories entitled, *The Larger than Life Woman include*: dem for them, siddon for sit down and teef for thief. Kehinde (2009:86) quotes Fatoba (1997:51).

In most cases, people who use nonstandard English varieties have had little or no chance to attend formal education, or even if they did, they had difficulty learning English. When students attend school, they come from different language backgrounds. These students have to be taught a variety of English that is considered standard in their countries. When they fail the exposure to learn English at an early age or when they drop out of school for various reasons, or when some have difficulty grasping the grammatical rules of the Standard English, they are likely to have difficulty in writing or speaking standard English. These shortcomings influence their learning, they may use a bad, incorrect, and unaccepted form of Standard English which is the nonstandard English. Nonstandard English varieties are made up of poor grammatical sentences, vocabularies, and wrong spellings of Standard English words. Youtube Linguistics Lecture UoN (2014).

## **2.2 Creative Use of Nonstandard English as a Style in Writing Literary Works**

Literature is an art that has existed for decades. Kent (1895:307) “Literature consists of all the books – and they are not so many – where moral truth and human passion are touched with a certain largeness, severity, and attractiveness of form”. From this definition, the aspect of the attractiveness of form is critical to drive the use of nonstandard English as a literary technique in *Betrayal in the City*. When an author decides to write a literary work, he/she must write works that appeal to the human senses. In other words, they must endeavor to entertain a reader through the form and content. To entertain a reader, an author uses a medium which is "language."



The study of language in any work of Literature serves two purposes. One, it can lead to a greater understanding of what the author intends to communicate: the meaning of the text, and two, it can serve as material for the study of the history of a language. Brook (1970:33). The first approach forms an excellent basis to understand and comprehend the meaning of *Betrayal in the City* when Imbuga decided to use nonstandard English through one of his characters, Mulili.

When used in literary works, nonstandard English is used for various reasons. First, characters speaking using nonstandard dialects are authentic. Through their speech, one can easily feel and hear the voices of characters who are not pretending to be someone they are not. Second, the use of nonstandard English makes themes present in novels tangible. For example, the theme of education is clearly portrayed in the novel by Imbuga, *Betrayal in the City*. Third, characters speaking in nonstandard English in novels also represent characters' social and geographical backgrounds. This variety of English also makes social mobility more believable, that is, moving from higher societies to lower ones. Finally, the use of nonstandard English in literary writing is the creativity of the author to use language in a humorous/comical way. Pukari (2015)

Imbuga (1976) was an African writer who creatively employed the use of nonstandard English through Mulili to craft *Betrayal in the City* in the post-colonial era. During that period, writing in nonstandard English was a style that most African writers embraced. He used nonstandard English as a literary style to project Mulili as a comical and an illiterate character. Mulili is a character who aids in the development of the plot and a variety of themes in the novel. Although this is a style used in most African countries in the post-colonial period in Africa, it had already been used by writers during the times of Charles Dickens and even Shakespeare.

Charles Dickens, one of the greatest novelists of the Victorian era, is known to have created outstanding fictional characters. Dickens, who was and is still widely read and studied, way of

writing was captivating. Through language, his works have received recognition, and further research on this is still being carried by many scholars in the field of Literature.

Dickens used nonstandard dialect to differentiate one character from another in many of his works. For example, In *Great Expectations* (1861), Dickens created characters such as Pip, Abel Magwitch, and Joe Gargery, who speak in nonstandard dialects. These characters speak using nonstandard English to project several things about the novel. For instance, these characters create a comical effect on the novel and aid in the development of themes. Sönmez states that the way characters are made to speak in *Great expectations* is both literary and thematic, (2014: 637). The setting of the novel, for example, shaped how characters spoke in *Great Expectations*. If a speaker spoke using a nonstandard dialect, then the character revealed authenticity through his speech. Thus, if a speaker's speech was plain and blunt, it was termed as a way of performing authenticity as Sönmez (2014:639) quotes Hakala (2015:15).Magwitch and Joe in *Great expectations* use nonstandard words such as “em” to imply “them,” “thankee” to mean “thank you,” “ain’t” for “isn’t,” or “haven’t,” just to mention a few. Furthermore, a character by the name Joe speaks in a dialect that would be described as someone who hasn’t had enough schooling, for in one of his speeches, he says,

*" They're wot's left, Mr. Snagsby, out of a sovring as wos give me by a lady in a wale as sed she wos a servant and as come to my crossin one night and asked to be showd this 'ere ouse and the ouse wot him as you giv the writin to died at, and the berrin-ground wot he's berrid in. She ses to me, she ses,' are you the boy at the Inkwhich?' she ses. I ses, \* yes ', I ses. She ses to me, she ses,' can you show me all' them places? ' I ses,' yes, I can ', I ses. And she ses to me' do it,' and I dun*

*it, and she giv me a sov'ring and hooked it. And I an't had much of the sov'ring neither."* Chapman (1994:19) cited by Brook (1970:35).

Although these words are in nonstandard English, the reader can comprehend the meaning of what the speaker is trying to say contextual. From the journal entitled *Language of Dickens*, Brook (1970) mentions the importance of the meaning of dialect words. Much as the author uses dialect words in his writing, it is his responsibility to ensure that the reader understands the meaning as he projects it. This is to say, using nonstandard speech in writing literary works does not mean juggling words; instead, carefully choosing them so that at the end of the day, the reader can understand what the author is projecting about the characters speaking such words. To achieve the said sentiments, some authors in the past would rely on the context to make the meaning clearer, while some editors would provide novels with glossaries and footnotes Brook (1970:33). In *Betrayal in the City*, much as Mulili speaks in a nonstandard speech, the reader can comprehend the meaning contextually.

In African Literature, and as Ledent (2003) affirms, language was and has always been a crucial issue for post-colonial writers. One of the African writers who manipulated language to come up with a text that portrays the use of nonstandard English was Femi Fatoba. Fatoba was a Nigerian writer who creatively and linguistically innovated language to tell his stories. In his collection of short stories, *My 'Older' Father and Other Stories* (1997), in one of the stories whose title is *The Larger-than-Life Woman*, the characters used Pidgin English, for example,

*Where you wan siddon? Which kin siddon be dat? You no be proper kekere.*

*Proper kekere no dey siddon.... You no get money for buy? If you no get money*

*for buy, why you no beg dem make dem give you? Teef!* Fatoba (1997: 59).

Interpreted as below,

*Where do you want to sit down? What kind of sitting down is that? You are not a proper juvenile driver's mate. Proper juvenile driver's mate does not sit down inside the bus . . . Don't you have money to buy what you need? If you are so poor, why don't you beg for some gifts? Thief!*

The illustration above shows a writer who used nonstandard English, and in this case, referred it to as Nigerian Pidgin to depict the social status of the character. There is a simplified combination of two languages that is Yorùba and English, to come up with the above excerpt. As (Kehinde) explains, Fatoba refused to use the language of the colonial master correctly to use Pidgin in his stories to create humor and delineate his characters, (2009:86). The use of Pidgin by Fatoba clearly shows nonstandard English as a predominant style in the post-colonial era of Africa.

Ken Saro -Wiwa is another literary writer from Nigeria who manipulated language to come up with *Sozaboy*, a novel written in rotten English. After horrifying experiences of the civil war in Nigeria, Ken Saro -Wiwa created a masterpiece to represent a work of art whose language he termed as rotten English; a mixture of Nigerian Pidgin, broken English, and occasional flashes of good, even idiomatic English Uwasomba (2011).

Some of the examples from *Sozaboy* that have displayed usage of nonstandard English include:

*All our camp don broke down well well. Everywhere was full of pit and pit and pit. And inside one pit, you will see the head of soza, and in another pit, the leg of soza. Everywhere, so so human flesh in small small pieces! Finger, nail, hair,*

*prick, blockus. Oh, I just begin cry like woman. Oh, foolish man who send me make I go join soza?* Uwasomba (2011:21) quotes Fatoba (1985:111)

Another passage reads:

*And as I was going, I was just thinking how the war have spoiled my town Dukana, uselessed many people, killed many others, killed my mama and my wife, Agnes, my beautiful young wife with J. J. C. and now it have made me like person wey get leprosy because I have no town again.* Uwasomba, (2011: 21) quotes Fatoba (1985:181).

*Sozaboy* is a tale of a young man of an unspecified age who lives in Dukana, a town in the Niger Delta in Nigeria. It is a story that exposes the intrigues, deaths, humiliations, and other anti-human activities that occur during wars. The role played by Mene, the protagonist in *Sozaboy*, displays a character who has limited education in his time, and his use of nonstandard English clearly brings this out. And his way of speaking reveals up to a certain level to which he has mastered English. Elugbe, (1995: 297). Saro - Wiwa uses Rotten English to tell a tale of the Biafran war from a minority perspective.

Saro - Wiwa created a character, Mene, who relates with a time before, during, and after the war. The most notable thing about using nonstandard English by Mene is that its use does not deter him from giving a comprehensive story of his society and all the circumstances that he interacts with. The story reveals the use of nonstandard English in literary works both serves the purpose of literary style and expression of a mood of despair and hopelessness in the novel. Uwasomba, (2011). The creative use of nonstandard English in *Sozaboy* shows how African writers manipulated English to come up with creative literary works.

In the few examples illustrated above, nonstandard English stands out as a literary style. The creative use of nonstandard English to write literary works shows that characters who speak with this kind of speech had little or no formal education. In addition, this same category of people belongs to people of lower status in society. It has also been noted that the use of nonstandard English as a style in literary works is used to create humor or a comical effect. Besides that, characters who use nonstandard English aid in the development of themes such as education.

### **2.3 The Challenges of Translating Nonstandard English as A Writing Technique in Literary Works**

When a translator commences the act of translating a literary work that has utilized nonstandard English as a literary style, he/she is faced with challenges that may result in the mistranslation of the original text. Mistranslation occurs when a translator renders an original text incorrectly in the target language. In other words, this is termed as an incorrect translation of the original text. Translation is an activity that calls for being keen, thorough, and alert. Mistranslation may occur at various levels and may happen because of multiple reasons. These levels include: At the level of a word that results to lexical challenges, at the level of a sentence which causes semantic and syntactic/grammatical problems, and at the level of text that results to pragmatic issues. There are also the challenges of ambiguity, challenges of inconsistency or indecision, typographical challenges, challenges of faithfulness, challenges of translating culture-specific terms, challenges of omission, challenges of addition, challenges of distortion, and challenges of being too literal or too free.

#### **2.3.1 Challenges at the Level of a Word**

Wrong use of a lexical item or word where it is not supposed to in the target language results in what Llach referred to when he defined the expression "lexical error." Llach defined lexical error

as “the wrong use of a word or lexical item in a particular context.” (2005: 49). Lexical errors occur due to the wrong choice of words in contexts they were not suited for. When a writer chooses a wrong word to refer to something, he or she thinks it is the right word; however, this word used is inappropriate. For example, a writer may confuse the words dairy and diary so that he uses *diary* if he meant *dairy*. When translating, a translator cannot readily replace words of objects or concepts from one language to another without giving a great consideration on matters of the cultures of the two languages involved, the context, and even the spellings of the individual words. This is because a word in the source language may not translate to the same idea when translated into the target language. The pragmatic and situational context of the word has to be keenly interrogated.

Owji (2013) quotes Miremadi (1991) that lexical errors are classified into the following: First, she talked of denotative/straight meaning. This type of meaning refers to words found in the source text that can be matched with words in the target text without losing the images they represented, for example, girl, boy, etc. The second is the lexical meaning which refers to words or phrases which although seem to be equivalent, would be interpreted differently in different situations. Therefore, a translator's responsibility would be to understand the intention of the words and carefully translate the words correctly without misrepresentation of the original author's message.

The third is the metaphorical expression which referred to the challenging issues that arise as a result of translating idiomatic/metaphorical expressions. The fourth was the semantic void that composed of words and expressions that could be found in one culture and miss in another. Although their equivalents can be found, it would be impossible to find their exact equivalents. Owji (2013) quotes Miremadi (1991) that these equivalents could happen at two levels, subject

to extra-linguistic factors, that is to say, some words denote meaning in a particular community but not in others and subject to intra-linguistic factors where concepts may exist in two different languages, but the structure of their use is entirely different.

Fifth, he talked about the challenge of translating proper names. In this sub-category, proper names denote a particular person, place, organization, event, or other individual identities, and these names can be translated from source language to target language. However the case, sometimes, the specific meaning they carry from the source culture may fail to exist in the target culture, and as a result, meaning is lost.

### **2.3.2 Semantic Challenges**

Semantics is a branch of linguistics that is concerned with the study of the meaning of words. A translator may experience these challenges both at the word level or at the sentence level. Challenges in this category arise when the translator translates word for word; in other words, literal translation. Literal translation may occur when the translator lacks sufficient knowledge of the target language vocabulary.

When a translator misuses English words, does word-for-word translation, and lacks a good understanding of the target language, he/she is likely to cause mistranslations. With a lack of sufficient knowledge of the target language, a translator is likely to follow the source language structure and translate word for word. As a result, he/she is highly likely to come up with mistranslations. A translator is expected to have knowledge of both the source language and the target language to avoid experiencing this challenge and come up with a complete and accepted translation.



### **2.3.3 Syntactical/Grammatical Challenges**

Grammar pertains to how words are put together to form sentences. Grammar also includes the rules of a language. Thus, grammar is very important in communicating both in words and speech. Every language has its own grammar. If rules of grammar of a particular language are not adhered to, there is a higher likelihood of mistranslations. This type of challenge is experienced within the context of word order, inflections, auxiliary, subject-verb agreement, and tense.

Syntax deals with the way rules govern how words are combined in any language to form sentences and phrases. What this therefore means is that the rules governing how one language forms its phrases and sentences will be completely different from the rules another language adheres to. Nida (1975) confirmed that no two languages exist that have the same systems of structural organizations. Some of the differences are in the word classes, grammatical relations, and word order.

This particular challenge is very critical in examining the words of Mulili in *Betrayal in the City*. Although most of the sentences, if not all, have been grammatically violated in the source language (English) and presented to the reader as a style, the difficult task is in the rendition of the words of Mulili to Kiswahili in *Usaliti Mjini*.

### **2.3.4 Pragmatic Challenges**

Leech defined pragmatics as “the study of how utterances have meanings in situations.” When a speaker uses words, phrases, and sentences in one situation, if the same can be used in other situations, they could represent and mean very different things, (1983:123). Hurford and Hearsley further explained that pragmatic meaning represented utterance meaning or the speaker’s

meaning as opposed to the sentence meaning. In other words, what does the speaker intend when he uses a particular word, phrase, or sentence in the source text? (1983:3).

When doing translation, there's a need to not only transfer propositional contents of source texts but also carry its pragmatic features. Abdel-Hafiz stressed that ignoring pragmatic problems may contort the translation and lessen the pleasure of the English reader or the target language reader. (2003: 230). In this case, the Kiswahili reader of *Usaliti Mjini*. It is as a result of ignoring pragmatic problems that an inaccurate translation is produced, El-Zeini (1994: 16). Pragmatic problems appear when the source language and the target language have different pragmatic principles. Different languages employ different pragmatic principles and maxims in the same communication behavior. Leech illustrated that languages have different pragma linguistic structures and norms, and transferring the norms of one community to another may lead to 'pragmatic failure' (1983: 231). Thus, a principle of politeness in one community can be impolite in another. A cooperative principle in one community may be uncooperative in another. That is why Fawcett (2001: 124) considered this pragmatic difference part of the translator's competence.

A translator with pragmatic competence can understand the language in context and use the language effectively to achieve a specific purpose. Therefore, a translator must identify the areas of pragmatic interference between the two languages, recognize how the two languages observe a specific pragmatic principle, and transfer the correct meaning from the source language to the target language. If this is not achieved, an utterance will fail to achieve the original author's goal which will result in a misunderstanding and cross-cultural transference breakdown and this is what Thomas termed as pragmatic failure. Thomas (1983: 94) cited in Cutting (2002: 159).

### **2.3.5 Challenge of Omission**

A translator experiences this type of challenge when rendering the source text to the target text and ends up omitting some of the words in the original language, thus distorting the intended meaning. In light of this, the communicative aspect of the omitted word does not end up in the eyes of the target reader. A translator may omit words found in the source text because he/she lacks their equivalents in the target language. This act may also occur because the translator is not keen enough to notice all the words in the source text. This form of mistake can be linked to carelessness and lack of thoroughness. A translator may also omit words in the source language when the target culture will negatively receive a word in the source text when translated to the target language. In other cases, omission is used as a translation strategy.

### **2.3.6 Challenge of Addition**

This form of challenge is linked to the translator's tendency to include his/her own words in the target language that were otherwise not present in the original text. In regard to this, staying loyal to the original author is seen to be abused. Although translators are creators of new texts, they should adhere to the meanings of words used by the original author in the source texts. Additions can occur when a translator uses very many words to describe a word that lacks an equivalent in the target language. It can also occur when the translator does not have enough vocabulary to render a word found in the source text, hence explaining it in two or more words. Although some additions may lead to mistranslations of the original text, they are also used as translation strategies.

### **2.3.7 Challenge of Distortion**

This is a very special aspect of literary translation. Literary translators are creative creators of new texts. Much as they are rendering original texts to target texts, they have to pay particular

attention to style and literary devices. Before commencing the act of translation, a literary translator has to read the source text, interpret the meaning and render the text to the target language with preciseness, creativity while maintaining or improving the beauty of the text without distorting the meaning as communicated in the source text. If he/she fails to understand what an author is saying in the source text by interpreting the irony or literary devices used by the original, may end up distorting the message of the text hence end up translating the unintended meaning to the target audiences.

### **2.3.8 Challenge of Inconsistency/Indecision**

In this category, a translator may have translated a word in the same context in a particular way but fail to translate the same word within the same context in the same way as it had been translated earlier. A keen translator will easily notice and ensure that the same words within the same context are translated in the same way. A translator should then decide which word to use and maintain the same consistency especially when a particular effect in light to style is the focus and when the context of both words is the same.

### **2.3.9 Challenge of Translating Culture Specific Terms**

Some scholars have affirmed that translation is an exchange between two cultures. Therefore, a translator needs to understand the source culture and the target culture than merely grasp the two languages. Instead of a translator focusing on words only at linguistic level, he/she needs to dig further through the cultural meaning of the individual words, phrases and sentences to ensure that a complete transfer of meaning is achieved. Usually, when a translator has not sufficiently understood the culture of both the source language and the target language, he/she is likely to end up with unrealistic translations and wrong translations.

A language loaded with culturally specific expressions is difficult to translate, and this becomes a challenge even to professional translators. Nida (1964:90) stated that "the person who is engaged in translating from one language into another ought to be constantly aware of the contrast in the entire range of culture represented by the two languages."

Some concepts are considered to be universal, but these concepts/expressions are interpreted differently across different cultures. This is all because each language is interpreted according to the people's perception of things, living behaviors, geographical location, beliefs, customs, traditions, and more. Since there exist major differences between cultures, a lot of problems may be experienced by translators. These problems create voids that cause overlaps between the language pairs involved, making the act of translation complex. Ivir (1981:56). This means that translators are supposed to be culturally competent to evade cultural translation challenges.

#### **2.3.10 Challenge of Ambiguity**

When a phrase, sentence, or text is open to multiple interpretations, they are ambiguous. Ambiguity means a translator may translate words, phrases, and sentences in a certain way and fail to ignore the meaning that the original author intended to pass across unintentionally. This is especially true to literary works which are open to multiple interpretations. In Literature, a reader is right if he/she can support an interpretation in a particular way, the way s/he chooses to.

In this case, a literary translator needs to be cautious while translating to render the same message the original author intends to pass across to the target reader who should have unlimited ways of interpreting the translated literary text. The mistake in this category would be interpreting the same message only in one particular way and tying the target readers only to the translator's way of interpretation. Another mistake is rendering words and sentences to represent

different meanings while failing to capture the intended meaning as portrayed by the original author.

### **2.3.11 Challenge of Faithfulness**

A translator is faced with this type of challenge when s/he deviates from the intended meaning which the author of the original text has presented. This means that the resultant words, phrases, sentences, and sometimes the whole text is not a reflection of what the source text communicates. Thus, the exact meaning expressed in the source text is not reflected in the target text.

### **2.3.12 Challenge of being Too free/Too literal**

Literary works use language that embeds meanings to words, phrases, and sentences. It is upon the translator to read these words and discover the underlying meanings. If a translator only recognizes the words and only assigns them surface meaning, the translation loses all the beauty, meaning, and intention.

A translator faces this type of challenge when s/he translates word for word from the source text to the target text. Unfortunately, this implies that the translator follows the grammatical structure of the source text and fails to recognize the context, the underlying meaning and, as a result, ends up with a poor translation.

## CHAPTER THREE

### MISTRANSLATIONS OF NONSTANDARD ENGLISH IN *USALITI MJINI*

#### 3.1. Introduction

This chapter tackles the first objective: To identify instances where nonstandard English in *Betrayal in the City* has been mistranslated to Kiswahili in *Usaliti Mjini*. This involves presenting data collected from *Betrayal in the City* and *Usaliti Mjini* and classifying the challenges in their respective categories as discussed in the previous chapter. The chapter addresses Syntactic/grammatical translation problems, translation challenges of addition, too free or too literal translation challenges, translation challenges of faithfulness, translation challenges of ambiguity, translation challenges of distortion, pragmatic issues of translation, translation typographical challenges, translation challenges of indecision/inconsistency, and translation challenges of omission.

To classify the data into their respective categories, library research that involved reading the two texts i.e. *Betrayal in the City* (1976) and *Usaliti Mjini* (1994) was done, and secondary data was collected by taking notes. The following tables will have three columns. From the left, the first column presents the data from the source text, Imbuga's (1976) *Betrayal in the City*. The second column provides data from the target text, Imbuga's (1994) *Usaliti Mjini*, while the third column presents the mistranslated segments in bold or comments on areas where mistranslations have occurred.

#### 3.2 Syntactic/Grammatical Translation Problems

The languages involved in this study are English and Kiswahili. These two languages have different grammatical rules; hence, a closer examination of the grammatical aspect of languages involved in any translated text shows instances of mistranslations. The rules of grammar of any

two languages differ, and that is why translating a source language in a nonstandard form causes more serious challenges. Some of the instances identified from *Betrayal in the City* and *Usaliti Mjini* are shown in the table below.

**3.2.1 Table 1: Syntactic/Grammatical Translation Problems**

	Source Text	Target Text	Mistranslated Segment
1	No ceremony! That the final. (p.8)	Hakuna sherehe! Kwisha maneno! (p.10)	In the target text, <b>kwisha maneno</b> takes the correct form of the target language. Already, the source text in its nonstandard form shows that grammatical aspect has been violated when the speaker says, <b>That the final</b> instead of, <b>That's the final</b> .
2	Big coward. Jere, you a woman! ( <i>They stare at him briefly.</i> ) (p.10)	Mwoga mkubwa. Jere, wewe ni mwanamke! ( <i>Wanamkazia macho kwa muda mfupi</i> ) (p.12)	<b>Jere, wewe ni mwanamke</b> is grammatically correct in the target language. In the source text, <b>Jere you a woman</b> is grammatically incorrect.
3	That no matter. He go	Hiyo si kitu. Ametenda	The source text shows that



	<p>against law and order. Tell us new thing or make clear out of here. You are trespasser. (p.10)</p>	<p>kinyume cha sheria na kanuni. Tuambie kitu kipya au utoke hapa. Wewe umekuja hapa bila ruhusa. (p.12)</p>	<p>the source text of this segment that has been grammatically violated whereas in the target text the grammar is adhered. This is represented by the following expressions: <b>no matter, he go, tell us new, or make clear, you are trespasser</b>while the translated sections are written adhering to the target language grammatical rules that is, <b>si kitu, ametenda, tuambie kitu kipya, utoke hapa, wewe umekuja hapa bila ruhusa</b>consecutively.</p>
4	<p>Me count out. I doesn't want to lost that farm. Boss promised many acre of farm and grade cattles. I doesn't want to lost it</p>	<p>Mimi nihesabie nje. Sitaki kupoteza hiyo mashamba. Bosi ameahidi ekari nyingi za shamba na mang'ombe za gredi. Sitaki nivipoteze kwa</p>	<p><b>I doesn't want to lost it because of primitive ceremony</b> is in nonstandard form whereas in the target text it's in standard form,</p>

	because for primitive ceremony. (p.13)	sababu ya sherehe ya kishenzi. (p.16)	that is, <b>Sitaki nivipoteze kwa sababu ya sherehe ya kishenzi.</b>
5	Who you call child, eeh? Jere, you tell him. Tell him what I does with stubborn old mens. (p.8)	Ati mtoto? Nani, mimi? Jere mwambie. Mwambie vile nitafanya wazee wakorofi. (p.10)	The first segment that is, <b>Ati mtoto? Nani, mimi? Jere mwambie</b> has been translated adhering to the rules of the target language. This is not in the source text where aspects of nonstandard are clearly brought out.
6	You jokes. You expect me to quiet about it (p.14)	Wewe unafanya mzaha. Wataraji ninyamaze kuhusu jambo hili? (p.17)	<b>Wewe unafanya mzaha</b> is a grammatically correct sentence in the target language. This sentence is in nonstandard form in the source text.
7	( <i>Hands up.</i> ) Alright, I am sorrowful. I honest doesn't know it will affect you. (p.15)	( <i>Anainua mikono juu</i> ) Sawa, hata mimi nina huzuni. Kwa hakika sikujua maneno yangu yangekukata matumbo	This segment has been translated adhering to the grammatical rules of the target text. In the source

		namna hii. (p.18)	text, the author has portrayed the aspect of nonstandard English.
8	Yes, my tender for supply of milk to University. They gives it to unknown small man. So this morning, I says okay, we see if University authority know who man be head and neck of Kafira. So I wakes up, I go to my cousin to explanation him. (p.54)	Ndio, tenda yangu ya kugawa maziwa chuoni. Wakakatia kamtu kadogo kasikojulikana. Basi leo asubuhi, nikasema sawa, tutaona vile mamlaka ya chuo kikuu wanajua ni nani kichwa na shingo la Kafira. Sasa hiyo hiyo ninaamka kwenda kwa binamu yangu kwa maelezo. (p.67-68)	Segments which have been grammatically translated include: <b>nikasema, ni nani, kwa maelezo.</b> In addition, there is repetition of <b>hiyo hiyo</b> in the target language, this is missing in the source text.
9	Duty be duty and we on duty now. We must do what expected of us. (p.13)	Kazi ni kazi na sisi tuko kwa kazi saa hii sasa. Lazima tufanye inavyotarajiwa. (p.16)	<b>Lazima tufanye inavyotarajiwa</b> adheres to the grammatical rules of the target language, an aspect that is missing in the source text of the same statement. Addition of <b>sasa</b> seems unnecessary.

10	Oh, no, no, is never! (p.72)	Oho, la, la, hawezi kuwa kamwe! (p.93)	<b>Hawezi kuwa kamwe</b> is grammatically correct. The original version is in nonstandard English.
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This category of challenges forms the basis for this study. This is in line with the grammatical level as discussed by Baker (1992). Baker argued that having different languages which have different grammatical rules poses a challenge in finding an equivalent term in the target language. Since English has a unique grammatical structure that is different from Kiswahili, it only remains that a translator has to adopt certain strategies to come up with the target text.

Looking at the examples above, it is evident that the translators rendered the highlighted aspects in the standard language of the target text. However, the original author had rendered the same aspects using the nonstandard language of the source text. Although rendering in this form failed to capture the use of nonstandard English as represented in the source text, use of standard language was used in the source text is used as a translation strategy.

### **3.3. Translation Challenges of Addition**

When a translator adds their own words in the target text that were not otherwise present in the original text, thus ending up altering the original message, they are faced with this type of challenge. The following are examples.

3.3.1 Table 2: Translation Challenges of Addition

	Source Text	Target Text	Mistranslated Segment
1	Repeat to them Jere, repeat. Tell them this grave no longer belong to them. (p.9)	Waambie tena Jere, rudia. Waambie hii kaburi si hapana yao tena. Kwisha maneno. (p.11)	Waambie tena Jere, rudia. Waambie hii kaburi si hapana yao tena. <b>Kwisha maneno.</b>
2	You want me sing to them, eeh? Chicken heart, that is what you be. Sometimes I ask myself why you possession that thing between your legs. (p.13)	Unataka niwaimbie eeh? We roho ya kuku. Wakati mwingine najiuliza kwa nini wewe una hako kakitu katikati ya miguu yako. (p.15)	Interference with introducing another aspect when referring to <b>that thing</b> as <b>hako kakitu.</b>
3	One God in heaven! He say you ruins the economic of Kafira. That you hides million in foreign country. (p.59)	Mungu moja aliye mbinguni! Anasema unaharibu mambo kiuchumi ya Kafira. Kwamba unaficha mamilioni katika nchi ya kigeni. (p.74)	Mungu moja aliye mbinguni! Anasema unaharibu mambo kiuchumi ya Kafira. Kwamba unaficha <b>mamilioni</b> katika nchi ya kigeni.
4	You see. I says these too	Unaona? Nakwambia hawa	Unaona? Nakwambia hawa

	be murderers. (p.12)	pia ni wauaji tena. (p.15)	pia ni wauaji <b>tena</b> .
5	No. Tumbo himself tell him: “Hey, Kabito, that is high slandering,” but Kabito just shout louder. It is high slandering,” but Kabito just shout louder. It was alcoholism. (p.59)	Hapana. Tumbo mwenyewe alimwambia, “We Kabito, Kabito, huo ni urongo mkubwa,” lakini Kabito ni kuendelea tu kupiga makelele zaidi. Ulikua ulevi. Hata mimi sikuamini macho na masikio yangu. (p.75)	Hapana. Tumbo mwenyewe alimwambia, “We Kabito, huo ni urongo mkubwa,” lakini Kabito ni kuendelea tu kupiga makelele zaidi. Ulikua ulevi. <b>Hata mimi sikuamini macho na masikio yangu.</b>
6	Hey Jere, did you heard that? You tell him me I am man with action, not words. Come on tell... (p.10)	We, Jere, uliskia anavyosema? Mwambie mimi si mtu wa mwenye maneno tupu-tupu. Mimi ni mtu wa vitendaji. Mwambie... (p.12)	We, Jere, uliskia anavyosema? Mwambie mimi si mtu <b>wa mwenye</b> maneno tupu- <b>tupu</b> . Mimi ni mtu wa <b>vitendaji</b> . Mwambie...  Omission of <b>come on</b> .
7	Cousin! (p.60)	Naam, Binamu! (p.60)	<b>Naam</b> , Binamu!
8	No reason. You can kill. (p.72)	Hakuna sababu moja muhimu ambayo inaweza kufanya asiuliwe. (p.93)	Hakuna sababu <b>mojamuhimu</b> ambayo inaweza kufanya asiuliwe
9	Yes, traditional tribes	Ndio, makabila ya kienyeji na	Ndio, makabila ya kienyeji

	and dances. ( <i>Tumbo takes notes.</i> ) (p.55)	ngoma zao. ( <i>Tumbo anaandika yanayosemwa</i> ) (p.69)	na ngoma <b>zao</b> .
10	Your people full of primitive. Instead going to find how the other is, they comes and get stuck with dead one. (p.10)	Hii watu yako wamejaa ukale ukale mwingi zaidi. Badala ya kwenda kuangalia yule mwingine namna gani, wanakuja kukaa hapa na mtu amesha kufa. (p.13)	Hii watu yako wamejaa ukale ukale <b>mwingi zaidi</b> . Badala ya kwenda kuangalia yule mwingine <b>namna gani</b> , wanakuja kukaa hapa na mtu amesha kufa.  Repetition of <b>ukale</b> .
11	I go for short call. (p.72)	Haja ndogo, Naenda haja ndogo. (p.92)	The target language over-emphasizes on repeating the words <b>haja ndogo</b> , these words are not found in the source text.
12	Yes, justice. They wanting to rob me in sunlight. ( <i>Laughs again</i> ) (p.55)	Ndio, ni haki. Walitaka kuinyakua kwa nguvu, wazi mchana. ( <i>Anacheka tena</i> ) (p.68)	The translators have failed to grasp the meaning of the words <b>rob in sunlight</b> and have translated them too freely by using the words <b>wazi mchana</b> .

13	My future depend on this. If I keep law and order, a big farmer I become when I retired. Boss promise me that and you know...I be his eye and his ear here. I say no ceremony. (p.13)	Maisha yangu ya baadaye inategemea hii kazi. Nikidumisha sheria na kanuni za nchi, mimi mkulima mkubwa nistaafu. Bosi aliniahidi n ahata wewe unajuanga...mimi jicho na sikio lake hapa kila mahali. Kwa hivyo ninasema, hakuna sherehe. (p.16)	Addition of the words <b>kila mahali</b>  Addition of the words <b>kwa hivyo</b> does not alter the meaning.
14	I looked at him and said to myself: “This man is fit to go mental.” (p.60)	Nilimwalia tu hivi na nikajiambia, ‘Huyu mtu maji kichwa, mwendawazimu!’ (p.75)	Addition of the words <b>maji kichwa</b>  Addition of single quotation marks and an exclamation mark and elimination of double quotation marks.
15	No no tender problem. They all fears when you spoke to them on the telephone box (p.58)	Hapana, si tatizo la tenda tena...Wakati ulizungumza nao kwenye sanduku ya waya ya simu, wote wanaogopa. (p.73)	Addition of the expression <b>waya ya</b>



In the category of the challenges of addition, it is evident that the translators, as a result of adding some words, the meaning that the original author intended got distorted, while in some cases, some additions were unnecessary. However, addition also got used as a strategy to introduce nonstandard elements in the target language. This agrees with Baker (1992) assertions that, because of the different in grammatical rules between any two languages, a translator adds or deletes some of the information because he/she lacks the specific grammatical categories in the target language.

### 3.4 Too Free or Too Literal Translation Challenges

In this category of challenges, a translator fails to recognize the deeper meaning of the text and only assigns words surface meanings. The following table illustrates examples from *Betrayal in the City* and their translations from *Usaliti Mjini*.

**3.4.1. Table 3: Too Free or Too Literal Translation Challenges**

	Source Text	Target Text	Mistranslated Segment
1	Who, me you saved? How? When? (p.14)	Nani, mimi uliokoa? Vipi? Lini? (p.17)	Nani, <b>mimi uliokoa?</b> Vipi? Lini? The highlighted part has been translated too freely.
2	The fellow should ought have know best than incite his fellow students to rioting. They should ought have follow proper channels	Yeye angelifahamu bora zaidi badala ya kuwachochea wanafunzi wenzake kuleta ghasia. Wangefuata njia ifaayo ya	Yeye angelifahamu bora zaidi badala ya kuwachochea wanafunzi wenzake kuleta ghasia. Wangefuata <b>njia</b>

	(p.14).	kanuni. (p.17)	<b>ifaayo ya kanuni.</b>  The highlighted part has been translated too freely.
3	Honest to God, I don't know how to begins. I have no tongue to talk (p.58)	Amini kwa Mungu, sijui nianze wapi. Sina ulimi wa kuzungumzia. (p.73)	<b>Amini kwa Mungu,</b> sijui nianze wapi. Sina ulimi wa kuzungumzia.  The highlighted part has been translated too freely.
4	That one, he be a green grass in the snake (p.59)	Huyo ni majani kibichi kwa nyoka. (p.74)	<b>Huyo ni majani kibichi kwa nyoka.</b>  The highlighted part has been translated too freely.
5	A green grass in the snake, I tells you. (p.59)	Majani kibichi kwa nyoka, nakwambia! (p.74)	<b>Majani kibichi kwa nyoka, nakwambia.</b>  The highlighted part has been translated too freely.
6	Oho! That what you thinks. You thinks I just leave meeting for little reason? He colour your name in blood in front of whole	Oho! Hivyo unafikiri. Unafikiri ninatoka kwa mkutano kwa sababu chache? Anapaka jina lako ndani ya damu mbele ya	Oho! Hivyo unafikiri. Unafikiri ninatoka kwa mkutano kwa sababu chache? <b>Anapaka jina lako ndani ya damu</b> mbele ya

<p>committee. You see, in the first place, he come to meeting full of alcoholism. p.59)</p>	<p>kamati yote. Unaona, kwanza kabisa, anakuja mkutano amejaa ulevi. (p.74)</p>	<p>kamati yote. Unaona, kwanza kabisa, anakuja mkutano amejaa ulevi. The highlighted part has been translated too freely.</p>
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The observations in this category show that the translators experienced this category of challenges due to being too free. In essence, the translators failed to discover the deeper meaning of words and only assigned the words represented by the original author's surface meaning. As a result, the implicature intended in the target text was not captured. Translating freely is also a strategy of translation; however, translators have to be keen when using this strategy to ensure that the original words of the author are not misrepresented in the target text.

### 3.5. Pragmatic Issues of Translation

Pragmatics entails how utterances have meanings in different situations. This implies that context plays a significant role in determining what words, phrases, and sentences imply in contexts they represent. When translators fail to capture the implicature in the source text, they will mistranslate the words, sentences, and phrases of the source text in the target text. See the table below for examples.

**3.5.1 Table 4: Pragmatic Issues of Translation**

	Source Text	Target Text	Mistranslated Segment
1	Mustafa's case be	Hali ya mustafa ni tofauti	When the author talks about

	different. Nobody likely to know he go across border. (p.14)	kabisa. Hakuna mtu anajua Mustafa anaruka mpaka. (p.17)	<b>Mustafa's case</b> , he is giving an example of how Jere had concealed Mulili by not reporting him when Mulili allowed Mustafa to escape. The target language translators have interpreted that to <b>hali ya Mustafa</b> which might be confusing to the target reader.
2	Not anyone. I am old hand of this. Now it remain for me to look for who go behind my back to make them cancel it yesterday. As soon as they tells me, that man is regret the day he come from stomach. (p.54)	Hakuna yeyote. Mimi ni mkono wa zamani kwa hii. Sasa inabaki kwa mimi kuangalia ni nani anaenda nyuma yangu kuwafanya watitupilie mbali jana. Watakaponiambia hivi tu basi, huyo mtu atajua siku alitoka kwa tumbo. (p.68)	Translating too freely the words <b>who go behind my back to nani anaenda nyuma yangu</b> and failure to understand the implicature leads to mistranslation.
3	That be small. You remembers that old couple...? (p.60)	Hiyo ni kazi kidogo. Unawajua wale wazee wawili mke na mume...? (p.75)	Mistranslation of the expression, <b>You remembers that old couple...?</b> to <b>Unawajua wale wazee wawili mke na</b>

			<b>mume...?</b> Rendering the word <b>remembers</b> to <b>unawajua</b> communicates a different thing altogether.
4	Our friend Kabito. He get fatal accident during break. (p.63)	Rafiki yetu Kabito. Anapata ajali mbaya sana wakati wa kupoa. (p.79)	The translation of <b>break</b> into <b>wakati wa kupoa</b> is not clearly brought out when the translators use the expression <b>wakati wa kupoa</b> in the target language to imply <b>break</b> .
5	What! (p.13)	Nini? (p.16)	The exclamation: <b>What!</b> in this segment has been wrongly represented in the target language using the word, <b>Nini?</b>
6	I can't know. But I suspect Kabito. (p.60)	Siwezi kujua. Lakini nafikiria Kabito. (p.75)	The source text statement <b>But I suspect Kabito</b> may not be clearly understood by the target reader since the translators translate the word suspect as <b>nafikiria</b> . The target reader can interpret the statement to mean that at the present time, the

		speaker is thinking about Kabito.
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As (Baker) argued on the pragmatic level on the concept of equivalence, there is need for translators to read, comprehend, and understand the implied meaning in the source text and faithfully transfer the implied meaning to the target text (1992). Failure to do so would result to mistranslations as shown in table 4.

### 3.6. Translation Challenges of Faithfulness

This category of challenges is experienced when a translator, in rendering the target text, fails to reflect or represent the exact meaning of the source text into the target text. The table below has examples.

**3.6.1. Table 5: Translation Challenges of Faithfulness**

	Source Text	Target Text	Mistranslated Segments
1	I objection Mr. Chairman! Children should must see for themselves. They are tomorrow leaders you know. And another thing, last year we gives them freedom of primary learning. Put	Mimi ninapingana Bw. Mwenyekiti! Ninapingana! Watoto lazima mpaka wajionee wenyewe. Kwa sababu wao ni viongozi wa kesho na keshokutwa. Na kitu kingine, mwaka jana tuliwapatia uhuru wa	The translation of <b>tomorrow leaders to viongozi wa kesho na kesho kutwa</b> is incorrectly translated.  There is also addition of the words <b>lazima wajionee</b> in the target language.  The statement, <b>And another thing,</b>

	down. (p.55)	masomo ya msingi . Lazima wajione. Andika. (p.69)	<b>last year we gives them freedom of primary learning</b> is in nonstandard but its translationwhichis, <b>Na kitu kingine, mwaka jana tuliwapatia uhuru wa masomo ya msingi</b> adheres to the rules of the target language.
2	What are you good grief for? (p.55)	Kwa nini? Nini una hofu kwake? (p.69)	The statement, <b>What are you good grief for?</b> has been incorrectly translated in the target language in the words, <b>Nini una hofu kwake?</b> The intended meaning is not a reflection of the source language meaning.
3	Who say that? Who say we fight each against ourself? They cross the river, go the other side and call themselves intellectual. They hurl abuse at our symbol of	Nani nasema hivyo? Nani nasema tulipigana mwenyewe kwa wenyewe? Wanaruka mto, wanaenda upande mwingine kisha wanajiita wenye akili. Wakarusha tusi ishara yetu ya ulinzi	<b>Pesa nyingi ya umma na wakati vikapotezwa kurudisha hali ya kawaida</b> does not reflect the source text words.  Also, the segment <b>wanaangamiza maendeleo</b> has been translated adhering to the grammatical rules of the target language representing a

	national securitor. A lot public fund and time go be wasted to bring the situation back to abnormal. They were retard progress, not for progress. (p.15)	wa taifa. Pesa nyingi ya umma na wakati vikapotezwa kurudisha hali ya kawaida. Wanaangamiza maendeleo. Si wa maendeleo. (p.18)	syntactic/grammatical challenge. In the source text, the segment is in nonstandard English.
4	This, that even although majority lecturers at Kafira University be expatriate, that not his business. He go there to learn, not criticise policy that he know nothing about. (p.14-15)	Hii, hata kama wengi wahadhiri katika chuo kikuu Kafira wanatoka nje, hiyo hapana kazi ya wao. Walikwenda huko kusoma, si kukashifu maongozi ambayo hawajui ni nini! (p.18)	There is distortion in the delivery of the message in the target text. Whereas the target language delivers its message in plurality, the source text refers to one person. These words include: <b>his business, he go there, he know nothing about into kazi ya wao, walikwenda, hawajui.</b>
5	You see now, he now being pretend. All they wants is the bloody ceremony. (p.11)	Unaona sasa, sasa anajifanya. Wanachotaka tu ni ile sherehe ya kumwaga damu. (p.13)	In this segment, <b>bloody ceremony</b> has been translated to <b>sherehe ya kumwaga damu</b> . This is not what the source text implies.



			<p><b>Bloody ceremony</b> is a phrase that can either describe the mood of the speaker or, it can refer to the shaving ceremony being alluded to in the context.</p>
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Being true to the meaning of the source text is one of the most crucial aspects all translators should uphold when doing any translation work. The examples given above show how translators ended up distorting the meaning of the source text in the target text. However, it can be noted that some of the mistranslations experienced in this category of challenges were unintentional.

### 3.7 Translation Challenges of Ambiguity

When words or sentences are ambiguous, they are open to multiple interpretations. A translator may face this challenge when they use ambiguous words, which may confuse the target reader in understanding the meaning the original author intended to pass across. Challenges of ambiguity may also be experienced when a translator encounters ambiguous words, phrases, and sentences in the source text. The table below has examples from the two texts.

**3.7.1 Table 6: Translation Challenges of Ambiguity**

	Source Text	Target Text	Ambiguous Words/Sentences
1	Boss is with tears in his eyes. He says that one road is	Bosi ana machozi machoni mwake. Anasema kwamba barabara moja itakuwa ikiitwa	When looking at the source text words, the translator faces the challenge to

	immediately to be Kabito Road. (p.63)	Kabito mara moja. (p.80)	decide whether it is that particular road where Kabito is found is to be named after him or just any one road to be named after him.
2	We wants no anymore bloody bloodshed. We have seen enough. Just who you wants to murder next? (p.9)	Hatutaki damu kumwagika, mwagika. Tumeona mauaji ya damu ya kutosha. Ni nani sasa mnataka kuua tena? (p.11)	In this segment, <b>bloody bloodshed</b> has been translated to <b>damu kumwagika mwagika.</b>  Here, the word <b>bloody</b> can also be used as an adjective to describe how the bloodshed was or describe the situation of the bloodshed.
3	Yes, Your Excellent. I say to myself: go and be with cousin as he see the final one. (p.69)	Ndio, mtukufu. Nimejisemea, ‘Nenda uwe na binamu akijionea ya mwisho.’ (p.88)	The translation of <b>as he see the final</b> one has been translated to <b>akijionea ya mwisho.</b>  Contextually, translating the words <b>akijionea ya</b>

			<p><b>mwisho</b> can be interpreted differently in the target language.</p> <p>The source text only refers these words to the play in the context.</p> <p>There is also an aspect of writing in standard grammar in the target language in: <b>Ndio, mtukufu, and Nenda uwe na binamu akijionea ya mwisho.</b></p>
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In this category of challenges, the observations showed how ambiguity in words was problematic where the original author had used ambiguous words, phrases, and sentences in the source text and when the translators used ambiguous words, phrases, or sentences in the target language.

As (Baker) stated, there is need for the translator to look at individual words first before commencing the act of translation. This is because a translator has to look at words as single units before finding their equivalents in the target language. This is because, there is a possibility to have a word in the source language, which may have different meanings in the target language, (1992). If this is followed, then challenges of ambiguity are addressed.

### 3.8 Translation Challenges of Distortion

Failure to comprehend the message or what the original author is saying or the inability to capture the irony and literary devices used in the original text leads to distortion. In other words, distortion can be defined as misrepresentation of truth (Aliyu 2010). The following table illustrates examples from the two texts:

**3.8.1. Table 7: Translation Challenges of Distortion**

	Source Text	Target Text	Mistranslated Segment
1	<p>One God! When I tells him, he take a automatic direct telephone wire to University. (<i>Acts out Boss.</i>) Hallo, that is catering university manager? Good, listen me. What happen to Mr. Mulili tender for supply milk? What? You knows who speaking? It is me, me Boss himself, no bloody vice-deputy. Yes, alright cancel now. Tender Mulili's. (<i>Bursts out laughing.</i>) You see, first come first saved. (p.54)</p>	<p>Mungu moja! Nikimwambia hivi tu, yeye anachukua waya ya simu moja kwa moja mpaka chuo kikuu. (<i>Anazungumza kama vile Bosi alivyosema kwenye simu.</i>) Hallo, huyo ni meneja wa ugawaji wa chakula chuoni? Vizuri, nisikilize mimi. Nini nafanyika kwa tenda ya Mulili ya kugawa maziwa? Ati nini? Unajua ni nani anazungumza? Ni mimi Bosi mwenyewe, hapana katili naibu yangu. Ndio, futilia mbali saa hii sasa. Tenda ni Mulili, kwisha maneno. (<i>Anaangua kicheko</i></p>	<p>Some segments of the text which have been distorted include:</p> <p><b>he take a automatic direct telephone wire to University into:</b></p> <p><b>yeye anachukua waya ya simu moja kwa moja mpaka chuo kikuu</b></p> <p>The aspect of being too free/too literal causes the target reader to interpret the</p>

		<p><i>kikubwa</i>) Waona, mwenye kuja kwanza anaokolewa kwanza. (p.68)</p>	<p>message in two ways.</p> <p><b>Unajua ni nani anazungumza?</b> This segment has been translated adhering to the grammatical rules of the target language.</p> <p><b>Translating Tenda ni Mulili</b> tooliterally distorts the target information.</p> <p>There is also an omission of <b>me</b>.</p> <p>There is an addition of <b>kwisha maneno</b>.</p> <p>The word <b>hallo</b> has been represented the same way in the target language.</p>
2	You must apology to me this now. (p.57)	Lazima utafute msamaha kwangu saa hii. (p.71)	The words, <b>You must apology</b> into, <b>lazima</b>

			<b>utafute msamaha kwangu</b> have been distorted.
3	Boss, you are cousin and I tells you this. Things have spoil. Don't trust anybody, not even me. (p.58)	Bosi, wewe ni binamu na nakwambia hii. Mambo yameharibu. Usimwamini mtu yeyote, hata mimi mwenyewe. (p.73)	<b>Things have spoil,</b> has been distorted into, <b>Mambo yameharibu.</b>
4	Oh, gentlemen, this world is upside down. I can't believes it myself. It is worst news. (p.62)	Oho, wangwana, hii dunia kweli ni kombo. Mimi ubinafsi siwezi kuamini. Ni habari mbaya zaidi ya zaidi. (p.79)	<b>I can't believes it myself,</b> has been distorted into, <b>Mimi ubinafsi siwezi kuamini.</b>

In this category of challenges, it is apparent that the translators had difficulty understanding the irony of the source text hence ended up with instances of distortion, as shown above. Some of the words were ambiguous but also doing word-for-word translation caused some of the problems.

### 3.9 Translation Typographical Challenges

A typographical challenge is experienced during the process of typing the translated text into the target language. These mistakes can arise when there is a mechanical failure or when a typographer slips their hand or finger. Although these challenges were not many in the target text, their presence in a translated text implies that typographers need to be thorough, be well versed with the target language, and handle their work professionally when typing and proofreading the translated text in the target language.

**3.9.1 Table 8: Translation Typographical Challenges**

	Source Text	Target Text	Mistranslated Segment
1	Hey you, what you thinks you do? You shall pay for it! (p.15)	We, unafkiri wafanya nini? Utalipa kwa mambo haya! (p.18)	We, <b>unafkiri</b> wafanya nini? Utalipa kwa mambo haya!  The highlighted word has been misspelt.
2	Who you call primary kid? I asks you know, who you call primary kid? This is not first time you calls me that. Tell me now why you...(p.57)	Unaita nani mtoto wa msingi? Nakuuliza sasa saa hii ni nani unaita mtoto wa msingi? Hi si mara ya kwanza unaita hivyo. Niambie sasa saa hii ni nani una...? (p.71)	Unaita nani mtoto wa msingi? Nakuuliza sasa saa hii ni nani unaita mtoto wa msingi? <b>Hi</b> si mara ya kwanza unaita hivyo. Niambie sasa saa hii ni nani una...?  The highlighted word has been

			misspelt.
3	Big coward. Why you doesn't let her get on with it. How many naked body I have seen and I'm still Mulili with my two eyes, natural? Look, no glass goggles. (p.9)	Mwoga mkubwa wewe. Kwanini humwachi avue nguo? Ati uchi, nimeona mwili ngapi uchi na ningali Mulili na macho yangu dabali? Hangalia unaniona na mewani ya vioo? (p.11)	Mwoga mkubwa wewe. Kwanini humwachi avue nguo? Ati uchi, nimeona mwili ngapi uchi na ningali Mulili na macho yangu dabali? <b>Hangalia</b> unaniona na <b>mewani</b> ya vioo?  The highlighted words have been misspelt in the target language.
4	You plays with fire you goat! ( <i>Fade lights.</i> ) (p.57)	Unacheza na moto we kambuzi! ( <i>Mwangaza wa taa unafifia</i> ) (p.72)	The word <b>we</b> was misspelt

Typing mistakes could be seen as a strategy of translation. However, it was observed that after examining the source text keenly there were no cases of spelling mistakes.

### 3.10 Translation Challenges of Inconsistency/Indecision

When a translator renders a word, phrase, or sentence in a particular way but fails to recognize the same word in another instance within the same text and in the same context and renders it differently, it means that he experiences this type of challenge. See the table below for examples.



**3.10.1 Table 9: Translation Challenges of Inconsistency/Indecision**

	<b>Source Text</b>	<b>Target Text</b>	<b>Mistranslated Segment</b>
1	He is only distant cousin, that is all. (p.72)	Yeye ni binamu wa mbali, hatuna uhusiano wa karibu sana. Kwisha maneno. (p.93)	In this segment, <b>that is all</b> has been translated as, <b>Kwisha maneno</b> .
2	No ceremony! That the final. (p.8)	Hakuna sherehe! Kwisha maneno! (p.10)	In this segment, <b>that the final</b> has also been translated as <b>kwisha maneno</b> .  The translators used the same translation to stand for different sentences in different circumstances.
3	I also ask that, then people say his breath smelled full of spirits. The hard stuff! (p.63)	Hata mimi niliuliza hivyo, watu wakasema pumzi yake ilinukia mvinyo. Ile pombe kali kali. (p.80)	<b>Smelled full of spirits</b> has been translated as <b>ilinukia mvinyo</b> .
4	Who said breath? I said his body smelled whiskies. (p.63)	Nani alisema pumzi? Nilisema mwili wake ulinuka mvinyo. (p.80)	<b>Smelled whiskies</b> has been translated as <b>ulinuka mvinyo</b> . There is inconsistency in using the words <b>ulinuka</b> and <b>ilinukia</b> in example 3 and example 4 in this category of challenges.

In this category, translators were not decisive on some of the phrases. The phrase “kwisha maneno” was overused even in instances where the phrase in the source text represented a different meaning.

### 3.11 Translation Challenges of Omission

This type of challenge occurs when a translator omits some of the words from the original language when translating a source text to the target language and ends up denying the target reader the pleasure of reading or grasping the meaning of the omitted words. The table below has examples from the two texts.

**3.11.1 Table 10: Translation Challenges of Omission**

	Source Text	Target Text	Mistranslated Segment
1	Who do they thinks they are not to cooperate? We pays for their fees, we pays for their luxury food, we give them all necessary, who are they? We should can force them to acting. (p.56)	Wao nafikiri ni akina nani kukosa kushirikiana? Tunawalipia kwa karo yao, tunawalipia chakula yao ya raha, tunawapatianga mambo yote muhimu, kwani wao ni nani? (p.71)	Omission of, <b>we should can force them to acting.</b>
2	It is very sad and very sad. He is dead. You see, people come and report accident and I run on spot.	Ni huzuni sana zaidi. Roho imetoka. Unaona, watu walikimbia na kunipigia ripoti ya ajali, mimi nikatimua mbio	Omission of <b>very sad</b> – an aspect of repetition and emphasis.  There is also an addition of

	Oh, who did me see but Kabito! The ambulance have takes the body away. (p.63)	mpaka hapo. Ooh, niliona nani; Kabito! Ambulanzi imechukua mwili. (p.79)	the word, <b>zaidi</b> in the target text.
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It was noted that the challenges of omissions were the least experienced. On (p.56), the translators missed an entire sentence in the target text. However, the omission was also used as a strategy on (p.79). Baker (1992) also mentions that a translator may omit some of the information of the source text because he/she lacks the specific grammatical categories in the target language.

### 3.12 Chapter Summary

This chapter was committed to tackling the first objective, to identify instances where nonstandard English in *Betrayal in the City* got mistranslated to Kiswahili in *Usaliti Mjini*. It identified ten types of translation challenges where nonstandard English is involved. From the data given above, it is evident that the significant challenges faced by the translators were, syntactic/grammatical translation challenges and in the category of translation challenges of addition. Fewer challenges were experienced in the categories of translation challenges of omission, translation challenges of ambiguity, translation typographical challenges, translation challenges of indecision/inconsistency, and translation challenges of distortion. From the data provided above, it is also worth mentioning that one category of challenges could also manifest other types of challenges. For example, on (p.79), apart from the translators omitting the words *very sad* (p.63) – which was an aspect of repetition in the source text, they also added the

word *zaidi* in the target text. It was also noted that some of the mistranslations identified above arose because of the efforts by the translators to maintain the nonstandard elements of the source text in the target text.

## CHAPTER FOUR

### CAUSES OF MISTRANSLATIONS OF NONSTANDARD ENGLISH

#### 4.1 Introduction

This chapter analyzes the challenges faced by translators in reference to the data from the previous chapter by looking at the various causes of the mistranslations identified in the target text. It will achieve this by using Baker's contribution to the concept of equivalence (1992). And finally, it will endeavor to explain the various strategies that translators have used to translate nonstandard English to Kiswahili.

#### 4.2 Analysis of Translated Segments of Nonstandard English

The category of grammatical/syntactical translation challenges forms the basis of this project since the work focused on how the use of nonstandard English in *Betrayal in the City* had been translated to Kiswahili in *Usaliti Mjini*. This category of challenges cuts across the whole study and manifests in other categories of challenges. The challenges of this nature made this type of translation difficult. Baker (1992) explained that two different languages give translators a tasking job since any two languages involved have different grammatical rules. Therefore, finding an equivalent term becomes a more difficult task, especially when the source text is in a nonstandard language. The analysis below shows possible causes of the mistranslations identified and how the translators tackled the various challenges of rendering the source text written in nonstandard English to the target language, Kiswahili.

#### 4.2.1 Causes of Grammatical/Syntactical Challenges in Translation

The major challenge faced by the translators was rendering the nonstandard English elements while still maintaining the nonstandard elements of the source text in the target language. One of the causes for this category of challenges was the grammatical structure difference of the languages involved. See the following examples:

The expression, *That the final* (p.8) is written in the nonstandard language of the source text, whereas in the target text, the words, *Kwisha maneno* (p.10) were expressed using the standard grammar of the target text. The word *That* instead of *That's* brings out the nonstandard characteristic of the source text. The suggested translation for this part can be, *Hiyo ndio uamuzi wa mwisho*.

In the second example, *Jere, you a woman!* (p.10) is written in nonstandard English, whereas *Jere, wewe ni mwanamke* (p.12) got translated using the standard grammar of the target text, Kiswahili. The suggested translation for this statement can be, *Jere wewe mwanamke!*

The expression *Who you call child? Eeh Jere you tell him* (p.8) is written in nonstandard language of the source text but *Ati mtoto? Nani, mimi? Jere mwambie* (p.10) got expressed in standard grammar of the target text. The suggested translation for this can be *Umeita nani mtoto? Eh Jere wewe umwambie*.

Whereas the phrase *you jokes* (p.14) in the source text is written in nonstandard English, the target language takes the standard form of the target language in the words, *wewe unafanya mzaha* (p.17). The suggested translation for this part can be *wewe mnafanya mzaha*.

While the words *is never* (p.72) are expressed in nonstandard English, their translation, *hawezi kuwa kamwe* (p.93), were rendered in standard Kiswahili. Translating this segment while adhering to the style used was challenging.

*We must do what expected of us* (p.13) is written in nonstandard English but the target text *lazima tufanye inavyotarajiwa* (p.16) took the standard form of the target language. The suggested translation in this segment can be, *Lazima tutimize kile inatarajiwa...*In addition, adding the word *sasa* in the target text could be regarded as unnecessary.

The other cause was the challenge of translating nonstandard English as a style of writing. For instance, on (p.10) although the source text has elements of nonstandard English in the source text, the same was not reflected in the target text. The source text segment reads, *That no matter. He go against law and order. Tell us new thing or make clear out of here. You are trespasser.* While the target text reads as, *Hiyo si kitu. Ametenda kinyume cha sheria na kanuni. Tuambie kitu kipyaa au utoke hapa. Wewe umekuja hapa bila ruhusa.* (p.12). This example shows a consistency of the translators eliminating elements of nonstandard English in the translated text. The expressions, *he go, us new, make clear, are trespasser* are nonstandard elements whereas their translations in the words, *si kitu, ametenda kinyume cha, tuambie kiu kipyaa, and wewe umekuja hapa* have all taken the standard form of the target language.

*I doesn't want to lost it because for primitive ceremony* (p.13) was translated as, *Sitaki nivipoteze kwa sababu ya sherehe ya kishenzi* (p.16). Considering that the source text is in nonstandard English, the target text was written in standard grammar of the target text. This shows how difficult it was to translate this segment while at the same time communicate the intended meaning.

(*Hands up.*) *Alright, I am sorrowful. I honest doesn't know it will affect you* (p.15) was translated in the standard form of the target text to (*Anainua mikono juu*) *Sawa, hata mimi nina huzuni. Kwa hakika sikujua maneno yangu yangekukata matumbo namna hii* (p.18). This shows how difficult it was to maintain a nonstandard effect in the target text. This example utilized the use of standard English as a translation strategy.

The words, *I says* on (p.54) which were translated to *nikasema* on (p.67), *who man* which were translated to *ni nani*, and *to explanation* which were translated to *kwa maelezo* took the standard form of the target language. There was a mistranslation of the word *so* in the phrase *So I wakes up* to *sasahiyo hiyo* and the repetition of the term *hiyo* overemphasized Mulili's action, an aspect which is missing in the source language.

#### **4.2.2 Causes of Additions in Translation**

The challenges encountered under this category were relatively many as compared to other challenges of any other category. Some of the causes of the mistranslations in this category were as follows: Efforts to retain nonstandard elements found in the source text; the translators added the words *wa mwenye* and *vitendaji* on (p.12). The repetition of the word *tupu* also added the aspect of repetition which was unnecessary. Omission of the words *come on* (p.10) did not change the meaning of the source text. However, this extra information can be regarded as unnecessary.

The other major cause was addition—used here as a translation strategy. On (p.59) and (p.74), the translation of the word *million* to *mamillioni* violated the concept of remaining faithful to the original text. This was represented by the following words in the source text; *That you hides million in foreign country*. However, the addition of the letter "s" to the word *million* in its



translation in the target language may have captured or failed to capture the original author's intention. Although the letter "s" is missing in the original word *million*, it's present in the word *hides*, capturing the word million with the addition of an "s" in the end in its translation seemed appropriate.

The repetition and addition of the word *ukale* (p.13) in the tenth example overemphasized the word *ukale*. There was also an overemphasis with addition of the words *mwingi zaidi*. Moreover, the addition of the words *namna gani* seemed unnecessary. On the same token, the omission of nonstandard elements of the word *comes* and *instead going* (p.10) was compensated for by the words *namna gani*, *hii watu yako*, and *na mtu ameshakufa*.

The words *haja ndogo* (p.92) were repeated; and this stood out as an addition; which showed that the translators overemphasized them; an aspect that is missing in the source text. However, the repetition of those words was used as a strategy to introduce the nonstandard effect present in the source language which would have been missed in the target language if only the words, *naenda haja ndogo* were used.

The translators translated the sentence, *They wanting to rob me in sunlight* to *Walitaka kuinyakua kwa nguvu, wazi mchana* (p.68) and ended up adding the word *wazi* to imply *in sunlight*, (p.55). To rob in sunlight simply means rob in full view of the people or during the day and this can be translated to *mchana*. The word *wazi* in this case was added to the target text to introduce the nonstandard effect that was present in the source text. This word can also be seen as an unnecessary addition in the target text.

It was also noted that inaccurate translations of nonstandard elements crowded the target text with unnecessary words. On (p.11), the translators added the words *kwisha maneno*. The addition of these words gives the target reader extra information, which was missing in the source text.

The use of the word *hako* (p.15), instead of *hiyo* and *kakitu* instead of using *kitu* to stand for *that* and *thing*(p.13), distorted the intended meaning of the original text. The introduction of the notion of smallness, an aspect in the target language referred to as *hali ya udogo* was missing in the source text.

Some of the additions ended up with misrepresentations of the source text, there was an addition of a question mark (?) on (p.15) of the target text. Addition at this point did not harm the target text. In addition, the word *tena* in the target text implies that the people being referred to (Nina and Doga) are murdering again. The notion of this word *tena* insinuates that the people being referred to here are murdering a second time.

The other example is on (p.75). The first example concerns the addition of the words *hata mimi sikuamini macho na masikio yangu*. The words implied that Mulili could not believe his eyes and ears. This additional information was not found in the source text. This violated the content of the source text. Accordingly, the addition of the expression *naam* in the target text in (p. 75) did not change the meaning of the target text. When the Boss calls out the name of Mulili by spelling out the word *cousin* (p.60),the target reader may interpret that he has called Mulili and that is why Mulili responds with additional information of the word *naam* in the target language. Nonetheless, the addition of this expression can be regarded as unnecessary.

The next example is on (p.93). The addition of the word *moja* was a repetition of what had already been communicated with the expression of the phrase *hakuna sababu*. This can be regarded as unnecessary. Furthermore, the addition of the words *muhimu ambayo* only furnishes the statement with unnecessary information.

Another noteworthy example is on (p.68). The translators added the words *waya ya* and translated the expression *telephone box* (p.58) as *sanduku ya waya ya simu*. A telephone box is a device for transmitting conversations and other sounds in real-time across distances. One of the features found in a telephone box is a wire. The addition of the words *waya ya* ended up confusing the target reader since a wrong implication, *a box that holds telephone wire or a box of telephone wire*, was implied in the target text. Since the translation of the words *telephone box* in the target language is *kisanduku cha simu*, the suggested way of translating this device can be *sanduku ya simu*. Thus, a complete translation for this segment is, *Hapana, si tatizo la tenda tena...wakati ulizungumza nao kwenye sanduku ya simu, wote wanaogopa*.

Some additions made sentences ambiguous. For example, on (p.69), adding the word *zao* in the ninth example made the translated sentence ambiguous in the target text. This means that the target reader can interpret the sentence in two ways. One, to mean that the dances being referred to are of the specific traditional tribes mentioned, or two, to mean that it is the dances of the people being referred to within that context. Examining the same sentence in the source text shows that the only reference being made is of the *traditional dances* (p.55). On (p.13) and (p.16), the source text only states the words *I be his eyes and his ear here*, but in the target text, the translators added the words *kila mahali* to the target text *mimi jicho na sikio lake hapa kila mahali*. In the end, the addition of the words *kila mahali* distorted the target text information.

The target reader does not receive the intended meaning that the original author intended in the source text.

In the next example (p.75), the translators added the words *maji kichwa*, which implied that the person referred to in the context (Kabito) is silly and dumb. Although the original author, through Mulili's words, meant that Kabito is fit to be insane, he never implied that Kabito was also silly and dumb, as the target text suggests. The addition of these words gave the target reader a wrong implication of the original message intent. Moreover, the translators added single quotation marks and an exclamation mark and omitted the double quotation marks; this means that the effect of the exclamation mark used by the original author in the source text is not felt in the target text. In addition, the use of single quotation marks is different from how double quotation marks are used.

#### **4.2.3 Causes of Being Too Free or Too Literal Translation Challenges**

The translators faced the challenges of being too free/too literal because of the following reasons: First was the translators' failure to discover the underlying twists in words. For example, on (p.59), the author of the source text interchanged the words *grass*, *green*, and *snake*, and this came out clearly as a style of writing since the source language reader can easily tell that the words have been interchanged. However, the same was not reflected in the target text. As a result of doing word for word translation, the translators rendered the word *green grass* using the words *majani kibichi* (p.74), omitted the word *grass*, intertwined the concept of *green* and *grass*, and rendered their translations to *majani kibichi*. However, in Kiswahili, the word *majani* stands for *leaves*, while the green is translated as *kijani kibichi*. In the end, the meaning intended in the source text was not fully transferred in the target text. The suggested translation for this sentence can be, *Huyo, amekuwa nyoka aliye nyasini wa kijani kibichi*.

The other cause was the failure by the translators to comprehend the intended or contextual meaning of words and sentences in the source text. For instance, on (p. 58), the expression, *honest to God*, translated to *amini kwa Mungu* (p.73). *Honest* is a term that stands for scrupulous with regard to telling the truth; not given to swindling, lying, or fraud; upright. When Mulili uses this phrase, he implies that he is telling the truth before God. However, the translation given communicates a different narrative and misleads the target reader, who understands the same concept differently. The target reader may take the translation to mean that Mulili urges the person he is speaking with to believe in God. The suggested way to translate this phrase would have been *naapa nausema ukweli mbele ya Mungu*. A complete translation for this segment can be *Naapa nasema ukweli mbele Mungu, sijui nianze wapi. Sina ulimi wa kuzungumzia*.

The next cause was as a result of the efforts by the translators to maintain the nonstandard features of the source text, on (p.59), there was an aspect of writing the words *I tells you* in the standard grammar of the target text with the expression *nakwambia*. It is apparent that the translators experienced difficulty rendering the source text's nonstandard elements in the target language. The suggested way to translate this sentence can be *Mimi tunakuambia*.

The other cause was due to following the structure of the source text closely. On (p.14), the original author used the words *they should have follow proper channels*. The target text was translated to *wangefuata njia ifaayo ya kanuni* (p.17). This showed that the translators followed the structure of the source language too closely and did word for word translation to come up with the target text. The words *proper channels* were translated as *njia ifaayo ya kanuni*. Instead of being too literal and using many words to describe this concept, these words could get

summarized in the target text as *kufuata njia rasmi*. The complete suggested translation for this segment can be; *Wao walipaswa kuwa wanafuata njia rasmi*.

Still as a result of following the structure of the source text too closely, the source text reads, *he colour your name in blood*, (p.59) a statement by Mulili implying that Kabito is a bad person and has done several things to renounce the Boss, his cousin. In other words, the statement means that Kabito paints a bad picture of the Boss in front of the committee. Translating this statement literally into, *anapaka jina lako ndani ya damu*, (p.74) misleads the target reader. The suggested translation for this segment can be *Anakuchimbia na kuhusisha jina lako na mabaya*.

The other cause was due to the ambiguity of some words. For example, the term *okoa* (p.17) can represent various meanings in the target text. One, it can mean to rescue someone from harm, two, to help someone, and three, to redeem someone from eternal damnation. The meaning intended in the source text, to help someone, fails to come out clearly when the word *okoa* was used. In this example, the translators would have used the word *saidia* to connote the contextual meaning.

#### **4.2.4 Causes of Pragmatic Challenges in Translation**

The causes of mistranslations in the category of pragmatic challenges included the following: One is the failure of the translators in understanding the implicature of the source language words. Baker (1992) went ahead and explained the need to look at the implicature of the source language words before starting the work of translation. Here, she stressed the importance of understanding the implied meaning of the source text before transferring the meaning to the target language. This level of equivalence is applicable when looking at pragmatic translation challenges since the challenges focused on the failure by the translators to discover the

contextual meaning. In other words, what the original author intended when he chose a specific diction in the source text.

To illustrate this, the source text represented the word *what!* (p.13) as an exclamation, implying that the speaker was surprised but the translators failed to discover this in the target text and translated the word as a question to *Nini?* This example shows that the translators failed to realize the intention of the exclamated word *what!* in the source text before rendering the word in the target text.

The other cause is the failure of the translators to understand the connotative meaning of words. Baker (1992) stated the need to look at individual words before commencing the act of translation. This is because there is a possibility to have a word in the source language which may have different meanings in the target language. Thus the need to study specific words in the source language to give them their equivalents in the target language. Take, for instance: On (p.17) *hali ya Mustafa*, which is a translation of *Mustafa's case* (p.14), was not well captured when the translators used the word *hali* to represent the equivalent word, *case*. The original author introduced a character called Mustafa by referring to an instance of a particular time in the past where Mustafa was involved; Jere had saved Mulili when Mulili let Mustafa escape. In the target text, this expression got translated to *hali ya Mustafa*. Reading this translation gives the target reader the implication that the author refers to Mustafa's condition. The term *hali*, in this segment, leads to multiple interpretations. Therefore, the word that communicates the contextual meaning could have been either *wakati* or *kesi*. These words would be used in the sentence as; *kesi ya Mustafa ilikuwa tofauti...* or *wakati wa Mustafa, mambo yalikuwa tofauti*.

The word *you remembers* (p.60) was translated to *unawajua* (p.75). The word *you remembers* in this context insinuates, do you recall or do you remember? But when the translators decided to use the word *unawajua*, the aspect of remembering the dead couple was not well captured. The word that would have been appropriate is *unawakumbuka*. Also, the word *suspect* (p.60) was translated to *nafikiria* (p.75) in the target text. *Nafikiria* is a term in the Kiswahili language which implies *thinking*. This word is also a synonym of the term *kuwaza*. Although the word could be used to represent another meaning in other contexts, using the word *nafikiria* in this context to imply *suspect* did not fully pass on the author's intended meaning. Since the source text is clear enough on its use, the suggested translation for this word could be *namshuku*.

The next cause was due to insufficient knowledge of target language terminologies. For example, the word *break* (p.63) was translated to *wakati wa kupoa* (p.79). *Wakati wa kupoa* is an expression that could also be used to mean that someone is taking a rest to mourn, that is, he or she is bereaved. The suggested translation for this expression could either be *kipindi cha mapumziko* or *wakati wa mapumziko*.

The other reason was as a result of doing a literal translation. For instance, when Mulili says the words *who go behind my back* (p.54), he implies who is doing something without informing him or who is doing something without his knowledge. The same message was not well captured when the translators decided to translate the phrase too literally to *nani anaenda nyuma yangu* (p.68).

Baker (1992), when explaining the need to look at the implied meaning of texts before translating, stated that a translator must understand the implicature of the source language to translate the implied meaning faithfully. Failure to comprehend the implicature of the source text



resulted in mistranslation. In this example, the translators rendered the words too freely and implied going or moving behind someone.

#### **4.2.5 Causes of Translation Challenges of Faithfulness**

The causes of mistranslation in this category were as follows: First was the inability to interpret the denotative and connotative meaning of the source text words. For example, the expression *what are you good grief* (p.55) was supposed to be rendered in the target language to imply *what surprises you!* However, these words were incorrectly rendered in the target language in the words, *nini una hofu kwake?* (p.69) in the target language. Therefore, the meaning intended by the speaker of the source text was not a reflection of the source text. The phrase *nini una hofu kwake* insinuates that the person being referred to worries. The suggested translation for this sentence could be, *Ni nini kinakupa ahueni?*

The other cause was the failure by the translators in being keen or attentive to the words of the source text. For instance, the expression, *tomorrow leaders* (p.15) means leaders of the future or the days to come. These words could get translated to *viongozi wa kesho*. However, the translators rendered this phrase to *viongozi wa kesho na kesho kutwa* (p.18), which did not reflect the source text's meaning. Moreover, there was an addition of the words *lazima wajionee* towards the end of the paragraph. There was also an aspect of writing the statement, *na kitu kingine, mwaka jana tuliwapatia uhuru wa masomo ya msingi* to standard Kiswahili, although the statement was in nonstandard English in the source text.

The other reason was the difficulty of interpreting context. For instance, the words *his business, he go there, he know nothing about* (p.14-15) are in the singular form in the source text. They refer to one person who is Adika. Still, their translation in the words *kazi ya wao, walikwenda,*

*and hawajui* (p.18) in the target language were expressed in the plural form, and they referred to the rioting students. This shows that the translators failed to reflect the same idea as the original author presented in the source text.

In addition, the phrase *bloody ceremony* (p.11) alludes to the shaving ceremony in the source text. The term *bloody* does not only describe the mood, that is, of annoyance or anger of the speaker but it also makes reference to the shaving ceremony. However, the translators interpreted the words *bloody ceremony* to *sherehe ya kumwaga damu* (p.13). The translation of this phrase was not a reflection of what the source text implied.

There were challenges of translating humor. For instance, while the statement *pesa nyingi ya umma na wakati vikapotezwa kurudisha hali ya kawaida* (p.18) talks of abnormality in the source text in the words, *a lot public fund and time go be wasted to bring the situation back to abnormal* (p.15), the translators rendered the concept of abnormality to *hali ya kawaida*. The use of the word *abnormal* in the source text came out as humorous or comical, but this was not reflected in the target text. As a result, the translators captured the contextual meaning the original author intended, but lost the humor.

To explain this observation using Baker's contribution to the concept of equivalence, the translators looked at the individual words before commencing the act of translation in the phrase: *bringing the situation back to abnormal* (p.15). Although the original author intended that the words refer to; *bringing the situation to normal*, the word *abnormal* was used in the source text. By examining the individual words uttered by the speaker, the translators understood this and translated the intention or implicature of the source text. Additionally, the words *wanaangamiza*

*maendeleo* were expressed in the standard form of the target language, whereas in the source text, they are in nonstandard English.

#### **4.2.6 Causes of Translation Challenges of Ambiguity**

The causes of mistranslations in this category of challenges resulted from the ambiguous words, phrases, and sentences in the source text: In the category of ambiguity, the challenges of ambiguity were present in both categories, the source text and target text. The observations made were: In the first example, the source text phrase; *that one road* (p.63) in the statement, *he says that one road is immediately to be Kabito Road* gave the translators two interpreting options. One, that particular road being referred to, and two, any one road. Baker (1992), when explaining the concept of equivalence, noted the importance of looking at individual words before commencing the act of translation. After looking up the meaning of these words, the translators decided to translate the second meaning. However, the first meaning would have still applied because of ambiguity.

In another example, reading the words *akijionea ya mwisho* (p.88) in the target text could be interpreted in two different ways when looking at the meaning of the words contextually. This phrase could be interpreted as one; the boss is about to leave, die or get out of Kafira so he will watch the play's rehearsals the final time, or two, as he watches the rehearsals of the play, the final time. The interpretation of the words *as he see the final one* (p.69) in the source text makes an apparent reference to the rehearsals of the play, and this reference did not clearly come out in the target text since the translators rendered the expression using the words; *akijionea ya mwisho*. Eventually, the target reader may derive either of the meanings due to the ambiguous nature of the phrase used in the target text. Additionally, nonstandard features of the source text

were omitted in the target text in the words *Ndio mtukufu* and *Nenda uwe na binamu akijionea ya mwisho*.

There was a lack of clarity in words, phrases, and sentences in the source text. For example, the term *bloody* (p.9) could have been used as an adjective to describe the situation of the bloodshed—annoyance or anger. In other words, this word could have been used as an intensifier to heighten the intensity of meaning of the term *bloodshed*. The term could also have been used to imply that Mulili does not wish for much bloodshed. Essentially, he was referring to the riot caused by the students at the university. This riot resulted in the death of Adika. The translators rendered the second meaning with the words *damu kumwagika mwagika* (p.11) from the words *bloody bloodshed*. The ambiguous nature of this term in this context showed this type of challenge.

#### **4.2.7 Causes of Distortion in Translation**

The causes for the mistranslation in this category of challenges included: Reading words and sentences only at the surface level. The expression *things have spoil* (p.58) was translated to *mambo yameharibu* (p.73). The contextual meaning of the words *things have spoil* imply that all is not well or the presence of ‘things’ has worsened something or a situation. In the target language, the right way to translate this expression is *mambo yameharibika*. The translation *mambo yameharibu* was not well captured by the translators. That is to say; the translators failed to capture the irony of the nonstandard words of the source text.

In another example, *I can't believe it myself* (p.62) was translated to *mimi ubinafsi siwezi kuamini* (p.79). The translators did not capture the intended meaning in the word *myself*, which was translated to *ubinafsi*. In Kiswahili, *ubinafsi* is a term that stands for selfishness. Thus, using

the same word to imply *myself* distorted the message of the source text. The word *myself* can be translated to *mwenyewe*; thus, the translation can be; *mimi mwenyewe hatuwezi kuamini*.

Another cause was in the efforts to retain nonstandard effect present in the source text. For example, using the words *lazima utafute msamaha kwangu* (p.71) to reflect the idea of the words *you must apology to me* (p.57) in the target language means that that the person being conversed to should look for apology or search for apology from Mulili. The idea of the translators behind using the word *utafute* was to retain the nonstandard elements portrayed in the source text however, the use of the word did not imply the term *apologize* rather look for apology. In Kiswahili, since the aspect of politeness in language has to be considered when asking for an apology, the expression can be rendered using the words *omba msamaha*. Thus, the suggested translation for this segment can be *lazima msamaha uombe kwangu saa hii*. In this example, the translators were expected to be keen on the style as well comprehend the tone of the target language

The other possible cause was as a result of doing word for word or literal translation. For instance, under the category of translation challenges of distortion, the source text has the expression, he takes *an automatic direct telephone wire to the university* (p.54). This expression was rendered in the target text through the following words, *yeye anachukua waya ya simu moja kwa moja mpaka chuo kikuu* (p.68). Here, one observes that the translators were not keen on using nonstandard English since the meaning of the source text was not the same meaning in the target text. The phrase *automatic direct telephone wire* could have been translated to *simu ya kiotomatiki*. One could have also imagined that the Boss took the telephone wire by his hand and walked to the university. This could have resulted from the translators rendering the word too literary to retain the nonstandard characteristics of the target text.

Additionally, *you knows who speaking*, a phrase written in nonstandard English was rendered in standard form of the target language. Furthermore, the section *Mulili tender* which was translated to *Tenda ni Mulili* was freely translated. In the end, the information to be passed across to the target reader was distorted since the target reader interpreted that the message meant was, tender is Mulili. Finally, the word *me*, was repeated in the source text to emphasize on the importance of the caller, the boss, but the same emphasis was not reflected since the word was omitted in the target text, at the same time, there was addition of the expression *kwisha maneno*.

#### **4.2.8 Causes of Typographical Challenges in Translation**

The various causes of mistranslation in this category of challenges were: Using wrong spelling to translate the nonstandard language. On (p.71), the word *hii* was misspelled and written as *hi*. Although the word *hii* was represented by the word *hi* in the target language, *hi*, a word in the English language, is a friendly, informal, casual greeting. The translators could have omitted the letter (*i*) and presented the word unchanged to compensate for the loss of nonstandard elements of the source text when rendering the text in the target language. However, the original author had not misspelled the equivalent word in the source language.

In another example, the words *hangalia* and *mewani* (p.11) were misspelt. The translators added the letters *h* to the word *angalia* and *e* to the word *mewani* instead of *i*. This could have been a strategy by the translators to show the nonstandard elements in the target language.

Furthermore, the translators used the expression *we* to stand for *wewe* in the sentence, *unacheza na moto we kambuzi!* (p.72). This was portrayed as a strategy of writing in the nonstandard language of the target text. Although misspelling the words was the translators' creativity, it is clear that the original author did not misspell any words in the source language. The next cause

was a result of typing errors during publication and lack of thoroughness by the translators. For example, the word *unafikiri* (p.18) was misspelt. The correct spelling for this word is *unafikiri*.

#### **4.2.9 Causes of Indecision/Inconsistency in Translation**

The various causes of mistranslations in this category of challenges were: Indecisiveness whereby the expression *that is all* (p.72) was translated to *kwisha maneno* (p.93). In another instance, the expression *that the final* (p.8) was translated to *kwisha maneno* (p.10) and on (p.68), the translators added the words *kwisha maneno*, yet in another instance, the words *kwisha maneno* (p,11) were added. The translators seemed to misuse this expression. It can be noted that *kwisha maneno* (p.10), a translation of the words *that the final* (p.8) implies that no one should decide contrary to what has been decided because the final decision is already made. This expression could have been translated to *huo ndio uamuzi wa mwisho*.

In the expression, *kwisha maneno* (p.93) of the translation, *he is only distant cousin, that is all* (p.72) had a different meaning because the context of the conversation implies that Boss is only a cousin to Mulili. There are no more ties that exist between the two. This implication shows that Mulili is betraying his cousin, the Boss. In this example, the expression *kwisha maneno* would have been appropriate, whereas the segment where the translators added the same expression could be considered unnecessary. Therefore, the decision of the translators to use the exact translation words for different sentences in different contexts and circumstances manifested a challenge of inconsistency/indecision.

The other evidence cause was the translators' insufficient knowledge of the target text terminologies. Looking at these examples, the word *smelled* (p. 63) was used in two different sentences within the same contexts. However, the translators rendered them into the target

language to imply two meanings. The first meaning implied *ulinuka* (p.80), while the second implied *ilinukia* (p.80). In Kiswahili, *ulinuka* is a term that means bad breath or odor, whereas the term *ilinukia* implies a pleasant or good smell. These examples embraced the use of those two words, each in different circumstances. Although these two terms were supposed to reflect the same meaning in the target language, the translators failed to capture the intended meaning.

#### **4.2.10 Causes of Omissions in Translation**

In this category, the following were the causes for the mistranslations made: Lack of thoroughness at the publication stage. Omitting a whole sentence on (p.56) was noted to be a challenge.

The other cause is the lack of keenness by the translators. In the category of challenges of omission, the statement; *we should can force them to acting* (p.56) was omitted in the target text. As a result, the target reader missed the information the original author intended to pass across.

Lastly, omission was also utilized as a translation strategy. The expression *very sad* (p.75) was omitted in the target text. Its repetition in the source language showed emphasis and the extent to which the state of sadness was being expressed. However, omitting this expression was compensated for by the translators in adding the term *zaidi* (p.79). As a result, the same effect was felt in the target text. This agrees with Baker's assertion on the need to add or delete some of the information when coming up with the target text because of the difference in grammatical structures of the two languages involved. Baker (1992)



### 4.3 Strategies of Translating Nonstandard English to Kiswahili

#### 4.3.1 Stylistic Compensation

In this category, a translator uses nonstandard language to translate elements of the standard language of the source text in the target text. This entails translating the source text using nonstandard language elements of the target text in sections where the original author of the source text used standard language. As a result, areas of the source text rendered using standard language are compensated for in other areas hence stylistic compensation (Baker (1998), as cited by Huysmans (2017).

There is an example to illustrate that. Take, for instance, in the source text, Mulili said the following words: *No. Not this. It is too dangerous.* (p.14); one can observe that these words did not have elements of nonstandard English; however, in the target text, the translators added nonstandard elements in their translation in the expression; *Hapana. Si hii. Hii hatarini sana.* (p.17)

#### 4.3.2 Partial Translation

When segments of nonstandard English in the source text prove challenging to render to the target language, a translator may only employ partial translation. Huysmans (2017) also quotes Vandepitte's (2016) assertions that a translator maintains some phrases and expressions of nonstandard language from the source language in the target language. An example that illustrates partial translation in the target text is the following statement by Mulili: *You plays with fire you goat! (Fade lights)* (p.57). In this example, the equivalent term of the word *goat* in the target text is *mbuzi*. However, the translators rendered the same word to *kambuzi*. The translation reads; *Unacheza na moto we kambuzi! (mwangaza wa taa unafifia)* (p.72). The translators only rendered one word in nonstandard form but failed to render two expressions; *you plays* written in nonstandard English. In this example, the translators utilized two strategies simultaneously:

stylistic compensation in rendering the word *mbuzi* to *kambuzi* and failing to translate the expression *you plays*.

#### **4.3.3 Omission**

Omission is the other vital strategy. Baker (1992), as quoted by Owji (2013), stated that translation by omission involves omitting a word or expressions in certain situations in the target text. This is especially necessary when the meaning conveyed by that word or expression is not helpful in the target text. In most cases, this strategy is adopted by translators when they want to avoid explaining using so many words.

#### **4.3.4 Softening or Neutralization**

This type of strategy entails using standard language in the target language to translate a source text written in the nonstandard language. In other words, this strategy uses the standard language of the target text to translate nonstandard language elements of the source text. Huysmans (2017) quotes Butkuvienė & Petrulionė (2010) refer to this style as softening, while Horton (1998) refers to this style as neutralization.

An example to illustrate this is from the category of syntactic/grammatical translation challenges of the seventh and tenth examples. In the seventh example, Mulili said the following words: *(Hands up.) Alright, I am sorrowful. I honest doesn't know it will affect you. (p.15)* while the target text got rendered in the words: *(Anainua mikono juu) Sawa, hata mimi nina huzuni. Kwa hakika sikujua maneno yangu yangekukata matumbo namna hii. (p.18)*. Whereas the source text had elements of nonstandard language in the words, *I honest doesn't know*; the translators rendered them in the standard language of the target text. In the tenth example, the author wrote: *Oh, no, no, is never! (p.72)* while the translators rendered the expression in the

words; *Oho, la, la, hawezi kuwa kamwe!* (p.93). The expression in the target text adhered to the grammatical rules of the target language, although the source displayed nonstandard elements in the words *is never!*

#### **4.3.5 Literal Translation**

A literal translation is a strategy that involves translating word for word. In this type, the translator closely follows the structure or form of the source text without paying attention to the grammatical rules of the target language, Owji (2013) quotes Chesterman (1997). In this strategy, the translators ensure that the nonstandard features, words, or expressions are maintained in equal measure in the target text since they strive to find their equivalents in the nonstandard language of the target text. For instance, the source text reads: *I am old hand at everything.* (p 60) while its translation reads *Mimi ni mkono wa zamani katika kila kitu.* This example illustrates how the translators did the literal translation in coming up with the target sentences. Other than maintaining the nonstandard features of the source text, the words followed the structure of the source text.

#### **4.3.6 Addition**

The process of adding information in the target text that is otherwise not present in the source text is also regarded as a compensatory strategy. This strategy is meant to explain more or include more explanation to ensure that the target audience understands the information of the source text as it is meant to. Sometimes, when translators find complex phrases challenging to translate, they adopt this strategy to make the message understandable. Since the languages involved in the translation of *Betrayal in the City* and *Usaliti Mjini* differ in language structure, the addition strategy is inevitable. To support this strategy further, the source language is written in nonstandard English. This means that, in one way or another, the translators had to find the

need to add words that were not present in the source text to ensure that the target audience understood the message. Sometimes, these additions are located within the translated text inserted directly, the form of glossary, footnotes, and explanations.

In the category of translation challenges of addition, the translators added the plural form of the word *million* to communicate fully what the original author intended when Mulili talked of the Boss hiding *million* in a foreign country. Had the translators failed to give the word *million* in plural form in its translation, the intended meaning to be passed across would not have been rendered to the target reader, despite the fact that the source text only talked of *million*. The source text reads; *One God in heaven! He say you ruins the economic of Kafira. That you hides million in foreign country. (p.59)* while its translation reads *Mungu moja aliye mbinguni! Anasema unaharibu mambo kiuchumi ya Kafira. Kwamba unaficha mamilioni katika nchi ya kigeni. (p.74).*

However, a scholar named Hicky (1998:228), as Kuloba (2013) quoted, cautioned against adding extra information since allowing such things as explanation can diverge the original style. This can also lead to loss of meaning or distortion of the original message. For instance, in the fourth example from the same category of challenges, the source text reads, *You see. I says these too be murderers. (p.12)* while the target text got translated into *Unaona? Nakwambia hawa pia ni wauaji tena. (p.15).* In this example, as a result of adding the word *tena* in the target text, the original message's meaning got distorted. Adding the term *tena* suggested that the people referred to (*Nina and Doga*) are murdering again. Although additions may lead to loss of meanings, misleading information, and lack of equivalence, is inescapable to translate without employing this strategy.

#### **4.3.7 Use of Other Nonstandard Languages Words**

The use of the slang word *yah* in place of *I see* was seen as a strategy of translating nonstandard English. Although *yah* is a nonstandard form of English, its use in the target text in the third example in the category of challenges of distortion was a strategy by the translators to portray nonstandard features in the target text. The source text reads; *Oh, I see, thank you. The first thing to me is...tribalistic dances. (p.55)* while its translation reads; *Oho, yah! Asante. Mimi ninaona kitu cha kwanza kiwe ... ngoma za kikabila.*

#### **4.3.8 Spelling Manipulation**

Vandepitte (2016), as quoted by Huysmans (2017), stated that a translator could manipulate spelling, pronunciation, or even grammar, etc., to come up with nonstandard translations of the target text. Therefore, a translator can misspell a target language word equivalent to the source text word to portray nonstandard elements in the target language. In the typographical challenges category, various words in the target text were misspelled, although the source text had no misspelled words. These words include *unaflkiri, hi, hangalia, and mewani.*

#### **4.4 Chapter Summary**

This chapter looked at the various causes of mistranslations of nonstandard English that the translators committed when rendering *Betrayal in the City to Usaliti Mjini*. The causes identified were as follows: Difference in the grammatical structure of English and Kiswahili, the difficulty in translating nonstandard English as a style of writing, efforts to retain the nonstandard elements of the source text in the target text, some of the challenges such as additions and omissions were used as strategies, failure to comprehend the meaning intended by the original author, failure or difficulty to interpret the contextual meaning of words, phrases, and sentences, literal translation, ambiguity, insufficient knowledge of the target text terminologies, inability to understand the

connotative and denotative meaning of words, lack of being keen, challenge of translating humor, lack of clarity in some words of the source text, indecisiveness, and lack of thoroughness at the publication stage.

Besides that, the chapter explained the various strategies which the translators utilized to render nonstandard English to Kiswahili. These were: stylistic compensation, partial translation, omission, softening or neutralization, literal translation, addition, use of other nonstandard languages words, and spelling manipulation.

## CHAPTER FIVE

### CONCLUSION AND RECOMMENDATIONS

#### 5.1 Conclusion

This project investigated the challenges of translating nonstandard English as a writing technique in literary works. It explored the challenges of translating nonstandard English as a writing technique in literary works: the focus being on the nonstandard words spoken by Mulili in *Betrayal in the City* written by Francis Imbuga (1976) and its translation *Usaliti Mjini* (1994) translated by Adaka Kisia and Josephat Wasyatsa. The guiding objectives for the study were: To identify instances where nonstandard English in *Betrayal in the City* has been mistranslated to Kiswahili in *Usaliti Mjini*; to investigate the causes of the mistranslations identified in the target text that is, *Usaliti Mjini* and to analyze strategies used by translators in translating nonstandard English in *Betrayal in the City* to Kiswahili in *Usaliti Mjini*. To analyze the data, the research was supported by Mona Baker's contribution to the concept of equivalence Baker (1992).

Chapter one gave an overview of what the study would handle by introducing the reader to key areas of focus the project aimed to tackle. In chapter two, the researcher dug deeper into the Literature review and gave the reader a background understanding of nonstandard English, including works done in the past that had tackled the same subject. In chapter three, the first objective, which was: To identify instances where nonstandard English in *Betrayal in the City* has been mistranslated to Kiswahili in *Usaliti Mjini was handled*. Here, the researcher endeavored to list all cases of mistranslations present in *Usaliti Mjini* (1994) in the form of tables. In chapter four, the researcher tackled the last two objectives, which were: To investigate the causes of the mistranslations identified in the target text, that is, *Usaliti Mjini*, and to analyze

strategies used by translators in translating nonstandard English in *Betrayal in the City* to Kiswahili in *Usaliti Mjini*.

From the study, it became evident that not all nonstandard segments spoken by Mulili in the source text were satisfactorily rendered into the target text. This is because the translators were faced with various translation challenges when coming up with the target text. These challenges were: Syntactic/grammatical problems, addition challenge, too free or too literal challenges, pragmatic issues, challenges of faithfulness, ambiguity, challenges of distortion, typographical challenges, challenges of indecision/inconsistency, and finally, challenges of omission. The major challenge that cut across the whole study was translating nonstandard English, which fell under syntactic/grammatical problems. Worth noting is that the translators also faced many challenges primarily in the category of addition that most of the challenges. It was also noted that there were various causes for the mistranslations identified in the target text.

The causes of the mistranslations identified were: Grammatical structure difference of English and Kiswahili languages, challenges of translating humor of the source language, lack of equivalent terminologies of nonstandard words, challenges of translating nonstandard English as a style of writing, efforts to retain nonstandard elements found in the source text, failure to pay attention to the denotative and connotative meaning of words, inability to understand the irony and literary devices of the source text, difficulty in interpreting context, reading words and sentences only at the surface level hence doing word for word or literal translation, ambiguity in words, phrases and sentences, typing errors during publication of the target text, lack of thoroughness by the translators when reading the final draft, forgetfulness and the fact that some challenges were also utilized as strategies.



The research analyzed the data qualitatively guided by Baker's contribution to the concept of equivalence (1992). Therefore, it can be concluded that translating this form of language was very tasking. Although challenging, the translators adopted various translation strategies to come up with the target text. These were: stylistic compensation, partial translation, omission, softening or neutralization, literal translation, addition, other nonstandard language words use, and spelling manipulation.

Conclusively, translation of nonstandard English to Kiswahili was notably difficult. However, this did not mean that it was impossible. It was also evident that translating nonstandard English when an author has depicted it as a writing technique in literary works was more challenging because the two languages, English and Kiswahili, have two different grammatical structures. In addition, maintaining the style of the original author was even harder since the translator has to focus on transferring the meaning first. Despite this fact, translators used various translation strategies to address the multiple challenges.

## **5.2 Recommendations**

Further research should focus on various translation challenges of other literary styles of the whole text since this project only endeavored to tackle just one—the challenges of translating nonstandard English when depicted as a writing technique in literary works.

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