"MEANING REFORMULATION IN TRANSLATION OF FIGURATIVE LANGUAGE: A CASE STUDY OF *BARUA NDEFU KAMA HII* (FRENCH-ENGLISH-KISWAHILI)"

BY

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CENTRE FOR TRANSLATION AND INTERPRETATION

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DECLARATION

This research is my original work and has not been submitted for any degree award in any other university.

_____   _____

OKORA BENARD OMBAKI   **DATE**

APPROVAL

This research proposal has been submitted to the University of Nairobi with my approval as the University supervisor.

_____   _____

Mr. JOSEPHAT GITONGA   **DATE**

Centre for Translation and Interpretation

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EPIGRAPH

"Translation is not a matter of

words only: it is a matter of making

intelligible a whole culture."

-Anthony Burgess

DEDICATION

For bro Jeff:

Who taught me that

'the homes of success and failure

are next door to each other.'

ACKNOWLEDGEMENT

For this accomplishment, I thank God.

I thank Mr. Gitonga, my supervisor. It has not been easy but you were patient with me.

I thank Mr. Warambo; this work is the result of your source texts and inspiration.

CTI administration, staff and fraternity, you are appreciated.

I thank my family and 'family': This is for your son, brother, husband and father.

God lives.

OPERATIONAL DEFINITIONS

Source Language (SL): The language *from which* a translator works. Usually, this is the language in which the original book is written.

Source Culture (Audience): The setting or surrounding that influences the thought pattern of the original writer.

Target Language (TL): The language *into which* a translator works. In plain terms, it is a language into which a translation is rendered.

Target Culture (Audience): This is the setting or surrounding that receives the translated message.

Effective Translation: This is in reference to rendering a translation that communicates meaning in a target language as foreseen in the original text to a target audience.

Metaphor: A figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable. Simply put, it is a word or phrase for one thing that is used to directly refer to another thing in order to show or suggest that they are similar.

Simile: This is a figure of speech involving the comparison of one thing with another thing of a different kind. It used to make a description more emphatic or vivid by use of works 'as' and 'like'.

Figurative language: A *language* that uses words or expressions with a *meaning* that is different from the literal interpretation.

Meaning reformulation: Altering of the message that is being translated.

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ABSTRACT

Lately, there has been a lot of expansion and change of education systems, and due to the rapid changes and more often to the literature review, books that had been originally written in foreign languages are translated and inculcated to the education systems as set books or revision books. These has expanded the number of authors in play, some of whom have their literally works heavily influenced by their use of figurative language. So what approach to translators use in such cases, and of importance, how do they ensure that fidelity to the source criteria is maintained? Striking a balance between effectively communicating with a target audience where figurative language influence language use and fidelity to the message becomes a bottleneck to translators. So how does a translator get over this?

Equivalence in translation becomes the only resort. But on the other hand, this figurative language could be unique to the SL, which prompts us to grill the approaches employed by translators in coming up with equivalents and whether those equivalents bring out the same meaning of the SL. This is the main focus of this research.

Finding equivalents during translation that suit the target culture especially in the use of figurative language, instead of opting for a word-for-word translation demands a strong judgment and comprehension of the linguistic and cultural patterns of the target audience. This can equally be too much involving especially when a translator is working on a time limit. A translator is therefore under obligation to make a precautious approach when dealing with figurative language especially in an interlingual translation where both languages are of different origins.

Barua ndefu kama hii (Maganga, 1994), is a Swahili translation of *So long a letter* (Modupe, 1981). This English translation was published just one year after the publication of the original novel *Une si longue lettre* (Mariama, 1980). *Barua ndefu kama hii* (Maganga, 1994) was published fourteen years after the original publication in French and thirteen years after the first translation of the original book into English.

In this study, we set to find out if the Swahili translation faced any challenges in finding the translation equivalents while translating figurative language and the strategies that the translator employed. The main objective of this research is to investigate how meaning is reformulated during an interlingual translation. We will be guided by the theory of dynamic equivalence as opposed to formal equivalence, as we seek to unearth the meaning reformulations in similes and metaphors' translations, in order to ensure that interlingual translations do not lose meaning of these core figurative speeches in the process.

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CHAPTER ONE

1.0   Introduction

This chapter lays the basis of our research by stating the problem that was under study as guided by specific objectives. Further, the hypotheses, limitations and theoretical framework are stated. Scholarly works submitted under the same source text and its translations are treated in the literature review whereas our pathway has been discussed under methodology.

1.1 Background of the study

The primary aim of interlingual translation is to ensure that readers of the target language get to understand the message as expressed in the source language of the text. This depends on the literal work, which can be in any of the four literary genres, hence presupposing that style, structure, subject matter, and the use of figurative language is bound to be expressed in a unique manner.

Due to language differences, especially in written text, translation in its entirety plays the midwife role of message delivery. In order for a translation to correctly deliver the message, some critical considerations like language, context and culture have to be considered. These are entirely necessary so that the target reader gets the intended meaning. At the language level, a translator must blend into the source language's style (depending on the text being handled) and expression. Expression in this sense involves the manner in which language is used, including the use of figurative language.

Some cultures rely heavily on figurative language to the extent that, their cultural practices are packaged in their language. Hence, through personification, hyperbole, alliteration,

similes, idioms, metaphors or any other form of figurative language, they are able to communicate particular messages indirectly and effectively to their audience. Literally speaking, these linguistic expressions mark some languages as rich and developed and hence tend to give a benchmark on how expressive a good writer should be in text. This proves to be an uphill task to a translator who is translating into an inadequately expressive language or culture from an adequately expressive language or culture and vice versa.

Due to the fact that some languages do not share a common origin, a translator has to pay great attention, first to the SL's origin for this will make a translation in the TL comprehensible. For example, there will be a lot of similarities in the figurative language used in a translation done within Anglophone languages because they share an origin but the same cannot be true of a translation done from a francophone language to an Anglophone language, or even from an Anglophone language to a Bantu language.

Of late, we witness a lot of expansion and change of education systems, and due to the rapid changes and more often to the literature review, books that had been originally written in foreign languages are translated and inculcated to the education systems as set books or revision books. These have expanded the number of authors in play, some of whom have their works heavily influenced by their use of figurative language. So what approach to translators use in such cases, and of importance, how do they ensure that fidelity to the source criteria is maintained? Striking a balance between effectively communicating with a target audience where figurative language influence language use and fidelity to the message becomes a bottleneck to translators. So how does a translator get over this?

Equivalence in translation becomes the only resort. But on the other hand, this figurative language could be unique to the SL, which prompts us to grill the approaches employed by translators in coming up with equivalents and whether those equivalents bring out the same meaning of the SL. This is the main focus of this research.

Acquiring equivalences goes beyond the meaning of individual words (Nyambura, 2013). But Ghurab (2011: 39) says that "The basic principle underlying any lexicographical practice is a word-for-word equivalence." It is common knowledge that a particular word or a particular concept can have multiple meanings depending on its usage, thus implying that its meaning in a sentence or within a context can change depending on whether the language used is denotative or figurative. On the contrary, Ghurab argues that meaning is perceived as 'a universal concept found in all languages…the only difference is in the words provided by languages to convey it.' Ghurab (2011: 39). Well, Ghurab's argument can be clearly understood when talking of universal concepts like the sun, the stars, etc. inclusive of some physical features that are standardly understood, but his idea will not be applicable to some figurative language's styles because the latter are rather inimitable to the people who use them. The best illustrative example we can use in this case to show variation in figurative use of language is in reference to a person who lives in a country with regions that have varying temperatures, like in Kenya for example. Visiting a region like Mombasa for the first time will make one use a figurative expression like 'as hot as Mombasa' whereas a person residing in Europe will find it convenient to refer to the hot season of summer or the hottest region of his/her country. There is definitely a unique figurative expression of language that is used to relate and anchor in particular regions.

Another reason why Ghurab's argument that meaning is a universal concept will be watered down is in the understanding of concepts that are alien to some cultures. For example, the English simile 'as white as snow' is universally accepted but remains at the level of recitation at most school levels where it is taught since most students have never seen snow, especially in most parts of Africa. And since, in as much as most authors agree that this simile is correct, there was a general feeling that the message intended is not understood hence a similar simile 'as white as cotton' (nyeupe kama pamba), 'as white as a sheet' (nyeupe kama kartasi) were invented to express the same idea of whiteness. Since cotton and sheets of papers are common in most local settings, linguists felt that their usage instead of snow will not hinder communication and understanding of the target parties.

Faced with a case of translating a simile like 'as white as snow,' a translator opting for a word-for-word translation into Kiswahili (nyeupe kama theluji) will encounter a communication challenge but opting for 'nyeupe kama kartasi' will be a more straightforward concept for a local audience to read and understand.

Finding equivalents during translation that suit the target culture especially in the use of figurative language, instead of opting for a word-for-word translation demands a strong judgment and comprehension of the linguistic and cultural patterns of the target audience. This can equally be too much involving especially when a translator is working on a time limit. A translator is therefore under obligation to make a precautious approach when dealing with figurative language especially in an interlingual translation where both languages are of different origins.

It's at this point that our interest is drawn to the book Barua ndefu kama hii, a translation by Maganga (1994) from the English version So long a letter which, is a translation by Modupe (1981) from the original book Une si longue lettre, by Mariama (1980), an author and feminist from Senegal, who wrote in French.

Une si longue lettre is a story of two middle-aged women from Senegal, who are Ramatoulaye and Aissatou. Being childhood friends, their paths diverge in adulthood, after Aissatou immigrating to America, with Ramatoulaye being left behind in Senegal. This novel is written in an epistolary style, meaning that it is structured in form of a long letter, scripted by Ramatoulaye, to her friend Aissatou, telling her of the recent happenings of her life while remembering with passion on their shared childhood and adolescence.

The novel begins with Ramatoulaye composing her letter as she sits through her tenge, the isolation period required in Muslim Senegal after the death of one's husband. Modou, Ramatoulaye's husband, has recently died of a heart attack, and she describes the funeral rituals to Aissatou, who has been divorced for many years. Ramatoulaye is shocked that an equal share of status has been shown to her and to the second wife of Modou, who gave him only five children to Ramatoulaye's twelve children. The family meets together to divide the estate, and Modou's wives learn that he was heavily in debt. Ramatoulaye reflects on the pain she felt when Modou took another wife after 25 years of happy marriage.

Subsequently, Ramatoulaye recalls her years at the teachers' training college with Aissatou. It is there that she met Modou, who was handsome and romantic. She chose to marry him over a wealthier suitor her parents had preferred, shunning the traditional 'show-off' wedding and customary dowry for a simple ceremony. Aissatou, meanwhile, dated a friend of

Modou's, called Mawdo. Though Mawdo was of a higher class than Aissatou, being the son of a princess, the two married in defiance of caste traditions.

After marriage, the two friends experienced the joys and discomforts of married life. Ramatoulaye's mother-in-law was pushy and overbearing, whereas Aissatou's mother-in-law was openly contemptuous of her daughter-in-law, considering Aissatou beneath her. Ramatoulaye and Aissatou worked as teachers, fulfilled by their careers and their youthful love. Meanwhile, Aissatou's mother-in-law, Aunty Nabou, devised a plan to take revenge on Aissatou. She adopted a little girl whom she renamed Nabou. After years of patience, young Nabou grew into a beautiful young woman. Aunty Nabou offered her adopted daughter to her son, Mawdo, and declared that she will never recover if he refused the proposal. Mawdo agreed despite Aissatou's objections, spending every other night with young Nabou. Betrayed, Aissatou divorced Mawdo and pursued her education with determination, ultimately being appointed to the Senegalese Embassy in the U.S. and permanently immigrated from Senegal.

Three years later, Ramatoulaye's husband decided to take a second wife of his own free will. He chose Binetou, his daughter's friend, who was a poor girl whose entire family was to benefit from the match. He did not tell Ramatoulaye of his plans until the day of the wedding when he sent his best friend, his brother, and the local Imam to break the news. Ramatoulaye's heart broke, but outwardly, she maintained composure and grace towards her husband. Ramatoulaye debated whether to leave Modou but ultimately stayed, to the horror of her children. Modou ignored his first family, focusing his attention to Binetou. Ramatoulaye took on the work of running a household by herself, learning to fix leaks and

pay bills. She entertained herself by talking with her twelve children and going to see shows and movies, but she was profoundly lonely. She wondered if she was ever to meet another man, but feared that her children, whom she considered many, and her lack of a valid divorce would be impediments. At Aissatou's encouragement, she learnt to drive, opening up a newfound sense of independence.

Back in the present, Ramatoulaye continues her life in isolation after the death of Modou. Apparently, she has forgiven him of his wrongdoing and now prays for him almost every day. Modou's brother, Tasmir, arrives at Ramatoulaye's house and tells her she will now marry him. Enraged, Ramatoulaye shouts at Tasmir while accusing him of trying to steal the wife of his brother. Tasmir, who had three wives already, was unable to financially support them. She categorically refuses to marry him and Tasmir leaves, defeated. Later, Ramatoulaye was paid a visit by Daouda Dieng, who admired Ramatoulaye since her youth but was now a married man. They could discuss politics, the lack of female representation in the government of Senegal among other issues. Daouda proposes marriage. After days of careful consideration, Ramatoulaye concludes that she respects and admires Daouda, but she does not love him as he does to her. After some days, Ramatoulaye writes a letter explaining to Daouda that she does not feel comfortable by coming between him and his first wife, which to her was a pain she knew firsthand. Daouda never spoke to Ramatoulaye again.

After hearing news that Aissatou was coming back to Senegal for a visit, Ramatoulaye decides to tell her friend about her many children, some now adults themselves. Ramatoulaye makes fun on the challenges of modern-day parenting; how she lets her girls wear trousers, travel freely, and have boyfriends. Yet, on the other hand, her oldest girls were die-hard

smokers and party-goers, which made her question if she should have been less permissive. One of her daughters, whom she named Aissatou, had just revealed that she was pregnant by a young law student. Though Ramatoulaye is horrified by the out-of-wedlock pregnancy, she supports her daughter. The baby's father, Iba, seeks Ramatoulaye's permission to marry young Aissatou, which she grants. Ramatoulaye is worked up when Aissatou is expelled from school for being pregnant, but on the other hand, boys who are perpetrators of the action never suffer such stiff penalties. In order not to let the same thing happen to her younger daughters, Ramatoulaye decides to educate them on sexual health and protection.

As part of her preparation for Aissatou's arrival, Rama fervently wonders what her friend will look like after such a long time, after so many years in the United States of America. Will she be wearing pants? Will she insist on American furniture and utensils, like chairs and forks? Ramatoulaye decides to stick to tradition. She plans to spread out a traditional mat, on which her and Aissatou will sit and talk, just as they once did.

In Une si longue lettre, author Mariama (1980) grapples with changing social climates and the role women play in them, paying particular attention to the possibilities in which education permits women to uplift themselves, while a lack of education leaves them stunted and with few options. The impartial use of power necessitates Ramatoulaye to bear with its outcomes. This impartial power is what is in Une si longue lettre, a kind of male domination emerging from a society constructed of a patriarchal ideology. By the mere fact that Ramatoulaye is a woman, she thus has no right to determine her destiny. Aissatou had rejected this ideology and choose her own path without necessarily being denied a self-life by Mawdo, her husband.

This robust analysis of feminism is maybe what qualifies the novel to be a loud outcry for the oppressed woman in Senegal and Africa in general. This woman in question is oppressed through culture and by virtue of her position in the society. Aissatou rejects this, and slowly Ramatoulaye realizes that she cannot look to her culture for much.

To demonstrate how males are instinctive, Mariama Bâ employs a female rationality and responsibility; as well, portraying men as being irresponsible by the use of their sexual drives. Mawdo, the husband of Aissatou, differs from her. This man emphasizes on the bestiality of the instincts of men. He declares that the instinct of a man is "through his self-control, his ability especially to reason, his ability to choose his power to attachment, that individual distinguishes himself from an animal." (Mariama, 1981). She goes ahead to show that it is not only men who matter in this world. For one to succeed in this life, Ramatoulaye shows that women should know themselves and as well, trust in themselves in order to overcome these multiple darknesses that constitute one's life. By demonstrating the importance of women, their role especially in bringing up families and nurturing them as one, during hard times, the aspect of a woman as a stronghold of a family is clearly brought out in the novel. This is a powerful expression of the unheeded voice of the previously silent woman in Africa. Mariama (1981) is actually calling on women to take responsibility for their lives throughout the novel.

Through the character of Ramatoulaye, Mariama (1980) expresses herself. This includes the expressions that she: "has not quit waiting to refashion her life. Despite everything, the disappointments and humiliations, hope still lives beneath her. The progress of a nation, without doubt, depends on just such families." She also shows that books can be a weapon,

"a peaceful weapon perhaps, but they are a weapon." Mariama,1981). According to her, the power of books is a marvelous invention of astute human intelligent. They spring up from various signs associated with sound: different sounds that form the word. The juxtaposition of words from which springs the ideas, thought, history, science, and life. It is a sole piece of interconnection and culture, unequaled channels of both giving and receiving. Books bind generations together in the same continuing effort that leads to progress. That which society refuses you, books grant it. Through Ramatoulaye and Aissatou's shared past and divergent adult lives, Mariama (1980) forms a narrative of the many ways women can shun tradition and open themselves to new spaces and roles for themselves and their daughters.

1.2 Statement of the problem

Barua ndefu kama hii (Maganga, 1994), is a Swahili translation of So long a letter (Modupe, 1981). This English translation was published just one year after the publication of the original novel Une si longue lettre (Mariama, 1980). Barua ndefu kama hii (Maganga, 1994) was published fourteen years after the original publication in French and thirteen years after the first translation of the original book into English.

It is not clear whether the translation of Mariama's novel by Maganga (1994) was based on the French original or its English translation, but Maganga (1994) clearly mobilized his French language skills while translating, being a seasoned polyglot of many national and international languages. He spoke Nyamwezi, Haya, Zaramo, Swahili, French, Latin, English, and Nigerian Pidgin. (Harding, 2017). Whereas determining the source text that the Swahili translation of Une si longue lettre was based on is not one of our objectives, reading the French, English and Swahili versions will be paramount for our research.

Barua ndefu kama hii was later to be made a recommended novel (riwaya iliyopendekezwa) for Tanzania high schools between the year 1999-2001 in order to help students improve their Kiswahili reading skills. Why we have taken interest in the SL and both the English and Kiswahili translations as TLs is, first, in order to analyse meaning reformulation in the use of figurative language in Barua ndefu kama hii, we have to consult the preceding English translation and determine the variances in both translations vis-à-vis the original French text. Secondly, there is no surety as to whether Maganga (1994) based himself on the English translation or the French original hence the need to have a review across all of them. Thirdly, Une si longue lettre was awarded the first Noma Award for Publishing in Africa in 1980, the same year it was published. Its English translation, So long a letter is widely read across Africa and the world and numerous researches have been done on it. Barua ndefu kama hii, apart from its national recommendation in Tanzania, has formed a topic of research for many scholars especially here in Kenya, in analyzing its style and themes, as well, critiquing its translation methodology. Maganga (1994) affirms that *"Riwaya hii imetafsiriwa katika lugha kumi na nane na umaarufu wake unazidi kukua."* The SL and TLs therefore still command popularity in the academic blocks and in academic research.

Of great concern is that, despite this success, Maganga's translation of Barua Ndefu Kama Hii (1994) remains the only translated Kiswahili version in the market since the Publication of the original book. This implies that if there are translation inadequacies and lack of equivalents in the representation of the ST in the TT (Kiswahili), there is meaning reformulation which will be carried over into the TT. Our primary interest of reviewing the ST in our research is to assess its content and meaning, particularly in its usage of figurative language and compare these with the TT so that, in case of any meaning reformulation in the

translation of figurative language therein, an attempt should be made to improve the quality of translation of the TT either by revising it or retranslating it.

This research, therefore, has for aim, an establishment of the extent to which similes and metaphors are transferred from the ST to TT in the context of equivalence in translation.

Newmark (1982) said that…Whilst the central problem of translation is the overall choice of a translation method for a text, the most crucial particular problem is the translation of metaphors… In line with our research, Barua Ndefu Kama Hii (Maganga, 1994) suffers from a possible loss in conservancy of the original charm of the figurative language, particularly in similes and metaphors present in the ST and even in the English translation.

Translating figurative language poses a challenge in any translating task involving two languages, due to the difficulty of getting equivalents in the TT. In our case, the languages involved do not originate from the same root. The ST is a Francophone, the first translation in an Anglophone language whereas the target language is a Bantu language.

With the world becoming more and more a global village, the need to undertake studies in a foreign culture becomes irresistible hence the need to interact and learn new languages making it an inevitable encounter with figurative language. Translators must understand the need to communicate this feature effectively to facilitate a sound translation.

This research will dedicate itself in identifying the mechanisms that Maganga (1994) in particular has employed in tackling figurative language present in his translation. Also, the research will seek to assess if there are any strategies in achieving accurate equivalents in cases where literal translations fail in meaning and in context.

Our research's statement of the problem is in two-fold:

1. Is our TT in its translation a problem? And if it is a problem, which one?

2.   How has the TT reformulated the meaning of metaphors and similes used in the ST in terms of message delivery via translation?

1.3 Objectives

This research's objectives are:

1.   To determine what meaning reformulation is when translating metaphors and similes in an interlingual context.

2.   Identify the change of expression in the metaphors and similes used in the TT and their effects in back translation particularly in regard to effective translation.

3.   Assess possible challenges in relation to translating metaphors and similes in *Barua Ndefu Kama Hii* (Maganga, 1994) by basing ourselves on credible translation strategies.

1.4   Hypothesis

The following are the hypothesis drawn from this study:

1. The meaning of metaphors and similes is reformulated during translation from SL to TL.

2. Metaphors and similes in the SL can be mistranslated with no effect whatsoever to the TL.

3. Metaphors and similes have no communicative purpose in a text hence are inconsequential to the TT.

1.5 Rationale

The rationale of our research is to find out how figurative language has been passed on and translated from our ST, Une si longue lettre (Mariama, 1980), to its TTs, So long a letter (Modupe, 1981) and Barua Ndefu Kama Hii, (Maganga, 1994)). Une Si longue lettre, being a West African literature is nourished by rich metaphors and similes that have been used by the author to grace the different themes that emerge within the book.

Mariama (1980) uses charming metaphors especially in the early chapters of her book when recounting the blossoming love that was between Modou and Ramatoulaye, the pride in the younger wife of Modou, Binetou and, her life after the departure of Modou. Similes are also employed in the book to concretize abstract ideas and give clarity of expressions, especially in relating Modou's looks, Benitou's behavior after marriage and Ramatoulaye's ordeal after the passing away of Modou. Quite a number of metaphors and similes have been used in the ST, which in our research, feel are essential to be known and learnt. This is the reason why we feel that the dynamics considered in their translation should be regarded in all TT translations for a faithful and effective translation.

1.6 Scope and Limitation

This research limits itself to Une si longue lettre and its translations, English's So long a letter, and Kiswahili's Barua ndefu kama hii with respect to metaphors and similes only. Our attention is drawn to making observations based on the two Target Texts that are available since the publication of the original, thirty-eight years ago, one in English and the other in Kiswahili.

1.7 Theoretical Framework

We will use the theory of dynamic equivalence during our research. Because of its preference of meaning as opposed to form, it is sometimes called the theory of functional equivalence. It was the late Eugene Nida's development, especially in his works from the 1940s.

This theory was a center of concern when it came to Biblical translations. Nida says that "It is acceptable that sameness cannot exist between languages." (Nida (1964, 159), but should we not be bothered when this lack of 'sameness' leads to meaning reformulation during translation?

Some translators, especially the Biblical translators are more concerned with the form and not the meaning, and to whom Nida wrote that "Unfortunately translators of religious materials have sometimes not been prompted by the same urgency to make sense" (Nida, 2003). The message drawn from this is that some translators are only interested with the form, but Nida's theory advocates for functional equivalence. It is through functional equivalence that a translator is assured of an effective communication in translating an interlingual text. This 'clutching' to form equivalence does not only affect Biblical translators but even beginners in translation. Students and professionals tend to be fixed to form translation at the beginning of the classes and professions respectively, ending up making weird translations with complete reformulated meanings.

Our able teachers in class tell us that whenever dealing with a translation, handle it for some time, then leave it, go and do something else. When you will come back to it, the perspective you had on it will have changed in some aspects of translation. This helps in the shift from formal equivalence to a more functional approach or equivalence. The main concern of

dynamic equivalence is the target text or audience becomes the center of concern, ensuring that they receive the communication intended in a translation as clearly as possible regardless of the grammatical structure and the form of composition of the source text.

Technically speaking, in dynamic equivalence, the translator is not under obligation to use the lexical equivalents of the source text but has a freedom to choose some words and even phrases that will effectively communicate the intended translated message in the target text. This means that the translator has the freedom to choose words that are equivalent in the TL for effective translation.

The end result is the focus on meaning that has to be achieved. This will imply that using of a word or a form that is different from what the ST advocates for in acceptable as long as the TT is communicated to in a manner and in a language comprehensible to it. For example, if the ST uses a simile of 'as fat as a pig,' and the TT is intended for a Muslim community where reference to a pig in unwelcome, then the translator can substitute the 'pig' reference to what is a more acceptable figurative expression to the target audience.

Socio-educational levels of speech and comprehension must be taken into account too during translation, and the theory of dynamic equivalence advocates for this especially when seeking correctness. Owing to the fact that we have different levels of these socio-educational levels of speech and comprehension, functional equivalence comes more into play. In this regard, a text can be diversely translated depending on the target text and the audience.

What is generally acceptable is that, when translating figurative language, incorrectness is bound to be experienced. The secret lies on how one correctly chooses an equivalency in order to avoid distorting the message from the source text thus reformulating the meaning therein and, transferring this error in the target text. A written error will forever remain, and readers will always use it to criticize the 'incompetence' of the translator. A translator thus must be master of both L1 and L2, and if he is not good at both, then there is a likelihood of making errors in a translation, especially the errors of meaning reformulation.

1.9 Literature Review

Considering the number of years that have passed since the publication of Une Si longue lettre (Mariama, 1980) up to date (thirty eight years) and, taking into account that no other translation has been published in Kiswahili except the one of Maganga (1994), we can form a null hypothesis that Barua Ndefu Kama Hii (Maganga, 1994) was sufficiently translated with conforming power in use of figurative language. But will all the scholars who have researched on the various themes within this literature agree with this conclusion?

This section will contain the review of related work done by other scholars. In their research, we will seek to find out whether the aspect of figurative language and its translation was a concern.

Comparing the two translated texts (English and Kiswahili) before even talking of the source text, one cannot fail to recognize how inadequate mastery of a language affects the final translated output especially when a translator resorts to literal translation.

Barua ndefu kama hii (Maganga, 1994) has so many inadequacies due to mistranslations of the English language's lexical semantics. In most cases, there is a lack of equivalence of some words as used in the English translation hence this Kiswahili translation has mismatches, reformulated meanings, and equivalents that vary from the English version. As a literary text, Une si longue lettre is written within a deeply rooted African culture setting where the author seeks to show the plight of the African woman due to culture and to which a woman was not supposed to talk against. This necessitated the use of figurative language, which is not well captured as the principal subject and theme in the Kiswahili text.

In as much as the languages' mastery of Modupe (1980) and Maganga (1994) is not in question here, there is a general feeling that there is inadequacy in understanding of the lexico semantics of the original text in each case. In Barua ndefu kama hii (Maganga, 1994), there is little effort made by the translator to source out equivalent lexical units in order to retain the message in the original language. Here is an example:

French text:

Ton existence dans ma vie n'est point, hasard. Nos grand'mères dont les concessions étaient séparées par une tapade, échangeaient journellement des messages. Nos mères se disputaient la garde de nos oncles et tantes. Nous, nous avons usé pagnes et sandales sur le même chemin caillouteux de l'école coranique. Nous avons enfoui, dans les mêmes trous, nos dents de lait, en implorant Fée-Souris de nous les restituer plus belles.

Une si longue lettre (Mariama, 1980; 1)

English text:

Your presence in my life is by no means fortuitous. Our grandmothers in their compounds were separated by a fence and would exchange messages daily. Our mothers used to argue over who would look after our uncles and aunts. As for us, we wore our wrappers and sandals on the same stony road to the Koranic school; we buried our milk teeth in the same holes and begged our fairy godmothers to restore them to us, more splendid than before.

So long a letter (Modupe, 1981;1)

Kiswahili text:

Kushiriki kwako katika maisha yangu hakukuanza kidharura. Hata nyanya zetu walikuwa wanawasiliana kila siku ingawa walikuwa wakiishi mbalimbali. Mama zetu nao walikuwa wakali kwa wajomba na shangazi zetu mintarafu ya utunzaji wao wa vitu. Nasi tulitumia nguo na kanda mbili zetu mpaka zikachakaa tulipokuwa tukienda kwenye madrasa ya Kurani tukipitia njia ile ile ya changarawe. Meno yetu ya utotoni yalipokuwa yaking'oka tuliyachimbia katika mashimo yale yale na tuliomba msaada wa panya ili aturudishie meno mengine mazuri Zaidi.

Barua Ndefu Kama Hii (Maganga 1994;1)

Accredited scholars have submitted articles, researches and reviews in regard to different aspects on the text we are dealing with, either in its French version, or English and, especially Kiswahili.

Looking at a word like *'Fée-Souris'* which the English text translates as fairy god-mothers and the Kiswahili text translates as panya indicates a complete departure from the meaning intended by the source author in the Kiswahili text. Maganga (1994) literally translated the word souris (rat in English) to imply *panya* in the Kiswahili text.

In this research, we will be disputing the saying that 'the basic principle underlying bilingual lexicographical practice is a word-for-word equivalence.' (Ghurab, 2011). This principle assumes that the meaning of a word is universal and regardless of the language, the meaning will still be kept.

1.8 Research Methodology

1.8.1 Data collection

We will use a set of three books. Une si longue lettre as the source text, containing the original French metaphors and similes across the 27 chapters (letters) of the novel and the translated English text So long a letter and the translated Kiswahili text Barua Ndefu Kama Hii.

18.2 Data Analysis

Extractions of phrases (at least four of them) will be done in order to investigate the conservancy level of the figurative power of metaphors and similes in both the ST and TTs. This will be in order to get the full context of the figure of languages used in the 3 cases. A table with four columns will be constructed, with the left column being the French (ST) metaphor or simile, the second column being the English translation, the third column will be

the Kiswahili, and the fourth column would be how I could have translated it in relation with the ST.

We do not expect any unforeseen inconsistencies in TTs because there is only one translation per each so far done. We will use published books because of their availability. Both the ST and TTs will be read and re-read to detect possible evidence for or against literal translation as far as metaphors and similes are concerned. This data will be qualitatively presented.

1.10 Summary

This first chapter is basically the introduction to our study. After its brief introduction, we have presented the background of the study, explaining therein why it is important for translators to understand relevant strategies when handling figurative languages, in particular similes and metaphors. We equally presented the objectives that this research is based on and the hypotheses that this research is seeking to test. The rationale, theoretical framework, research methodology, and the literature review have equally been highlighted.

CHAPTER TWO: MEANING REFORMULATION IN TRANSLATION OF SIMILES AND METAPHORS

2.0 Introduction

Similes and metaphors fall under the broad category of figures of speech. Figures of speech are literary modes of expression in which words are consciously used peculiarly in speech and writing. They are used in extraordinary senses to lay emphasis on a statement and to achieve special meaning or effects.

2.1 Understanding similes

Similes can be classified as either originating from concrete physical experience and subjective or objective, according to Fromilhague (1995). Ortony (1993) grounded his classification of similes as being out of individual association mechanisms i. e, 'actually seeing as' vs. 'thinking as' in the semantic distinction between literal and non-literal comparisons.

In literal similes, the terms used can be interchanged or reversed while in non-literal similes, terms expressing two ideas or entities cannot be interchanged because the meaning of either is not symmetrical. In an expression like 'crime is like a disease,' the two terms cannot be reversed, and if done, the simile will become meaningless.

Bredin (1998) sought to show in his remark how similes denote various degrees of life and death and thus can be expressed in a scale of those that are most stereotype to those that are considered most creative. The most stereotype have fixed expressions that are stored as units in the lexis whereas the most creative similes contain totally and unexpected expressions in relation to the topic under discussion.

In the midst of the two extremes that we have stated above, we have the usual or standard similes and the original, otherwise referred to as fresh similes though not totally unexpected.

A simile like 'she is like a mother to her' is considered ordinary. 'Encyclopedias are like gold mines' is a fresh simile. Attributing lack of fixed shape and fickleness, a simile such as 'as false as water' is considered to be creative.

2.2 Recognizing and translating similes

A simile, being a statement that compares two things and in which the qualities of one item are used to elaborate those of another item fully, is easily recognized by the use of one of the many comparison markers which include:

Nouns: some kind of, a sort of

Adjectives: the same as, similar to

Propositions especially in comparative phrases: like, as

Conjunctions in comparative phrases: when, as if, though, as

Verbs: remind, resemble, sound like, act like, seem, look like

Since these markers impose different syntactic requirements on the items being compared, they are thus not swappable. A sort of shows a loose similarity whereby the level of exactness is just an estimate but like shows a clear similarity. Some verbs such as 'seem' carry both the objective and subjective similarity whereas remind in an expression such as 'talking to you reminds me of my brother' signals subjectivity. However, it is worth

mentioning that these comparative verbs are used in different registers. For example similar to and resemble to are mostly used in formal and written discourse.

(Chiappe & Kennedy 2001) say that in as much as similes are easily recognizable, it takes skill to understand them. Discovering the aspect or aspects for the alluded similarity has to be the central concern in the translation of similes. The reader has to consider at firsthand, the properties of the vehicle that are either in harmony with those of the topic or can be attributed to the topic. S/he will extract these properties from either the lexical meaning of the vehicle or from world knowledge, meaning what the reader understands or knows about the two entities. The reader then will transfer the identified properties from the vehicle to the topic but letting the vehicle preserve all its features as the topic is enriched.

2.3 Understanding metaphors

Metaphors, according to McArthur (1992) are described as rhetorical figures in a wider and more specific sense. In their wider sense, metaphors constitute all the figures of speech that achieve their effect through association, comparison, and resemblance. In their specific sense, a metaphor is a figure of speech which concisely compares two things by saying that one is the other.

Metaphors are figuratively used to describe one thing in terms of something else. In other words, we can say that it is a direct transfer of qualities from one thing to another. Unlike similes, metaphors directly refer the qualities from one object to another either for rhetorical effect or for the provision of clarity and identification of similarities between two ideas. A metaphor is considered more forceful than a simile because the former asserts that the objects under comparison are identical on the point of comparison whereas the latter merely asserts a

similarity. It is considered as implied comparison Larson (1998). He elaborated by saying that metaphor consists of the three elements which are the topic (that which is being compared), the image (that which the topic is being compared to) and thirdly, the point of similarity (the same characteristics that the topic and the image share).

Newmark (1958), on the functions of metaphors, said that they serve 3 purposes.

First, they are used to describe entities, which can be either a person or objects, qualities, concepts, and events more comprehensively and in a more complex manner than literal language.

Secondly, they are used to entertain or amuse in a manner of drawing attention to what is technical and physical.

Thirdly, metaphors are used to draw similarity between two or more or, less disparate objects.

A metaphor is a key through which writers express their style, create emotive effects and eventually build their themes. Translation of metaphors poses a challenge because they tend to be sensitive to the communicative context, demanding that the author and reader ought to share linguistic and cultural frame reference (Dobrznska, 1995). In an interlingual context where a translator acts as the link between the author and the reader, there is a dire need for examination of metaphorical expressions while rendering translations and analyzing translation strategies in dealing with cultural and stylistic imbalances hence enabling the target language readers in forming a similar interpretation of the text.

2.4 Recognizing and translating metaphors

Translating metaphors from the source language into a particular target language require more than one procedure. Most scholars who have taken interest in the translation of metaphors argue that the strategies for translating similes are most of the time used in handling metaphors.

Newmark (1998) identifies seven strategies for translating metaphorical expressions.

Reproducing the same metaphorical image in the target language.

Converting the metaphor to sense (what he termed as paraphrasing)

Translating a metaphor by using a simile.

Substituting the SL image with a different TL image having a similar sense.

Translating a metaphor by using a simile together with an explanation of its sense.

Deletion of the metaphorical expression.

Using the same metaphor together with its sense which is viewed as being a result of:

      -Reproducing the same metaphorical image in the target language.

      -Substituting the SL image with a different TL image having a similar sense.

      -Translating just the sense instead of the metaphorical image through paraphrasing. Newmark (1998) says that option (i) has to be the default position, in that metaphorical images have to be retained in there in their original form unless this is not possible due to linguistic or cultural differences (Newmark, 1998).

Cultural and linguistic differences make translation of figures of speech a challenging task. With metaphors, this challenge increases due to the cultural gap between English and Kiswahili or French and Kiswahili. A translator who fails to understand the underlying meaning of a particular metaphor in the source text and consequently fails to analyze it correctly will risk a serious misunderstanding.

Metaphors cannot be translated literally. According to Larson (1998), one of the reasons can be due to the fact that the image used is unknown to the target language. For example, a metaphor with an image of snow will not bring forth much meaning to a tropical country target language because knowledge of snow is non-existent to it.

Preminger (1994) says that metaphors are used for liveliness, elucidation, adornment and agreeable mystification. According to him, a metaphor can pervert meaning apart from transferring and altering it. It is a decorative but inexact option to what honest and rightful consideration would disclose in a literal form. Infact Leech (1974) agrees that through its power of realigning conceptual boundaries, metaphors can achieve a communicative effect which in a sense is beyond language.

The common types of metaphors include antithesis, hyperbole, and metonymy according to the Oxford Companion to the English Language (1992). However, according to Larson (1998), there exist two types of metaphors: dead metaphors and live metaphors.

Dead metaphors are commonly known as those that have lost their metaphorical sense or ideology, for example, a comparison between 'an arm of a chair' and 'an arm of a human

being.' A metaphorical expression of this nature is considered dead because a reader cannot grasp the basis of such a comparison.

Live metaphors are on the other hand defined as those that the readers identify as giving the needed attention to key/primary words which are metaphorically used. For example, 'Mark's lifestyle is a nightmare for his parents.' In order to comprehend this metaphor, one has to be keen to the primary meaning of the word 'nightmare' in relation to 'Mark's lifestyle.' It is only in doing this that the reader will be able to get the message of this metaphor, that, it is the lifestyle that is rendering his parents unhappy.

Newmark (1998) spoke of six types of metaphors under the characterization of them being either 'dead' or 'live.'

According to him, a 'dead metaphor' is that which regularly and more 'frequently terms of space and time, the main parts of the body, general ecological features, and the main human activities' (p. 106). Due to overuse, these types of metaphors have evidently lost their figurative value making their images hardly evident. Common examples of these dead metaphors include 'crown of glory' and 'face of the mountains,' among others.

On the second category, he speaks of Cliché metaphors and adds that this category of metaphors is used as 'a substitute of clear thoughts, often emotively but without corresponding to the fact of the matter because they have outlived their usefulness (p. 107).

The third type of metaphor according to Newmark (1998) is the *Stock* or *Standard* metaphor, which is 'an efficient and concise method of covering both physical and mental situations both referentially and pragmatically.' To him, these are types of metaphors that are

threatened by 'overuse.' A metaphor such as 'she is in the eve of getting married' falls under this category.

On the fourth category, there are recent metaphors which are usually as a result of coining words. Examples include 'skit' which refers to not having money and 'spastic,' to mean stupid.

Original metaphors are the fifth type, and these metaphors are specifically created by the author in the source language. 'They contain the core of the importance of the writer's message, his personality, his comments on life… (p. 112).

Lastly, he speaks of adapted metaphors as those that a writer takes from a different source and adapts them to his culture or context.

2.5 Translation of metaphors and similes

Just like contextualization of any translation is important, similes and metaphors too are expressed within a context that has to be taken into account during their translation. It is this context that they entirely depend on for their meaning. Thus the same simile or metaphor can have different interpretations in different contexts in a particular culture.

Figurative language has a root in the historical framework in that the objects, places, persons, animals, beliefs, customs or even activities, are part of a long historical hand-down which must be translated in such a way that the same information with the same effect is communicated as in the source text (Beekman & Callow, 1974). A translator should not work in changing this historical framework or either to substitute it in any way. This is a principle that applies to figurative language that is known in the target culture as well as those which

are unknown. Without regard to this aspect of contextualization, there is bound to be meaning reformulation of the said simile or metaphor.

Language academics agree that both metaphors and similes establish a link between two entities, but also the two differ in 3 aspects:

  The first is that a simile compares entities, whereas a metaphor conceptually assimilates them to one another (Bredin, 1998). Secondly, a simile can be literal or non-literal, whereas a metaphor is only non-literal. Thirdly, a simile is usually signaled by a variety of comparison markers whereas a metaphor is no surface marker.

In terms of impact, similes usually have less power, effectiveness, and suggestiveness than metaphors. In most literary tests, similes are mingled inextricably with metaphors in order to enhance each other's effect.

2.6 Functional equivalence as a strategy against meaning reformulation in the translation of similes and metaphors

Functional equivalence, which is a theory by Nida (1982), challenges translators not to consider only words (word-by-word translation) but equally consider the meaning. This theory, which is also known as dynamic equivalence, aims at 'using a referent in the target language culture whose function is similar to that of the SL referent' (Harvey, 2000).

(Nida 1992) says that "The new focus has shifted from the form of the message to the response of the receptor." This means that meaning has been given priority and an integral part of the strategy since the reception and acceptance of the message by the intended audience is a pivotal part of this process.

This information is going to be key in our data analysis since the translations of our ST will be assessed on the basis of the translators using this strategy in their translations.

The strategy of shifting focus from the form of the message to the recipient's response determines the correctness in what the average reader's capability to comprehend. During translation, a translator should not merely aim at making the target audience understand but also strive to get rid of any likelihood of misunderstanding. In order to eliminate any miscommunication and meaning reformulation, the connotative and denotative meaning of the equivalents must be considered.

Functional equivalence is used where there is likelihood of meaning reformulation; in a case where designative meaning or formal equivalence is applied. By rendering the translation effective, it eliminates thus, miscommunication, misunderstanding and meaning reformulation.

Additionally, there are circumstances when the language used is quite difficult and deep in structure that the readers will be discouraged from making any attempt to read or comprehend. Application of functional equivalence ensures that the complex language used in the ST is simplified in relation to the TA, hence making it easier for the latter to understand.

Sometimes, figurative language proofs a bit difficult to understand hence a need for it to be simplified. This is because the words used do not have a direct meaning most of the time. Thus, simplification of such a language for effective communication is only possible through functional equivalence.

2.7 Concerns over Functional equivalence

In what can be termed as the merits and demerits of this technique of translation, most scholars argue that this technique is best suited for unlearned people. This is due to the fact that functional equivalence insists more on simplicity and clarity as compared to accuracy.

This does not imply that translators compromise on meaning, but to whichever audience that one is translating to, be it for lay people or professionals, the main aim should be comprehension. Translating figurative language, especially similes and metaphors can prove a challenge because the two deeply rooted in the culture of the ST speakers which in most cases is different from that of the target audience. The merit of functional equivalence in such a case is that it can be used to overcome such cultural boundaries and translate effectively.

From experience, deep linguistic texts easily put off readers, in that the latter's interest in reading dwindle at the encounter of a dense text. This is the tendency with similes and metaphors because what most of them express does not have a literal meaning. In order to ensure that the reader's attention is kept, functional equivalence can be applied as a strategy in dealing with figurative language, especially similes and metaphors.

On what can be said to be a demerit in relation to functional equivalence is the tendency to overuse this technique while translating due to the flexibility offered. One of the potential dangers with this technique, to a translator if not careful, is failure to choose or use a certain term. This is for a simple reason that some words may be used literally in one audience or context and connotatively in another. A good example is the use of the simile 'as false as water.' This simile is derived from the fact that water lacks a definite shape and state. In addition, water is considered fickle, because it can kill and save at the same measure. This is

a literal or denotative meaning of the simile in which most people understand the effects of water. However, to the Native American people of Lakota, they have a water spirituality called 'Mni Ki Wakan' which attests to the sacredness of water and dedicate a special spiritual rite to the same. To them water is holy and incomparable to anything. (Greeley 2017).

It is obvious that translating such a simile to the Lakota people will pose a challenge if a translator does not choose to substitute the word 'water' because the target culture does not consider water to be false but righteous.

In as much as translators find it easy to equate 'the falseness' of an item to that of water, they must be careful to equally consider the contextual or connotative meaning associated with the word and the target audience.

Another demerit can be expressed through the example of a simile like 'as white as snow', which uses the word snow that is experienced within a particular context. Such a word in most African cultures' setting will be a little bit difficult to comprehend because of its non-familiarity. Not only that functional equivalence has demerits when it comes to similes and metaphors only, but also on the broad figurative language spectrum. Some languages are spoken in different regions with a varying accent; for example Kiswahili is spoken in Kenya and in Tanzania among other regions. Some figures of speech such as certain proverbs are used by the Kenyan Swahili speakers and not with the Tanzanian Swahili speakers. Thus two regions can use the same language, but due to differences in culture and expression, avoid usage of certain terms that are figurative. This proves to be a challenge to a translator carrying out a translation for a target culture of people from across the region.

2.8 Formal equivalence

Equally referred to as linguistic equivalence, it alludes to getting a direct correspondence or a word-for-word translation in cases where some expressions and terms involve naturalization.

This is a type of translation where one adheres so much to the source, thus ending up writing meaningless and unnatural sounding translations. The mention of this type of translation in our research is key because Maganga (1994) tends to use it in the translation of similes and metaphors in Barua Ndefu Kama Hii.

Formal equivalence is very keen on words, meaning it adheres more to the linguistic part of communication. On the other hand, functional equivalence has in mind the spirit of the ST hence its keenness in bringing out the meaning even if it means using some terms that are different from those used in the ST. Because of the respect to the source text, functional equivalence seeks to get equivalents in the target culture that will best communicate concepts and meaning of figurative speech used in the source text. Scholars generally agree that in as much as the two strategies can be used to translate figurative language especially similes and metaphors that are frequently used in literature, the type of figurative speech used, the audience and the context do determine the most effective strategy and most appropriate to use ad hoc.

2.9 Non-Equivalence in translation

There are cases when there is no word or an expression in the target language that does match with what is written in the source language. This means that some concepts, animals, ideas or things that give reference during the formulation of similes and metaphors within a

particular culture do not exist or are unknown in the target culture or, they are not yet codified.

When faced with such a case of non-equivalence, a good translator has to employ the tactic of focusing more on the general meaning of the expression and its context instead of the words used. This tactic lies within functional equivalence and helps in situations where one meets unfamiliar words. Despite the fact that this strategy helps in the passing of the message, there are occasions when a translator needs to get an equivalent of the word used in the ST or borrow it directly from the source while providing some brief additional information to help in meaning clarification.

Translators have to constantly face the challenge of lack of equivalence between the source text and the target text, majorly due to cultural and linguistic differences among languages, one of them being the origin of the language. Usage of similes and metaphors most of the time indicate that no language is fully identical to the other. Recognition of metaphorical language especially culture-specific expressions is very important for any translator before embarking on any translation. After recognizing them, the translator has to find an appropriate equivalent in the target language. Usually, this is the most challenging task during translation because it requires the translator to be fully knowledgeable in the target language and culture, able to read widely, be flexible in language use and be expressive enough.

2.10 Equivalences and meaning reformulation

One of the ways in which equivalence can cause meaning reformulation while translating similes and metaphors is through the concept of 'false friends', especially in formal

equivalence. Meaning reformulation alludes to expressing the meaning intended in the source text differently by changing or updating the idea, formulating it in a different way, altering or even revising it.

During translation, meaning reformulation has a sense of altering that which was intended by the source language. This means that one reading the translated text cannot grasp the exact meaning of a concept in the TL. Since we have seen that some metaphorical language is culture-bound, one can choose to translate them directly or look up for their equivalents. By choosing to translate them directly, s/he will manage to be succinct and straight to the point but blocking comprehension to an average reader of the target culture. On the other hand, if the translator chooses to find equivalents by focusing more on the message without consideration of the culture of the target audience, then it means that the cultural aspect will be sidelined but comprehension will be achieved.

When working with equivalents especially in similes and metaphors, a translator has to strike the delicate balance between the message and culture. It is not just enough to communicate, but communicating effectively is of paramount importance because similes and metaphors refer to a language that is used beyond the literal meaning. This means that equally, the words used in these expressions go beyond what is said at the crust. Lack of understanding on the usage of particular words within a particular setting is tantamount to presenting a meaningless text to a target audience.

A translator cannot say that s/he is unable to translate especially in his/her languages and field of work. It is therefore important and inevitably necessary to know what determines an effective translation. Among the aspects that render a translation effective include making

sense; in that, a translation, with all the grammatical, cultural and contextual factors considered, should be able to communicate to the target audience. This compels the translator to avoid construction of nonsensical sentences but, express the intended message in the target text clearly and concisely. Of consideration also is the conveying of the message in the source text in its manner and spirit since some similes and metaphors communicate boldness, fear, expectations, anger, life and even death. Equivalence should be able to ease understanding, hence yielding the same response from the target audience.

2.11 Summary

This chapter sought to clarify in depth the meaning of similes and metaphors. Meaning reformulation was discussed in detail and how these figures of speech should be translated contextually.

CHAPTER THREE: MEANING REFORMULATION IN *BARUA NDEFU KAMA HII* (FRENCH-ENGLISH-KISWAHILI)

3.0 Introduction

Every translation of any given text has to put into consideration the context that influenced the original text. Scholars agree that words are used within a particular context and their meaning entirely depends on that context hence their translation should be in relation to that context. This very context vary among different cultures that a particular text targets.

In this section, we looked at the description of our theory of research and its applicability in our analysis of some of the metaphors and similes used in the three literal works that are under consideration in this research.

3.1 Data presentation and discussion

In this section, we analyzed some extracts of metaphors and similes from the 3 texts under study: Une si longue lettre (Mariama, 1980), So long a letter (Modube, 1981) and Barua ndefu kama hii (Maganga, 1994). We constructed a table with four columns constituting extracts of the 3 texts respectively, with the fourth column having the best equivalence based on the theory of dynamic equivalence

3.2 Metaphors

Table 3.1: Example 1

French	English	Kiswahili	Suggested equivalent
Si les <u>rêves meurent</u> en traversant les ans et les réalités, je garde intacts mes souvenirs, <u>sel de ma mémoire</u>. *Une si longue lettre,* *(Page 1)*	If over the years, and passing through the realities of life, dreams die, I still keep intact my memories, the salt of remembrance. *So long a letter,* *(Page 1)*	Kama ndoto hupotea kutokana na kupita kwa wakati na matukio mabalimbali, kumbukumbu zangu bado ninazo, na kila kilichotokea nakikumbuka wazi akilini mwangu. *Barua ndefu kama hii* *(Page 7)*	Kama ndoto hufa kutokana na matukio ya maisha ya baadaye, mimi bado najisitiri na hedaya zangu, kama kikolezo cha kumbukumbu yangu.

3.2.1 Explanation

This is a clear representation of an example of a metaphor that has not been faithfully translated because the meaning of the image used in the source text was not implied in the target text. The translator of the Swahili text no doubt wanted to simplify his communication

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as much as he could but failed to stick within the confines of the image meaning as used and represented in the source text.

Table 3.2 Example 2

French	English	Kiswahili	Suggested equivalent
Flux et reflux d'images : <u>visage ocre de ta mère constellé de gouttelettes de sueur</u>, à la sortie des cuisines, <u>procession jacassante des fillettes trempées</u>, revenant des fontaines. *Une si longue lettre* *(Page 1)*	Ebb and tide of images: drops of sweat beading your mother's ochre-colored face as she emerges from the kitchen, the procession of young wet girls chattering on their way back from the springs. *So long a letter* *(Page 1)*	Mara picha nyingi zinanijia na kutoka; naiona sura nyekundu ya mama yako iliyoenea matone ya jasho anapotokea jikoni; nawaona wasichana wakiongozana kwa ukakamavu huku wakipiga kelele wakati wakirudi kutoka kwenye chemchemi. *Barua ndefu kama hii* *(Page 8)*	Murundiko wa picha unijia: sura iliyochakalika na kunyaa ya mama yako na iliyoenea matone ya jasho kila atokeapo jikoni; kundi la wasichana waliolowa maji wakinongonesana huku wakiongozana kutoka kwenye chemchemi.

3.2.2 Explanation

The word *wet* can be applicable both literally and connotatively; literally to mean drenched with water as used in our context and connotatively to mean sexually aroused. Maganga (1994) chose to omit this metaphorical expression.

Table 3.3 Example 3

French	English	Kiswahili	Suggested equivalent
'Acculé aux extrêmes limites de la résistance, <u>je me repais de ce qui se trouve à ma portée.</u> C'est vilain à dire<u>.</u> <u>La vérité est laid quand on l'analyse.</u>' *Une si longue lettre (Page 54)*	'Driven to the limits of my resistance, <u>I satisfy myself with what is within reach.</u> It's a terrible thing to say. <u>Truth is ugly when one analyses it.</u>' *So long a letter (Page 34)*	'Nikiwa nimebanwa hata kufikia mwisho wa kujizuia kwangu, natumia kile kilicho chini ya uwezo wangu. Aipendi kusema. Ukweli unauma kama ukiuchambua.' *Barua ndefu kama hii (Page 63-64)*	Nikiwa nibebanwa hata kufikia ukingo wa kutojizuia, najitosheleza na chochote kilicho karibu. Inagadhabisha kusema haya. Ukweli una udhia unapochambuliwa.

3.2.3 Explanation

The source language uses the word *repais* which gives a sense of an urge that has to be urgently fulfilled or satisfied. The equivalent used in the Swahili text *natumia* does not adequately express the sentiments and mood in the original text. Maganga (1994) uses the term *unauma* as an equivalent to *laid* which reformulates the meaning of ugly to *disturb* or *hurt.*

Table 3.4 Example 4

French	English	Kiswahili	Suggested equivalent
<u>Ses chaussures martelaient le sol</u> pour signaler sa présence. *Une si longue lettre* *(Page 76)*	Her shoes tapped on the ground, announcing her presence. *So long a letter* *(Page 50)*	Aliikanyaga sakafu kwa kishindo ili waliokuwepo watambue kwamba alishafika. *Barua ndefu kama hii* *(Page 91)*	Viatu vyake vilitoa sauti ya kishindo alipokanyaga sakafuni ili kuhashiria uwepo wake.

3.2.4 Explanation

The original text lays emphasis on Binetou's shoes whereas the Kiswahili translation has it on her walking style. By translating this metaphorical expression as *'alikanyaga sakafu kwa*

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kishindo,' Maganga (1994) stresses more on either the walking style or the body mass of Benitou which reformulates the meaning intended in the source text.

Table 3.5 Other examples

French	English	Kiswahili	Suggested equivalent
Les mêmes parcours nous a conduites de l'adolescence a la maturité ou <u>le passé féconde le présent</u>. *Une si longue lettre (Page 1)*	We walked the same paths from adolescence to maturity, where the past begets the present. *So long a letter (Page 1)*	Wote tumepitia njia hiyo hiyo tangu wakati wetu wa balehe hadi utu uzima, na hali tuliyo nayo hivi sasa hasa hutegemea jinsi tulivyoanza hapo awali. *Barua ndefu kama hii (Page 8)*	Tulitumia njia zile zile tangu utotoni hadi utu uzima, na hizi njia ni patanisho la utoto na uzima wetu.
La maison se vide peu à peu. Relents de sueurs et d'aliments se mêlent en effluves désagréables, écœurantes. Des taches rouges de cola crachées ca et la : mes carreaux, si laborieusement	Gradually the house empties. The smell of stale sweat and food blend as trails in the air, unpleasant and nauseating. Cola nuts spat out here and there have left red stains: my tiles, kept with such	Kidogo kidogo mpaka nyumba inabakia tupu. Harufu mbaya ya jasho na makombo ya vyakula huchanganyika na harufu itokayo mwilini hata kumfanya mtu apate kichefuchefu. Madoa	Kidogo kidogo nyumba inabakia tupu. Harufu mbaya ya jasho na makombo ya vyakula huchanganyika na harufu itokayo mwilini hata kumfanya mtu apate kichefuchefu. Madoa

entretenus, noircis. Taches de graisse aux murs, ballets de papiers froissés. <u>Quel bilan pour une journée !</u> *Une si longue lettre (Page 16)*	painstaking care, are blackened. Oil stains on the walls, balls of crumpled paper. What a balance sheet for the day! *So long a letter (Page 7)*	mekundu ya 'kola' zilizotemwa yanaonekana hapa na pale. Vioo vya madirishani, vilivyokuwa vining'aa vizuri, sasa vimekuwa vyeusi tii. Ukuta mzima umeenea madoa ya mafuta na makaratasi yametupwatupwa ovyo. Siku gani hii ya Rabi! *Barua ndefu kama hii (Page 19)*	mekundu ya 'kola' zilizotemwa yanaonekana hapa na pale. Vioo madirishani, nilivyong'arisha kwa bidii vimechafuliwa. Kuta zote zimeenea madoa ya mafuta na makaratasi yametupwatupwa ovyo. Kazi nyingi ya kutekeleza kwa siku!
Modou, malin, pour asseoir son règne, entendait la soustraire <u>au monde critique et impitoyable des jeunes.</u> *Une si longue lettre (Page 17)*	Modou, wickedly, determined to remove her from the critical and unsparing world of the young. *So long a letter (Page 10)*	Kwa vile Modou alikuwa mkorofi, na alitaka kuimarisha utawala wake kwa msichana huyo, kwa vyovyote vile aliamua kumtoa katika mazingira ya vijana wahakiki	Kwa vile Modou alikuwa hanithi, na kwa kutaka kuimarisha utawala wake kwa binti huyo aliamua kumtenganisha na mazingira hakiki na yasiyo na huruma ya

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		wasio na huruma. *Barua ndefu kama hii* *(Page 24)*	ujana.
L'école transforme nos filles en diablesses, qui détournent les hommes du droit chemin. *Une si longue lettre* *(Page 30)*	'School turns our girls into devils who lure our men away from the right path.' *So long a letter* *(Page 17)*	'Shule inawageuza mabinti zetu kuwa mashetani wanaowapotosha wanaume.' *Barua ndefu kama hii* *(Page 36)*	Shule inawabadili mabinti zetu kuwa maibilisi wapotoshao wanaume kutoka kwa mienendo mizuri.
Les courbes harmonieuses de son corps ne pouvaient passer inaperçues. *Une si longue lettre* *(Page 55)*	Her shapely contours could not but be noticed. *So long a letter* *(Page 35)*	Ilikuwa vigumu kupita bila kumwangalia mara mbili kwa jinsi alivyoumbika. *Barua ndefu kama hii* *(Page 65)*	Haikuwa budi hila kutambua umbo lake la kupendeza.
L'errance de ma pensée chassait tout sommeil. Je contournais mon mal	The wonderings of my thoughts chased away all sleep. I	Kupapalika kwangu kuliufukuza usingizi wote. Niliuzingira	Kupaparika kwa mawazo yangu kuliufukuza usingizi

sans vouloir le combattre. *Une si longue lettre (Page 80)*	side-stepped my pain in a refusal to fight it. *So long a letter (Page 52)*	uovu ulioniandama lakini sikutaka kupambana nao. *Barua ndefu kama hii (Page 96)*	wote. Nililenga maumivu yangu bila kutaka kupambana nayo.

3.2.5 General explanation

Maganga (1994) resorts more to formal equivalence of the images used in the metaphors within the book which 'dilutes' the metaphorical effect that was intended in the source text.

3.3 Similes
Table 3.6 Example 1

French	English	Kiswahili	Suggested equivalent
<u>Sa moue d'enfant gâté</u> indiquant à Modou la table choisie. <u>D'un geste, comme une magicienne,</u> elle faisait aligner	With a pout like that of a spoilt child, she would indicate to Modou the table she had chosen. With a wave of her hand, like a magician, she	Kwa kutumia midomo yake aliyoiminya na kuichongoa, kama mtoto mdogo anayetimiziwa kila aombacho,	Kwa kuichongoa midomo yake kama mtoto mtukutu, alimwelekeza Modu kwa meza aliyopendelea hili waketi. Kwa ishara

diverses bouteilles. *(Une si longue lettre, 1980 : Page 76)*	would have various bottles lined up. *(So long a letter, 1981: Page 50)*	alimwonyesha Modu meza aliyopendelea ili waketi. Kwa ishara ya haraka, utadhani mchawi, alilazimisha chupa kadhaa wa kadhaa zipangwe mbele yake. *(Barua ndefu kama hii, 1994: Page 91)*	ya mkono wake, utadhani mchawi, aliamurisha chupa kadhaa wa kadhaa zipangwe mbele yake.

3.3.1 Explanation

The translator of the Swahili version does not get an exact equivalence to the simile *sa moue d'enfant gâté* and prefers to use synonyms and explanations that could have been put into a footnote. Maganga (1994) adds *kwa ishara ya haraka…alilazimisha…,* reformulating the meaning of the simile as used in the source text.

Table 3.7 Example 2

French	English	Kiswahili	Suggested equivalent
<u>Des papayes qui</u>	Pawpaws resembling	Mapapai	Mapapai

ressemblaient à des seins multiformes, restaient tentantes et inaccessibles, au sommet des trônes élancés. *(Une si longue lettre, 1980 :Page 37)*	breasts of different shapes hung tempting and inaccessible from the tops of elongated trunks. *(So long a letter, 1981: Page 22)*	yaliyofanana na maziwa yenye maumbo tofauti, yalikuwa yanavutia lakini hayaangushiki kutoka kwenye vilele ywa mipapai miembamba. *(Barua ndefu kama hii, 1994: Page 46)*	yaliyofanana na matiti yenye maumbo tofauti, yalikuwa yanavutia kutoka upeo wa shina za miti zisizofikika.

3.3.2 Explanation

Maganga (1994) preferred using the equivalence of *maziwa* to refer to *seins.* This is more of a regional equivalence and the emphasis laid by the source text on drawing the similarity of women's breasts (how they vary in size and shape) in relation to that of the pawpaws is compromised in the Swahili translation.

Tale 3.8 Example 3

French	English	Kiswahili	Suggested equivalent
Me <u>manquaient come</u>	Like opium, I missed	Shughuli tulizokuwa	Nilikosa majadiriano

de l'opium nos mises au point quotidiennes. *(Une si longue lettre, 1980 : Page 80)*	our daily consultations. *(So long a letter, 1981: Page 52)*	tunafanya pamoja katika kurekebisha mambo yetu kila siku nazo nilizikosa kama vile mvutaji anavyoikosa tumbaku yake. *(Barua ndefu kama hii, 1994: Page 95)*	yetu ya kila siku kama mraibu aikosavyo afyuni.

3.3.3 Explanation

Barua ndefu kama hii (Maganga 1994) prefers the equivalence of *opium* as being *tumbaku* which is a mistranslation because opium and tobacco have different levels of addiction in as much as both of them being drugs.

Table 3.9 Example 4

French	English	Kiswahili	Suggested equivalent
Son regard me fustigeait. *(Une si longue lettre,*	His look was like a whip. *(So long a letter,*	Omitted.	Mtazamo wake ulikuwa wa kutisha.

French	English	Kiswahili	Suggested equivalent
1980 : Page 53)	*1981: Page 33)*		

3.3.4 Explanation

This simile that is translated in the English text is omitted in the Swahili text.

Table 3.10 Other examples

French	English	Kiswahili	Suggested equivalent
La façon de coincer la cigarette entre les doigts, de l'élever gracieusement à la hauteur des lèvres, de la humer en connaisseuses. *Mariama, 1980, Page 114)*	Their way of holding the cigarette between their fingers or raising it gracefully to their lips, of inhaling like connoisseurs. *(Modupe, 1981, Page 76)*	Hicho kitendo cha kuibana sigara kati ya vidole, kuiinua taratibu hadi kwenye midomo, na baadaye kutolea moshi puani kama wavutaji wafanyavyo. *Maganga, 1994, Page 136)*	Jinzi walivyoibana sigara kati ya vidole na kuiinua kistaharabu midomoni, na baadaye kutolea moshi puani kama wavutaji wazamivu.
Me souvenant, comme d'une bouée	Remembering, like a lifebuoy…	Nilipokumbuka, kama vile mtu	Nikikumbuka, kama vile azamaye

de sauvetage… *(Mariama, 1980, Page 123)*	*Modupe, 1981, Page 82)*	akumbukavyo boya la kusalimisha maisha yake… *(Maganga, 1994, Page 148)*	ukumbuka boya lake.

3.4 Summary

The relevant data collected during our study aimed at finding meaning reformulation in relation to metaphors and similes a rendered from the source text to the target text were presented in this chapter. In as much as the list presented is not exhausting, it is a breakdown of some of the equivalents chosen by the translators of the texts, in this Maganga (1994) and how by using these equivalents, the meaning intended by the source text (French) is reformulated in the target text (Kiswahili).

Towards the end of this chapter, in a tabular form, we had a breakdown of equivalent errors and omissions in the rendered translation.

CHAPTER 4: DATA ANALYSIS AND DISCUSSION

4.0 Introduction

In this fourth chapter, the data that was presented in chapter three was analyzed and the translation rendered was analyzed to judge its effectiveness. In order to successfully carry out our analysis, the various strategies that had been discussed in chapter two were herein applied.

4.1 Merits and demerits of strategies in translation in our data analysis

4.1.1 Functional equivalence

Functional equivalence has a particular goal of seeking to convey meaning as this is the most essential part of any communication. Despite the fact that this necessitates the change of form of the translated text, the message intended is passed on or conveyed in the most understandable way.

Another consideration is how the target audience reacts to the translated text; whether it matches that of the source audience. In any translated text that has been published, the reaction of the audience is judged by the journals, publications and reviews made on the text. Despite the fact that there was no audience involved in our data collection, the reviews and publications that were highlighted in our literature review section helped us to evaluate this point of view.

Lastly, the application of functional equivalence makes sense where formal equivalence fails, due to lack of direct equivalents or due to the fact that the source text used a dense language.

4.1.2 Formal equivalence

Being centered on form as opposed to meaning, this type of approach to translation advocates for a word for word translation. It is therefore keeping of the form of the words and not necessarily the message being communicated.

4.1.3 Non-equivalence

This instances occur when a figurative expression (metaphor or simile) used in the source text does not have an equivalent in the TT or language. Most scholars, including Gitonga (2018) propose that in such cases, functional equivalence should be applied. This is because using formal equivalence distorts the meaning intended. To curb this meaning distortion, brief additional contextual information, usually in form of footnotes or endnotes should be added to ensure comprehension.

4.1.4 Meaning reformulation

Meaning reformulation alludes to expressing the meaning intended in the source text differently by changing or updating the idea, formulating it in a different way, altering or even revising it.

During translation, meaning reformulation has a sense of altering that which was intended by the source language. This means that one reading the translated text cannot grasp the exact meaning of a concept in the TL.

4.1.5 Effective Translation

There are four characteristics that mark an effective translation.

First, a translation must make sense. Secondly, it has to convey the mood, manner and spirit of the source text. Thirdly, it has to be natural and understandable and finally the meaning of terminologies used should not be reformulated.

The above outlined are more of benchmarks, and with all of them taken into consideration, one can progressively precede to assessing a rendered translation.

4.2 Assessing the translated excerpts

This assessment involved comparing some of the metaphors and similes from the source text (Une si longue lettre, Mariama; 1980) with the translations (So long a letter, Modupe, 1981 and Barua ndefu kama hii, Maganga; 1994). Our research involved deducing the form of equivalence used and by using the four marks of effective translation outlined above, we sought to find out if the translation of Barua ndefu kama hii was effective or not especially in regard to metaphors and similes.

In order to effectively analyze the metaphors and similes translated in the Swahili test, definitions given in Kamusi ya Kiswahili Sanifu (2014), Kamusi ya Semi za Kiswahili (1998) and relevant Kiswahili-English websites were used to get meaning and thus, assess the effectiveness of the translation done.

In order to have a comparative view of the source text (French) and the immediate translation (English), bi-lingual dictionaries and online sources were consulted for definitions and usages of common expressions. Meaning was deduced from the definitions acquired and later used to assess the comparative effectiveness of the Swahili translation.

Of worthy noting is that the English translation of our text was not under scrutiny and its inclusion in our research is purely for translation of the French text.

4.2.1 French-Swahili metaphors

Source phrase: Si les rêves meurent en traversant les ans et les réalités, je garde intacts mes souvenirs, sel de ma mémoire. (Mariama 1980, Page 1)

English translation: If over the years, and passing through the realities of life, dreams die, I still keep intact my memories, the salt of remembrance. (Modube, 1981, Page 1).

Swahili translation: Kama ndoto hupotea kutokana na kupita kwa wakati na matukio mabalimbali, kumbukumbu zangu bado ninazo, na kila kilichotokea nakikumbuka wazi akilini mwangu. (Maganga, 1994, Page 7).

Kirk and Talbot (in Smith, 1966:309) talked of various forms of message distortion. Particularly, he spoke of two which he referred as 'fog distortion' and 'mirage distortion.' Under fog distortion, information is lost or 'fogged out' due to distortions whereas in mirage distortion, information that is considered to be 'spurious' is added. This spurious information is that which was not present in the source text at all.

These concepts of distortions or, in a more general term referred as 'lack of fidelity' according to Beckman and Callow (1974: 38) are easily applied during the translation process in cases where, part of the original message is 'lost' during the transfer from the source language to the target language in what is called incomplete information. This concept distortion can also be in form of information that is added to the content of the original message as extraneous information.

In the immediate antecedent context to the above extract, Ramatoulaye is narrating her childhood dreams with her friend Aissatou. These dreams have slowly faded away, proofing to be unachievable due to the harsh realities of life. All that has been left for her are just the souvenirs of that which she dreamed of being and having as spices to her memory. Maganga (1994) brings out the same idea but with extraneous information. Also there is an omission on the aspect of the word 'sel' as used in the French text and 'salt' as used in the English text. Contextually, salt is used to show the incorruptibility and the charm that the memories give her. Even throughout history, it is a common practice for people to seal their accords with each other by eating and drinking at a particular place, at which times salt is used. As salt was added to food, not only as a spice but as well to preserve the food from decay, it became a symbol of incorruptibility and permanence.

This is a clear representation of an example of a metaphor that has not been faithfully translated because the meaning of the image used in the source text was not implied in the target text. The translator of the Swahili text no doubt wanted to simplify his communication as much as he could but failed to stick within the confines of the image meaning as used and represented in the source text.

The English translation thus rightly captured the message in the source text. The figure of speech was therefore ineffectively translated in the Swahili text.

Source phrase: Flux et reflux d'images : visage ocre de ta mère constellé de gouttelettes de sueur, à la sortie des cuisines, procession jacassante des fillettes trempées, revenant des fontaines. (Mariama 1980, Page 1).

English translation : Ebb and tide of images: drops of sweat beading your mother's ochre-coloured face as she emerges from the kitchen, the procession of young wet girls chattering on their way back from the springs. (Modube, 1981, Page 1).

Swahili translation : Mara picha nyingi zinanijia na kutoka; naiona sura nyekundu ya mama yako iliyoenea matone ya jasho anapotokea jikoni; nawaona wasichana wakiongozana kwa ukakamavu huku wakipiga kelele wakati wakirudi kutoka kwenye chemchemi. (Maganga, 1994, Page 8).

The author of Une si longue lettre deliberately used the metaphorical expression *des fillettes trempées.* This was due to the fact in the rural setting; girls carry water mostly on their heads, using jerrycans that most of the time are heavy and imbalanced on their heads or back. This result to them being drenched due to water splashing on them as they walk. Modupe (1981) chose to translate this metaphorical expression as young wet girls. The word wet can be applicable both literally and connotatively; literally to mean drenched with water as used in our context and connotatively to mean sexually aroused. Maganga (1994) chose to omit this metaphorical expression.

By omitting the metaphorical expression, Mganga (1994), it means that that the target audience did not get the precise picture of the girls. By this omission, the translation in as much as it made sense, did not paint a complete a complete picture as portrayed in the source text.

Ocre, which is rightfully translated ochre in English, is an earthy pigment typically with clay, containing ferric oxide, and varies from light yellow to brown or red in colour. In the French

text, the author metaphorically wants to create a picture of how Aissatou's mother's face was filled with sweat. It is either due to irregular washing of by use of ochre on her face that her face looked coloured but there is no precision of a particular colour it took. The Swahili version précises saying 'naiona sura nyekundu ya mama yako' which is neither an equivalent in the French nor in the English Editions.

Source phrase: 'Acculé aux extrêmes limites de la résistance, je me repais de ce qui se trouve à ma portée. C'est vilain à dire. La vérité est laid quand on l'analyse.' (Mariama 1980, Page 54).

English translation: 'Driven to the limits of my resistance, I satisfy myself with what is within reach. It's a terrible thing to say. Truth is ugly when one analyses it.' (Modube, 1981, Page 34).

Swahili translation: 'Nikiwa nimebanwa hata kufikia mwisho wa kujizuia kwangu, natumia kile kilicho chini ya uwezo wangu. Aipendi kusema. Ukweli unauma kama ukiuchambua.' (Maganga, 1994, Page 63-64).

After the departure of Aissatou, her husband Mawdo continued to have intimate relationships with his new wife and he continued to impregnate her (four times more to be precise). Despite this, he said that he was not fulfilled with her and that at all costs, he desired Aissatou back into his life. When Ramatoulaye seeks to know why he could not leave his young wife, Mawdo compares himself to a terribly starving man and his young wife as the nearest plate of food. For him, his sexual needs were of priority and needed to be taken care of, no matter the situation at hand. The source language uses the word repais which gives a

sense an urge that has to be urgently fulfilled or satisfied. The equivalent used in the Swahili text natumia does not adequately express the sentiments and mood in the original text.

The metaphor 'la vérité est laid' is used in this context to show that Modou has been concealing his really habits and acts from his first wife and he does not like how this truth portrays him before her. These secrets are bringing forth the not so pleasant side of him which was either to unknown to his first wife. Maganga (1994) uses the term *unauma* as an equivalent to *laid* which reformulates the meaning of ugly to disturb or hurt.

The expression in French shows the desperation in Modou hence playing a key role in the source text by showing the state and regret he is in. the translation given in Kiswahili does not reflect the same feeling thus ends up not conveying the manner and spirit of the source text hence reformulating ineffectively the metaphor.

Source phrase: Ses chaussures martelaient le sol pour signaler sa présence. (Mariama 1980, Page 76).

English translation: Her shoes tapped on the ground, announcing her presence. (Modube, 1981, Page 50).

Swahili translation: Aliikanyaga sakafu kwa kishindo ili waliokuwepo watambue kwamba alishafika. (Maganga, 1994, Page 91).

The original text lays emphasis on Binetou's shoes whereas the Kiswahili translation has it on her walking style. Ramatoulaye does not mince her words when it comes to describing her co-wife. She knew her as her daughter's friend from a low-key background, and since her marriage to Madou, she had transformed to a 'gold-digger', unashamed to show off to

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everyone. Metaphorically, the author portrays Benitou in this context, as a woman who dresses 'sportingly' to show-off. It is possible that her shoes had intentionally a metallic heel or were made out of hardened plastic that made noise once in contact with the ground, and she did this intentionally so that people would recognize her presence. By translating this metaphorical expression as 'alikanyaga sakafu kwa kishindo,' Maganga (1994) stresses more on either the walking style or the body mass of Benitou which reformulates the meaning intended in the source text.

It is right to say then that the Kiswahili translator robbed the translation of the spirit of the source text thus reformulating it and rendering it ineffective.

Other metaphorical expressions whose equivalences are inadequately translated hence reformulating the meaning intended in the source text include the metaphor for the end of marriage whereby when the funeral period was on, an important occasion was when the hair Ramatoulaye and that of Bientou had to be undone by the sisters of Mawdo. This is an important due to the fact that it makes reference to the end of a married life that has been terminated by death (Mariama 1980: letter 2) This signified that the women were now free to remarry if they felt like and if they were to find suitable men to propose to them. Another example is in the the fifth letter of (Mariama 1980) when she compares herself to a disabled man. Ramatoulaye, at a personal level compares her situation with that of a disabled man. this is particularly noted after the death of her husband. Ramatoulaye in this case wanted to inisist on the fact that their positions in society as women and wives were similar to those of disabled people.

Equally, in the 24th letter, through Ramatoulaye in Une si longue lettre (Mariama 1980), the author metaphorically talks of modernity. The motorcycle that knocks down the children of Ramatoulaye one day while at play in the streets symbolizes a metaphor for the world that is modern and new ideas that began to dictate the lifestyle of Senegalise people. However, people in this country were simply not ready to welcome the changes that were taking place thus many were ''hit'' by these changes in the same manner one can feel when hit by a vehicle. Maganga (1994) resorts more to formal equivalence of the images used in the metaphors within the book which 'dilutes' the metaphorical effect that was intended in the source text.

4.2.2 French –Swahili similes

Source phrase: Sa moue d'enfant gâté indiquant à Modou la table choisie. D'un geste, comme une magicienne, elle faisait aligner diverses bouteilles. (Une si longue lettre, 1980 : Page 76).

English translation: With a pout like that of a spoilt child, she would indicate to Modou the table she had chosen. With a wave of her hand, like a magician, she would have various bottles lined up. (So long a letter, 1981: Page 50).

Swahili translation: Kwa kutumia midomo yake aliyoiminya na kuichongoa, kama mtoto mdogo anayetimiziwa kila aombacho, alimwonyesha Modu meza aliyopendelea ili waketi. Kwa ishara ya haraka, utadhani mchawi, alilazimisha chupa kadhaa wa kadhaa zipangwe mbele yake. (Barua ndefu kama hii, 1994: Page 91).

The source text uses a simile that is comparing the attitude of Binetou that is expressed through her behavior and gestures. It is a common simile used to show how some people behave contemptuously when drunk with power and riches. The English translation was able to capture this 'proud mood' portrayed by Benitou by using functional equivalence approach in its translation. However, the Swahili translation resorts to 'pomposity', meaning that the translator of the Swahili version does not get an exact equivalence to the simile sa moue d'enfant gâté and prefers to use synonyms and explanations that could have been put into a footnote. Maganga (1994) adds kwa ishara ya haraka…alilazimisha…, reformulating the meaning of the simile as used in the source text.

Source phrase: Des papayes qui ressemblaient à des seins multiformes, restaient tentantes et inaccessibles, au sommet des trônes élancés. (Une si longue lettre, 1980 : Page 37).

English translation: Pawpaws resembling breasts of different shapes hung tempting and inaccessible from the tops of elongated trunks. (So long a letter, 1981: Page 22).

Swahili translation: Mapapai yaliyofanana na maziwa yenye maumbo tofauti, yalikuwa yanavutia lakini hayaangushiki kutoka kwenye vilele ywa mipapai miembamba. (Barua ndefu kama hii, 1994: Page 46).

We had mentioned before that Maganga (1994) preferred using the equivalence of maziwa to refer to seins. This is more of a regional equivalence and the emphasis laid by the source text on drawing the similarity of women's breasts (how they vary in size and shape) in relation to that of the pawpaws is compromised in the Swahili translation.

In the source text, *seins* is used figuratively as a common occurrence in West African countries where the *poitrine* is a gender symbol symbolizing women and distinguishing them from men. Thus its direct equivalent 'matiti' could have proved a little bit culture-bound for a Tanzanian translator. Swahili translation has a sense of ambiguity even on the translation of terms like 'élancés' as 'miembamba' and 'inaccessibles' as 'hayaangushiki' that were used in this simile.

This Swahili translation therefore reformulates the message intended in the source text and misses the mark of effective translation.

Source phrase: Me manquaient come de l'opium nos mises au point quotidiennes. (Une si longue lettre, 1980 : Page 80).

English translation : Like opium, I missed our daily consultations. (So long a letter, 1981: Page 52).

Swahili translation : Shughuli tulizokuwa tunafanya pamoja katika kurekebisha mambo yetu kila siku nazo nilizikosa kama vile mvutaji anavyoikosa tumbaku yake. (Barua ndefu kama hii, 1994: Page 95).

The source term 'opium' has its equivalent 'afyuni' in Kiswahili thus using the word 'tumbaku' comes close to capturing the message contextually, but in order to grasp it better, the word tumbaku should have been substituted. Barua ndefu kama hii (Maganga 1994) prefers the equivalence of opium as being *tumbaku* which is a mistranslation because opium and tobacco have different levels of addiction in as much as both of them are drugs.

Ramatoulaye is used by the author in this context to show the level of addiction that the daily talks had in her and the void that she is feeling now. Among drug addicts, it is relatively hard to withdraw from opium and even if one manages to, the withdraw symptoms are so strong that most of the victims end up dying due to them as compared to tobacco.

Source phrase: Son regard me fustigeait. (Une si longue lettre, 1980 : Page 53).

English translation: His look was like a whip. (So long a letter, 1981: Page 33).

Swahili translation: Omitted.

Whether intentionally or omitted by mistake, this simile is contextually critical in the source text. Because it illustrates Mawdo' feelings as he explains himself to Ramatoulaye over his separation with Aissatou. At this juncture, Mawdo is a desperate man, hurting and expressive. Barua ndefu kama hii thus denies its readers this image of a suffering Mawdo by omitting this simile.

4.3 Summary

Our analysis of equivalence strategies in this chapter forms a compact hardcore to what had been discussed earlier in chapter three. Une si longue lettre (Mariama, 1980) poses of rich metaphors and similes in concretizing abstract ideas and in giving clarity of expressions in the diverse themes therein. However, in reading and rereading So long a letter (Modupe, 1981) and Barua ndefu kama hii (Maganga, 1994), with fully knowledge of the cultural and linguistic differences between the three books we sought to find meaning reformulations in regard to the translation on similes and metaphors.

We managed to work on a comprehensive analysis of the data that we had earlier tabled in chapter three, in which we had examples of metaphors and similes contained in our source text (French) and its two translations (English and Kiswahili). By using a relevant criterion, we analyzed them strategically, one after another with the sole goal of finding out if the translations have reformulated the figurative speech meaning or not.

CHAPTER FIVE: SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 Introduction

This chapter, the climax to our research contains the summary of our study findings. We also included a section with remarks on the hypothesis. Further, a general conclusion and some recommendations which will be a facilitation for further research has been included.

5.1 Summary of the findings

This research had for the main objective, setting out to investigate if there were meaning reformulation in the translation of metaphors and similes in Barua ndefu kama hii (Maganga 1994) and how the translation of this Swahili text passes the message intended in the source text to its Swahili audience.

The study data used in this research was collected by analyzing four metaphors and four similes in Une si longue lettre (Mariama 1980). The source texts were in French while the translated texts were in English and Kiswahili. By use of tables, the translation of the figurative speeches was matched against the source text. As well, metaphors or similes which had not been translated in the target text were identified and tabled.

We, thus, can give our conclusion that:

i) Out of the four metaphors randomly selected from the French-Kiswahili translation, one had key terminologies omitted and the four of them had the metaphorical meaning reformulated.

ii) Out of the four similes randomly selected for analysis, one was completed omitted in the Swahili translation whereas the other three had equivalences that reformulated the expressional meaning and mood carried by the source text (French).

iii) In the English translation, most of the equivalences in translation given communicated the message in the source text effectively, meaning that this English translation was able to capture and present the figurative meaning and message in the source text.

iv) In the French-Swahili translation, the translator seemed to have a challenge translating figurative language especially the metaphors and similes. The translations given tended to lean more towards formal equivalence thus the translator ended up doing translations that are not understandable, unnatural and reformulated because they were translated with the cultural norms of the target audience in mind.

Equally, at the beginning of this research, we outlined three hypotheses which were:

1. The meaning of metaphors and similes is reformulated during translation from SL to TL.

2. Metaphors and similes in the SL can be mistranslated with no effect whatsoever to the target audience.

3. Metaphors and similes have no communicative purpose in a text hence are inconsequential to the TT.

From the findings that we candidly presented in chapter three, we found out that there are many metaphors and similes whose translations in the target text reformulate the meaning which was intended in the source text. By reformulation, we are talking of a technique

whereby a completely different expression is used to transmit the same reality. Most translators resort to this method when rendering names of institutions, interjections, proverbs, and idioms to a particular target text. Through this reformulation of figurative language, the intended meaning therein is incorrectly expressed in the target language either by being too literal or vague. This means that the meaning in the source text as expressed in these metaphors and similes is different from the one that the target audience receives.

We can, therefore, say that the meaning of metaphors and similes is reformulated during translation from the source text to the target text and therefore our hypothesis holds true.

The second hypothesis envisions that metaphors and similes in the SL can be mistranslated with no effect whatsoever to the TL. The findings clearly show that this hypothesis is false because in some cultures, especially in the West of Africa, most cultures use figurative language in their day to day communication. Our source text, Une si longue lettre (MAriama 1980) is a clear demonstration of this perspective. Reading through this book, one cannot help but admire the charm and mood that brings forth the themes of the author that are largely coined in the colorful metaphors and similes that the author applies. Mistranslating these figurative language means that the target audience will have an ineffective message in the long run especially in cases when a translation is too literal thus making it feel unnatural.

According to our third hypothesis, some translators feel that metaphors and similes have no communicative purpose in a text hence are inconsequential to the TT. This hypothesis has been tested and proofed to be false. This is because metaphors and similes have a communicative message which must be passed alongside a translation. A study case of this disregard of metaphors and similes during translation is an omission as featured in our

research. A target audience can treat this as an occurrence when a translator appears not to have particular strategies of translation and therefore avoids them all together.

From the Swahili text that we have treated, we confirm that metaphors and similes are at the heart of most of the literary texts. Some writers must use them to purposely pass a message hence if the same literally work needs a translation; a translator must pay attention to them especially in the context they are used in.

Our second and third hypotheses are proved to be false thus reveal areas that need further research.

5.2 Challenges of translating metaphors and similes from French to Kiswahili or from English to Kiswahili

Since the determination whether Barua Ndefu Kama Hii (Maganga 1994) was translated based on the French or English edition is not part of our objectives, and, before analyzing meaning reformulation in the similes and metaphors used in the source text as translated in our target text, we will look at the possible difficulties of translating these figures of speech in an interlingual setting.

Very little is written in Kiswahili literature on metaphors as a distinct figure of speech. This, in general, is attributed to the scarcity of relevant literature on metaphors in Kiswahili due to the ambiguity it creates to most of the scholars. Kiswahili literature lacks equivalents in most figures of speech such as metonymy, synecdoche, personification even in similes. Kiswahili literature does not make a clear distinction between these terms, and wherever they or their sub-classifications are used in a text that has to be translated into Kiswahili, equivalence

complications are bound to arise. This lenders translation of 'foreign' figures of speech into Kiswahili language very difficult and vice-versa.

It is necessary for a Kiswahili translator to analyze, understand and translate correctly by first identifying the basic propositions that point towards specified comparisons. These include the topic, the image and the point of similarity. (Larson, 1998:275).

5.3 Conclusion

At the beginning of our research, we sought to work on the following objectives:

1.　To find out if there was any meaning reformulation when translating metaphors and similes from the original text.

2.　Identify the change of expression in the metaphors and similes used in the TT and their effects in back translation particularly in regard to effective translation.

3.　Assess possible challenges in relation to translating metaphors and similes from Une si longue lettre (Mariama, 1980) into So long a letter (Modupe, 1981) and finally into Barua Ndefu Kama Hii (Maganga, 1994) by basing ourselves on credible translation strategies.

The first objective was met because we were able to ascertain that indeed there was meaning reformulation during the translation of metaphors and similes from the original text (French) to the target language (Kiswahili). This was confirmed by the Swahili translator avoiding to directly translate metaphors and similes that contained 'sensitive' names especially those that relate to human parts.

The second objective was also achieved in that, there were a number of strategies used to point out on the translation made. We identified that some terms used in the Swahili translated text will completely give a different meaning to the message intended in the source text if they were back translated. This, in turn, does not effectively express the message translated.

Our third objective, which sought to assess possible challenges in relation to translating metaphors and similes from Une si longue lettre (Mariama, 1980) into So long a letter (Modupe, 1981) and finally, into Barua Ndefu Kama Hii (Maganga, 1994) by basing ourselves on a credible translation strategies was also attained. The theory of functional equivalence was used in this case as compared to formal equivalence. Omissions of some of the metaphors and similes were noted and some of the rendered translations were either pleonasmic, too literal or did not partially communicate sense. Being unable to communicate the intended meaning definitely hinders effective translation.

Data analysis showed us that translators working from either French or English to Kiswahili had omissions and where they were able to translate, they mainly applied the theory of formal equivalence. This is the reverse of the translation from French to English where there are fewer omissions and meaning reformulation due to the application of dynamic equivalence.

Conclusively, we can say that the application of formal equivalence strategy does not lead to an effective translation to some great extent.

5.4 Recommendations

There is a need to find out if there are other strategies that translators working in other languages apply when translating figurative language especially metaphors and similes as a recommendation for further research. This is due to the fact that in this research we only handled French-Kiswahili/English-Kiswahili.

Our comparative literal spectrum was also limited since Une si longue lettre (Mariama 1980) has only one translation in English by (Modupe 1981) and one translated text in Kiswahili by (Maganga 1994). This definitely limits the versatility of the findings from this research.

Another aspect that we recommend on concerning the meaning reformulation especially on the images used in the source texts. There is a necessity to find out if this was due to the fact that the translator of Barua ndefu kama hii (Maganga 1994) did not have appropriate equivalents or was it due to language incompetence.

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