

ANALYSIS OF STRATEGIES USED IN THE TRANSLATION OF SLANG:

THE CASE OF SHENG

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DECLARATION

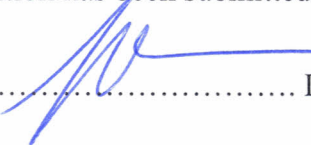
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DEDICATION

To the Almighty God for His unending grace in my life. To my brothers, Kuthaiya and Kinina for the inspiration and the support. To my mother, Esther Mukura for the prayers and constant encouragement. To my sisters Lorna, Rose, Cess, Halima, Christine and Mukiri for believing in me. To my father for the zealous interest in our education and to my friends for ensuring I kept my sanity throughout this whole period.

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ABSTRACT

The main aim of this study was to establish the strategies used in the translation of Sheng to English. Sheng is a type of slang that is spoken in the country and whose growth has been witnessed in the media and in literature. The use of Sheng is popular in art forms such as music and spoken word poetry. However, despite its influence in some of these areas, literature in Sheng has not been translated. Music sites are riddled with requests for translations for these song lyrics. In some instances, the translator began the translation task and abandoned it halfway. The study picked out two songs: Angalia saa by Kamaa, Winyo and Kitu Sewer and the song Biceps by the artiste Juliani. These were translated into English by two translators and analysed to establish the strategies that can be used in the translation of slang, specifically Sheng into English. The study also established some of the problems that translators face when translating Sheng which uses a lot of metaphors and analogies. One of the challenges was the use of historical allusions and culture specific concepts which do not always have cultural equivalents in the target language. The study also identified the types of errors arising from the translation which included semantic errors and errors of ambiguity depending on the strategy that the translator used. The study hopes to shed light on some of the strategies that can be used to translate material in Sheng such as the comic books and advertisements so that they can increase their readership or viewership.

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LIST OF ABBREVIATIONS AND ACRONYMS

CSCs	-	Culture Specific Concepts
IMHO	-	In My Humble Opinion
IMO	-	In My Opinion
LOL	-	Laugh (in) Out Loud
ROTFL	-	Rolling On The Floor Laughing
TBH	-	To Be Honest

CHAPTER ONE

INTRODUCTION

1.0 Introduction

According to the Oxford Advanced Learner's Dictionary, slang is; a type of language consisting of words and phrases that are regarded as very informal, are more common in speech than in writing, and are typically restricted to a particular context or group of people. According to the Merriam Webster dictionary, slang is; language that is peculiar to a specific group and it may include forms such as argot, cant, and jargon among other such forms.

It also describes it as a non-standard vocabulary that is also informal is composed typically of coinages, randomly changed words, and extravagant, facetious, or forced figures of speech. From the various definitions, slang can be described as language that is highly informal, particular to a group and which rebels against the standard rules of grammar. Most definitions of slang tend to agree that in its initial stages of development, slang is used to distinguish in-groups from out-groups.

One of the most prolific scholars of slang, Eric Partridge, put forward a list of fifteen reasons explaining why people use slang, and his thirteenth and fourteenth reasons were to: show that one belongs to a certain school, trade, or profession, artistic or intellectual set, or social class or 'to be in the swim' and to hence show or prove that one was not 'in the swim'. (Partridge, 1934)

Dumas and Lighter (1978, pp. 5-17) set forth a criteria to determine what qualifies or disqualifies terms as slang: a term is considered to be slang if:

- i. Its presence significantly lowers, even momentarily, the dignity of formal or serious speech or writing.
- ii. Its use implies the user's familiarity either with the referent or with that less statusful or less responsible class of people who have such familiarity and use the term.
- iii. It is considered a tabooed term in ordinary discourse with persons of higher social status or greater responsibility.
- iv. It is used in place of the well-known conventional synonym, especially in order
 - (a) to protect the user from the discomfort caused by the conventional item or
 - (b) to protect the user from the discomfort or annoyance of further elaboration.

For terms to qualify as slang they have to meet at least two of the rules set out in the criteria. Slang is common in major cities in the world today because it stems from a need to communicate in spaces where there are diverse linguistic communities. Tom Dalzell, a slang collector (*American Slang*) describes it as language that is wittier and cleverer than standard American English. According to him, it is through slang that each subculture or counterculture is able to exercise its creativity by being able to generate its own lexicon.

He describes its function as that of establishing commonality among its speakers.

Many nations around the globe have their own form of slang. For example, the French have a form of slang known as *verlan*, which is a play on the term *l'envers*, which translates literally as, backwards. In this type of slang, words are inversed either

morphologically or phonetically. Commonly, the syllables of a word are reversed. For example zarbi=bizarre. In Cameroon, a form of pidgin known as Camfranglais is widely spoken. It is a blend of words from the indigenous Cameroonian languages, Cameroonian French and Cameroonian English. According to ,Camfranglais is a composite language variant, a type of pidgin that blends in the same speech act linguistic elements drawn first from French and secondly from English, Pidgin English, widespread Cameroonian languages, and other European languages like Latin and Spanish.

In South Africa, a form of slang known as Tsotsitaal is widely spoken in the townships. It arose because of the multilingual setting of the townships. It is particular to some townships such as Soweto, Sebokeng, East Rand, and Adderidgeville and each area has their own variant of the register (Magdalene 2006, p. 13)

1.1 Background.

In Kenya, the most pervasive form of slang is known as Sheng. The term Sheng is a compound of two words: Swahili and English. Sheng's origins are believed to be from the poorer parts of Nairobi. It arose among the many job seekers who came to the city looking for jobs. They had to find a way to communicate coming from different linguistic backgrounds (Osinde, 1997) other studies suggest that it began in these low-income neighbourhoods where there is little in the way of privacy. Finding themselves crammed in small houses and needing to converse with each other without their parents understanding, the youth developed the code that is today known as Sheng. There is no clear way of defining Sheng but some have described it as a pidgin, Creole or a cant.

1.1.1 Cant, Pidgin and Creole

According to Oxford dictionaries.com, a cant is a form of language that is peculiar to a specific group and one, which is usually regarded with disparagement. Cant is often very cryptic and one would have to be an insider of a group to understand what is being said.

Pidgin on the other hand in the original sense of the term referred to the language that developed from contact between Europeans and non-Europeans during the 16th and 17th centuries. Pidgins are derived lexically from other languages and usually pidgins are used for inter-group communication and are in this sense different from vernaculars, which are preserved for intra-group communication. Pidgins do not have native speakers and are used for trade and such types of interactions only. Mufwene (2017)

On the other hand, creoles are described as languages whose emergence can be traced to a particular time in history, unlike pidgins; a creole language has native speakers. It is also based on expansion other than reduction, as is the case in pidgins.

1.1.2 Sheng and Engsh

According to Karanja (2010) Sheng is a hybrid language, that was developed by the youth as a way of redefining their identities away from the traditional binaries of rural versus urban, or local versus global to an identity that is fluid and shifting. This is because they can speak their native or ethnic languages and even borrow from these to add to the Sheng lexicon. Githiora (2002) describes it as an age-marked, urban dialect of Kenyan Swahili that is pidgin like on the outside.

Sheng combines terms from its matrix language, which is Kiswahili with terms from other languages such as English and other local languages. Matrix language also known as base language is a term used in code-switching studies to describe a dominant language into which elements from other languages (known as embedded /contributing languages) are inserted.

Another form of slang that is in usage in the country is known as Engsh. If Sheng was considered the slang of the poor, then Engsh was considered as the slang of the Nairobi elite. Today, both forms are used interchangeably especially with the growth of the internet. The matrix language for Engsh, as its name suggests is the English language. It can be found in wide usage in social media because, today, it is majorly used by teenagers, who, partly due to influence from the internet and school, take to English more than they do to Kiswahili. In fact, the internet has greatly contributed to the vocabulary of Kenyan slang and slang terms drawn from the internet are now a part of Kenyan slang. For example, *fleek*, which is used to mean perfect *fam*, which is a short for family but, is used among close friends, *bruh* which is a clipping of the word brother. The two forms are also very popular in advertisements targeting the youth and even the general population .For example: *Bankika Na KCB*, Barclays bank's *Mkopo Wa Salo*.

Sheng and Engsh have received a lot of criticism for affecting children's performance in Kiswahili and English .However, both forms still persist and are in everyday use. New terms are coined every day and most advertisers now use either forms as the main language for their advertisements. This is an attempt to endear themselves and hence their products to the populace. This is due to the fact that, slang presents itself as the

language of the average person, it is very casual and above all, it is expressive i.e. it contains a lot of humour and witticisms.

In Kenya, a pioneer Sheng radio station was set up in 2008. It is known as *Ghetto radio 89.5* and it goes by the by-line 'your official Sheng radio station'. Its goal was to reach the part of the population that, as the name suggests, is based in the ghettos. This is because Sheng is widely spoken here. However, it has since become a phenomenon and enjoys listenership outside of these ghettos. The radio offers news bulletins that are read in three languages namely: English, Kiswahili, and Sheng. It is vital to note that radio stations play a major role in the growth of the two slang forms.

Another purveyor of the language is *Hapa Kule* news, which is a satire, and a parody of the normal news but which uses Shenglish to read their news. Sheng and English have also found their way into modern art forms such as spoken word poetry, which has rapidly picked up around the world. Spoken word poetry is a form of poetry that does not adhere to the traditional metre. It also pays as much attention to rhyme as it does to wit and wordplay. It also uses code switching. It is cultural, because it draws its themes from its immediate surroundings that is the current happenings among other things.

Local hip-hop music, from which the material of the study is drawn, has also contributed to the growth of the language as it also employs heavy use of Sheng in writing lyrics. The research material for this study was drawn from the field of Kenyan hip-hop music whose members are regarded as one of the speech communities that use Sheng the most.

1.2 Statement of the Problem

Slang is dynamic in nature. It is constantly changing and takes new forms rapidly at the pace of new developments. Terms are phased out after a relatively short while; hence, the terms that were in use a few years back might not be in use today. It is also more socio-cultural than it is linguistic. Slang is also a product of distinct speech communities such as high school students hence; speakers from different social groups at times do not understand each other.

Locally, the same can be said for Sheng, which is the variety of slang that is spoken in our country today. Despite this, the use of the Sheng in the country is still growing and is now the language that is used in most advertisements. Sheng has also made its way into the Kenyan literary scene and is a part of literary works as is evidenced by its use in the *Kwani!* Journals.

Sheng is also a major part of the Kenyan music scene and is used by a good number of artists as their language of communication in their songs. On the popular music site YouTube, requests for translation of some of these songs abound, which is informed by the fact that the goal of any language is to communicate to the reader or the hearer of a message.

Given that most Sheng material is yet to be translated, this research attempted a translation of some of the lyrics contained in the hip-hop songs. The goal was to establish what challenges a translator would encounter when attempting to translate texts in Sheng, which are often changing in meaning, or are steeped in the culture of a people and the possible strategies that translators will use to translate.

1.3 Objectives

This research intends to:

- i. Identify and discuss the challenges translators face during the translation of slang.
- ii. Discuss the types of errors that might arise from translation of slang.
- iii. Establish the strategies used by translators in the translation of slang terms.

1.4 Research Questions

- i. What challenges do translators encounter in the translation of slang terms in a text?
- ii. What type of errors occur when translating slang?
- iii. What strategies do translators prefer when translating cultural aspects of a language?

1.5 Rationale of the Study

The goal of translation is not merely to transfer words to the target language but to communicate meaning to the reader. Hence, the language used should be comprehensible to the reader or translated in a way that makes it accessible to them. The translation should also mimic the tone and style of the original. For example in translating a song or a poem, the translator should also ensure that the target text carries the linguistic and extra linguistic features of the source language text.

In translating the message, the translator should try to stay as close as possible to the original, in order not to short-change the readers in the target text. However, all languages have terms that are described as 'untranslatable'. The statement: "I do not know whether there is a term in language X that can even describe this" is all too common. This is especially so when the subject of discussion is a cultural phenomenon.

Often terms translators are faced with the challenge of a lack of equivalent in the target language and they have to employ different strategies in order to achieve some form of equivalence. The aim of this research is to see how some of the literature that uses slang as its language of communication can be translated to be made accessible to a larger audience. It will also investigate what strategies a translator should employ when they are confronted with texts, which contain slang terms, and effective these strategies are at achieving equivalence of terms.

Since the use of slang as one of the languages of day-to-day communication is increasing daily, and yet most material in slang is yet to be translated, the study attempts a translation of some lyrics in Sheng to see what challenges a translator faces while translating slang terms and the possible solutions of handling such terms.

1.6 Scope and Limitations

This research will limit itself to investigating the challenges that a translator might face when translating slang terms. It will specifically focus on the translation of Sheng words and expressions, as they are used in hip-hop lyrics. This study does not in any way touch on the subject of song translation; rather it only concerns itself with the language of the songs, which is Sheng.

1.7 Literature Review

This section concerns itself with the literature around the subject of translation of slang, the findings from other studies on the same subject, issues of equivalence in translation and the strategies of translation that have been proposed by different scholars.

1.7.1 Translation and Slang

Translation is the act of reproducing a text into target language B from a source language A. In translating a text, the translator should stay as close as possible to the original. They should not distort the messages or meanings contained in the source text. They should ensure that the target audience receives the same message contained in the source text. This is why translation of slang poses a challenge. Since most slang is a product of a subculture, the translator has to be very keen when they translate these type of terms. Words in slang are borrowed from a matrix language, when they cross over into slang they do not always carry their former meanings hence a literal translation of these words might not result in a correct translation. Most studies around slang describe it as a psychosocial and sociological phenomenon more than a linguistic one. Despite this status, slang is routinely used in literature, advertisements and television shows which necessitates its comprehension.

According to Gleason, (1961) slang is ‘that part of the vocabulary which changes most freely’. Terms contained in slang are usually short-lived. However, a few of them make it to mainstream language and even become high register words e.g. The term ‘Spurious’ which was once a slang term but is now a high register term. Slang terms are formed using the common linguistic processes of word formation such as borrowing, coining, clipping among others. The internet is also awash with slang translation tools such as dictionaries, thesaurus, and even CAT tools.

Slang can be categorized as a sociolinguistic marker because groups seeking to distinguish themselves as distinct speech communities use it. In literature, for example it is used to distinguish between characters. It can be used to identify the age, gender,

status and even the context of the discourse. In translating such literature then, the translator has to consider this and include it in the target text. Slang is also cultural. Most slang terms come up within sub-cultures and counter-cultures for example among the youth, matatu crew, or other distinct groups from a society. As stated in the definitions this is because it is used to delineate the members of a society (In-groups vs out-groups).

Indeed sociologists Schwartz & Merton, (1967), for example, have hypothesized youth culture as consisting of the sum total of adolescent norms, standards, and values which are discussed in language that are mostly intelligible to members of this age grade [p. 457]. Lewis (1963) also has suggested that the child is a member of two linguistic speech communities, one that uses a language of adults and another that employs the language of peers. He suggests that the slang of the adolescent culture serves to identify youth as culturally distinct; to transmit values and norms; to express approval, hostility, and other attitudes; and to reinforce their selective perceptions and their categorization of the social environment.

There is a dearth of literature exploring the translation of Sheng in Kenya. This is because of its short-lived nature and the fact that it is still not very popular with most publishers. However, these studies have been done exploring translation of slang terms in literature and slang in audio-visual translation. Ulvydiene & Abramovaite, (2012), In a paper which looks at the translation of slang in the Lithuanian version of J.D Salinger's: *Catcher in the Rye*, try to identify the most common methods of translation used in the translation of slang terms contained in the novel.

They identify compensation, literal translation, and literal softening as the most common strategies employed in the translation of the slang terms contained in the text. The three techniques were proposed by Newmark as the most effective strategies to use in the translation of cultural items. Compensation in translation refers to the act of replicating the same effect contained in the source text in the target text. According to Hervey & Higgins (1992), it is the technique of making up for translation loss of important ST features by approximating their features in the target text through means other than those used in the TT.

Literal translation refers to direct or word for word translation where items are translated as they are. This of course might result in a text, which sounds awkward because it sacrifices sense. Literal translation however achieves dynamic equivalence.

Literal softening on the other hand describes the reduction of the unpleasantness effect caused by using a certain word. Another study by Eriksen (2013) investigates the translation strategies used in subtitling slang in the film *I love you, man* into the Danish language. The study identifies a long list of strategies based on Gottlieb's typology (1991), that are used when subtitling slang including paraphrasing which entails restating the meaning using different words from the original and hence it sacrifices the faithfulness factor, decimation on the other hand refers to the omission of some parts of the text in order to have a concise caption and dislocation, which involves conveying the message of the source text using a suitable expression in the target language to evoke the same effect as that of the source text. It is a popular technique for translating jokes and songs.

1.8 Conceptual Framework.

According to Schjoldager, Gottlieb, & Ida, (2008) a translation is a text, which expresses what another text has expressed in another language. According to Newmark, (1988) culture is ‘the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression.’ he further adds, “Operationally I do not regard language as a component or feature of culture. If it were so, translation would be impossible.”

His sentiments are in contrast to Vermeer (1989) who states that language is part of culture. Most translation theorists, despite differing on what culture really means, agree that there is an element of culture that belies each translation task. The presupposition for this study is that you need to have sufficient cultural knowledge of both source and target cultures in order to render the message contained in the text effectively. The study considers slang terms as cultural in nature and would hence require a keen ear on the part of the translator if they were to be rendered effectively. Further, the study seeks to establish the best strategies to use when translating cultural terms. To do this, the study uses some of the strategies of translation as advanced by Venuti and Baker to translate the data.

1.8.1 Typologies of Translation Strategies

Translators always have to decide on which strategy they can use when translating texts. The most famous choice being between the two strategies: Free vs literal translation. Over time, many scholars have come up with different strategies that can guide the translator in the translation of the text.

Venuti developed two major strategies that translators can choose from dealing with issues of non-equivalence in translation:

- i. Domestication
- ii. Foreignization

Domestication refers to translation that is more orientated towards the target audience. In domestication, the cultural referents in the source text that cannot be translated are replaced by approximations of the same in the target culture. The goal of domestication is to make the text as comprehensive as possible to the target audience and this is achieved by adapting the translation to the target readers' preferences.

Venuti however opposes this method proposing instead that the reader 'be sent abroad', in what he calls foreignization. This technique preserves the foreignness of the source text by shielding it from the dominance of the target culture. Foreignization increases the visibility of the translator. In foreignization of a text, the culture specific items of a text are retained just as they are. This study looked at the translations of the Sheng lyrics to establish the strategies that were used in the translation from Sheng into English.

1.8.2 Mona Baker's Translation Strategies

Baker (1992) proposed a set of translation strategies that translators use when they lack equivalent terms in the target culture. She outlined a list of eight strategies that translators use when translating terms that do not have equivalents in the target language. This study uses these strategies to analyse the strategies that have been used in the translation of the Sheng contained in the data for the study.

These strategies include:

1.8.2.1 Translation by use of a general word:

This strategy is common where there is a lack of specificity in the target language hence the use of a general word suffices. For example, Kiswahili makes a distinction between raw rice, known as *mchele* and cooked rice known as *wali* while English does not. Hence while translating into English; the translator will use the word rice to describe either of the two.

1.8.2.2 Translation by use of a less expressive word:

The use of this strategy is common where there is no direct equivalent in the target language; they hence choose words or expression that express an approximate meaning. A translator can use this strategy when what is being expressed by the source text is likely to be offensive to the target readers or where the source language has a more nuanced expression of a phenomenon that is more general in the target language.

1.8.2.3 Translation using a loan word or a loan word with explanations:

The author suggests that this strategy is useful when dealing with culture specific terms or buzzwords. Adding an explanation is important if the word is used several times in the text and to enhance the comprehension of the text by the speaker. The names of people, places, food are some of those that are loaned directly during the translation process.

(Al-Bakry, 2005) writes that the use of cultural and historical allusions in a text give a particular density to the language which needs to be explained in order to highlight the richness of the text to new readers. The use of footnotes in translation is an explicitation strategy. Nida (1964) proposes the use of footnotes where the translator wants to fulfill the following two functions:

- i. To provide supplementary information
- ii. To call attention to discrepancies in the original.

In the data for our study, the use of footnotes was used to give supplementary information. The use of footnotes is common in literary translations because these types of texts usually contain historical and cultural allusions.

1.8.2.4 Translation by paraphrase using a related word:

Paraphrasing using a related word is common when the idea that is being expressed in the source language is expressed in a different lexical form in the target language or it is used more frequently in the source language than in the target language.

1.8.2.5 Translation by Paraphrase using Unrelated Words:

Paraphrasing using unrelated words is common when the words used in the source language are not available in the target language. This is done by explicating the meaning contained in the source language expression or term. Its advantage is that nothing is lost in translation because the meaning is explained directly to the reader. Its disadvantage is that it cannot be used for meanings that are expressive or evoked by use of specific lexical items.

1.8.2.6 Translation by Omission:

As it suggests, omission is intentionally leaving out some words or segments of the text. Omission may be because these words do not add to the semantic value of the text and hence do not affect the communicative aspects of the text. Omission can also be due to the lack of an equivalent term in the target culture and it can be that the use of the term might raise the hostility of the target text readers.

1.8.2.7 Translation by Illustration:

Illustration is useful as a strategy when what is being explained by the source text does not have an equivalent in the target language and it refers to a physical object. The translator can therefore include an illustration in order to create a mental image in the mind of the speaker.

1.9 Research Methodology

This section looks at the method of data collection that was used in the study. Specifically it shows how the data was collected, and how it was presented. Sheng is increasingly becoming the language of expression used in art forms. It is used in the recitation of poetry, particularly of the spoken word genre. It is also used in virtually all advertisements targeting the youth and is the language used in most song lyrics. This study looks at some of these lyrics and attempts a translation of the lyrics to establish the strategies used. The lyrics for the songs were obtained online from Azlyrics.com and Hiphopkambi.wordpress.com which are online music databases.

1.9.1. Data Collection.

The data for the study was obtained from two songs that have been sung in Sheng. *Biceps* by Kenyan artist Juliani and *Angalia saa* by Kamaa and the artistes: Winyo and Kitu Sewer. The lyrics for the two songs were obtained online from azlyrics.com and hiphopkambi.wordpress.com. The two songs were selected because not only are they performed in Sheng but they also contain metaphors, allusions- both cultural and historical, which generally pose a challenge to translation. These pieces were given to two translators for translation. The translators are trainees at the CTI.

1.9.2 Data Analysis and Presentation

The study analysed the translations for differences in the two translations. The method of analysis used was narrative analysis, which is a form of descriptive data analysis. The data from the research is descriptive and is presented in tabular and narrative form. The data for the study was broken down into segments and these go into the first column of the table, the second column contains the translations of the texts while the third column identifies the strategy that was used in the translation and errors where they may have occurred. The frequencies of the strategies used was presented in tables and pie charts. The study sought to find out some of the challenges they experienced while translating the lyrics to the two songs and what strategies of translation they employed in their translations. The study also identified some of the types of errors arising from the translations into the Sheng language.

1.10 Significance of the Study

The study aims to identify the best strategies for translating slang, specifically Sheng which can be confounding to readers or listeners. Sheng is constantly changing and no attempts at coming up with a concise dictionary of the language have been fruitful. Nevertheless, its usage is still on the rise, it has made its way into local programs, literature, advertisements, music, and so forth. This study was inspired by the numerous requests on the YouTube platform for translations of popular Kenyan songs and local programs most of which do not contain subtitles.

This locks out foreign watchers of most of these videos or they have to be content with just watching and listening without necessarily understanding what is being said. This study attempts a translation of the lyrics of the two songs to establish what strategies can be used in the translation of Sheng lyrics.

CHAPTER TWO

SLANG AND THE STRATEGIES OF TRANSLATION

2.1 Introduction

This chapter presents the translation of slang from a theoretical point of view, definitions of slang, and the literature that is available about the slang in relation to the field of translation. It highlights the background of slang in general, how it came about, its characteristics, mainly how words are formed in the language and it will draw examples from the variety of slang that is spoken in the country which is also known as Sheng. It will also look at some of the translation strategies that have been proposed by scholars to address our third objective, which is to establish some of the strategies that can be used in the translation of slang.

2.2 Slang

Defining slang is a challenge to most scholars. They agree that it is hard to describe it linguistically or to equally attempt a lexicography of the language. This is mostly because of its short lifespan. Slang terms exit the lexicon almost as fast as they are incorporated into it, what is considered “in” today is regarded as old tomorrow. Another challenge with slang is that it is a highly socio-cultural concept. Slang is often specific to speech communities for example high school students, college students and such distinct groups. People of one region can be speaking entirely different varieties of slang at any one time. It should be noted however that at times slang terms make it to general use and become part of a language’s vocabulary.

2.2.1. Definitions of Slang

One of the most popular definitions of this phenomenon is that of Walt Whitman who describes it as language that rolls up its sleeves, spits on its hands and gets down to work. Other definitions describe it as language that is highly poetic and non-conformist. Nonetheless, despite this attribute, some varieties of slang such as the slang of the internet can be described as universal. The slang of the internet came with the cyber sub-culture. Linguistically, the slang of the internet is made up of a large number of acronyms. This is due to constraints on the limit of characters a user can type. Some of the most popular examples include IMO to mean in my opinion, IMHO which means in my humble opinion, TBH which means to be honest, LOL which means laugh out loud and ROTFL which is a reaction marker meaning rolling on the floor laughing. These acronyms are often accompanied by emoticons which are small digital icons used to express a user's emotions or ideas. This form of acronymic slang has made its way out of the computer screens and is now a part of the speech of teenagers.

(Eble, 1996) opines that it is a set of colloquial words and expressions that are ever shifting and are used with the goal of reinforcing cohesiveness within a group or to create a social identity within the group. Eble's research aimed to uncover the processes that produce slang and the relationship existing between slang and the subcultures that produce it. Most countries around the world have their own form of slang that might even be foreign to people within that territory. Some definitions of slang also merge its meaning with that of jargon, where the language that is specific to a field is also considered as slang. For example medical slang spoken among medical professionals, army slang spoken among the members of the army among others.

2.2.2 Jargon versus Slang

Jargon refers to language that is highly technical and specific to a certain field and which is alien to members who are outsiders of that field for example legal jargon, medical jargon among others. However, most definitions draw a line between the two and the defining characteristic is that more often slang tends to flout the linguistic rules of the language. It has also been described as vulgar and offensive because some forms of slang have a lexicon that is mainly composed of innuendos and other culturally deviant terms.

2.2.3 Sociolect

The Kenyan form of slang has also been described as a Sociolect. Trudgill (2003, p. 122) Defined a sociolect as a variety of the language or a lect that is associated to a speaker's social background rather than their geographical background. The most distinct characteristic of a sociolect is that its existence is tied to that of the speech community or in this case, the social group that uses it. The social group is comprised of members who are in close contact with each other and have something in common and this could be their gender, age, social class, among others.

2.2.4 Argot

Most dictionaries define argot as language that is highly specialized and one which is spoken by a distinct group of people especially those operating on the fringes of the law(some definitions describe it as a product of a subculture).the purpose of argot is to create in-group cohesiveness and it also serves as an identity marker. The sociology dictionary defines argot as a language whose vocabulary is what is known as a cant.

2.3 Characteristics of Slang:

Slang can be described using its salient characteristics, which include:

1. Informality
2. Ephemerality
3. Effectiveness
4. Creativity

2.3.1 Informality

This is the defining characteristic of slang. The language of slang forms is highly informal and is described sociolinguistically as a restricted code. A restricted code is usually used in specific social situations and among people who share a high level of familiarity. This type of code draws from a shared background between the speakers and it creates a sense of belonging among the members of the group.

2.3.2 Effectiveness

Another defining characteristic of most slang forms is their ability to convey or describe situations or phenomena for which equivalent words or expressions may not exist in their matrix languages. The language can be used to describe phenomena that cannot otherwise be expressed in formal language. Slang terms can also be used to express ideas in a manner that is very brief or using just one word where in another language this can be expressed by a group of words. For example, in Sheng the word rada, which is derived from the English word radar, could be used to express a number of things; it can be used in the place of the formal greeting:

How are you? Alternatively, what have you been up to? It can also be used as a quick word of warning for example between a driver and his conductor, it usually means that there are police officers further ahead and that the driver should be cautious.

2.3.3 Ephemerality

Another key characteristic of the language is, as has been mentioned before its short-lived nature. Slang terms move in and out of use faster than lexicographers can keep up with. This explains why in the Kenyan scene, attempts to come up with a dictionary of the code have been futile. For example, a few years ago, the name used to describe a thousand bob-shilling note was 'red'. This term was then phased out and replaced with the shortened form of the word which is 'thou' but it is written as it is spelt; 'thao', this too has begun to lose its currency and is used synonymously with the word 'tenga'. It is important to note that in as much as it is ephemeral, some words do not completely exit the vocabulary, but they are instead used less often in favour of the newer words.

2.3.4 Creativity

Slang terms are often by their very nature creative. For instance, words are coined from the trends of the day or the day-to-day happenings. For example, shortly after the introduction of the forty bob shilling coin during the country's fortieth anniversary celebrations, a Sheng term was coined for it: Ki-Lucy, after the first lady of the country at the time. Terms in slang and in this case Sheng can also be formed through the normal linguistic processes of word formation, which include:

2.3.4.1 Clipping

Clipping in word formation involves deletion of syllables from a word. Even as the word is reduced, the meaning of the word does not change. Words that have been formed from this process are however not regarded as formal and are hence not a feature of formal writing. This technique is very popular in Sheng.

For example:

Darasa→Daro

In the word darasa, the letters –asa are deleted and simply replaced with the letter - o – to come up with a shorter form of the word.

Barabara→Baro

The word barabara is the Kiswahili term for a road or a highway. In Sheng, the second –bara is omitted to remain with the word bara which then loses the last letter –a, which is replaced with an – o-.

2.3.4.2 Calques

A calque is a word for word translation of a foreign word.

For example, the English word Adam’s apple is a calque from the French term for the same anatomical feature; Pomme d’Adam, the phrase, when translated backwards would read as ‘apple of Adam’

An example from Sheng would be the word-*mzito*. Mzito is a calque from the English word *heavy*. In Sheng, the word is used to describe a heavily built person or a brave person.

Another calque is the phrase ‘*haina was*’

Haina is Kiswahili for it does not have. In Sheng, it is the negative term-no

‘Was’ is a clipped word from the longer word: wasi-wasi, translated into English as worry.

The expression is hence a calque from the English phrase: no worries.

2.3.4.3 Borrowing

Another popular word formation technique in Sheng is borrowing. In this technique, words enter the new language as they are in their original languages and only go through minor changes. The process of borrowing is also referred to as loaning. Borrowing is usually of two types:

2.3.4.3.1 Pure Borrowing

In this type of borrowing, the structure of the term does not change. It is transferred directly as it is.

For example:

Wiira→this is used to name work. It is borrowed as it is from Gikuyu and it is used in Sheng to describe work.

Maskani→this is used to mean house. It is borrowed directly from the Kiswahili language and it is used in Sheng to mean home or a residence.

2.3.4.3.2 Naturalized Borrowing

A naturalized borrowing contains changes in the structure of the word, which could be either phonetic or morphological.

For example:

Mzee → *Mzae/Msee* it is used to still describe an older man. The first ‘e’ is swapped for an ‘a’.

Its synonym *Msee* is generally used to name a man. The *z* is swapped for the letter 's' and the double *e* sound is pronounced like the English sound 'e' in *bed*.

Work → *Waks* the term is used to refer to a job or just a person's place of employment. However, in this case an *-s* is included at the end, which changes the morphological and phonological structure of the term.

2.4 Slang and Sociolinguistics

Sociolinguistics according to Bernstein, one of the leading theorists in the field is the study of the relationship between society and language. Sociolinguistics studies how the language varies according to the society. Language and society cannot be divorced from each other, each depends upon the other. Language is a product of a society and a society needs a language to communicate.

There are a number of key concepts in the field of sociolinguistics and these include:

2.4.1 Speech Community

A speech community refers to a group of people who share common characteristics that distinguish them from the larger society. The language of a speech community is markedly different and serves to point them out as a distinct group. Examples of members of a speech community include high school students, campus students among others. Because of a high level of contact among the members of the group, individuals are likely to come up with their own speech code.

For example: *deskie* is a clipping from the word *desk mate* and is used by high school students to refer to their *deskmates*.

The word '*lec*' is a clipping from the word *lecturer* and is common among campus students to refer to a lecturer.

2.4.2 High prestige vs Low Prestige Varieties

In sociolinguistics, the speech habits of a speaker are assigned values, which are then applied to them. This can range from variations in the pronunciations of speakers to their general language choices. Locally, Sheng is still considered a low prestige variety. A low prestige variety is also referred to as a restricted code and is used in informal situations among members with a shared identity. It is mainly used in informal situations.

2.4.3 Social Network

Sociolinguistics also attaches importance to the relationships that exist among the members of a speech community. It posits that the level of closeness among the members of a community is an important factor for the development of a code as has been mentioned before.

Slang, as stated before is closely tied to the culture of a people, it is the product of social relationships among people who want to converse in a more casual manner than is the norm. In the Kenyan context, it can be described as a mediation between the multiple languages that are spoken in the country. Indeed some of the vocabulary is drawn from ethnic languages. From interviews conducted by the media over several years, the youth feel that it is a great way to deal with issues of tribalism that have plagued the country for a long time. This is because nobody lays a claim to the language as they do with their vernacular languages. It is rather a conglomerate of Kiswahili, English and other local languages.

A sub-culture is a group of people within a greater culture whose values and norms are different from those of the larger group. Members of a subculture can form a speech community. Locally the matatu subculture is believed to be the life-blood of the Sheng language. What most Kenyans have in common is the public transport system and it is here that they are likely to have their first encounters with the language, most studies credit matatu touts as some of the greatest contributors to the language. The polysemic nature of the language is also evident in this context where there is a horde of terms for a single item. Examples include:

Money: *dough, mkwanja, ganji*

Police officers: *sinya, sanse, karao, cop*

Ladies: *washii, wasupa, warembo*

In this sense, the translation of slang can be considered as an attempt at cultural translation. Indeed, as has been noted by Strauhs (2013), a person who is not familiar with Sheng cannot understand what has been written in these texts and requires a translator to decode the messages contained in the texts for them.

2.5 Sheng

Sheng is the variety of slang that is spoken in Kenya today. Its origins are the Eastlands part of Nairobi, which include Kaloleni, Maringo, Mbotela, and their environs. Sheng was formed in the 1960's as a secret language among the youth, who used to live in cramped quarters with little privacy. They then had to come up with a language that could enable them to communicate without their parents understanding what they were talking about. Sheng has since carved its niche in the Kenyan linguistic scene. It is used in literature such as in the *Kwani!* Journals and comic books aimed at the youth. It is

believed that there is a part of the population that is growing up with it as their native language and is now extensively used as the language of expression for art forms such as local music and spoken word poetry.

Sheng is the popular language of advertisements, children's comic books, and politicians' speeches during the election period and it is often the language of expression for spoken word poets and musicians. For example in 2010, a magazine known as *Shujaaz* was formed to protect and enrich the lives and livelihoods of Kenyan youth and it is written in English, Kiswahili and Sheng but largely uses Sheng to discuss themes affecting the youth.

The magazine has also given birth to radio stations that bear its name *Shujaaz FM*; but which are broadcast in different languages depending on the geographical location. The magazine has been localized for the youth in Tanzania too and it uses language that is informal too.

A novel by Kenyan author David.G.Maillu, *Without Kiinua-mgongo* was among the seminal works of Kenyan literature to be written in Sheng. *Kwani?* A literary magazine published in Nairobi, Kenya, is another example of literature, which contains the use of Sheng. Another is the book: *Lafudhi za hip-hop poetry*, published by an underground hip-hop artist going by the name G-rongi.

Sheng has also gained popularity with the growth of the internet where shows such as *Sheng talk* have sprung up. *Go Sheng* is another site that was set up in an attempt to document the language or for lexicographical purposes, an endeavour that has not been very fruitful because of the highly amorphous nature of the code.

Sheng is a baffling phenomenon that is difficult to explain. It has now been in use in the country for a long time but is yet to be recognized as a language. It is described as the language of the youth but indeed it has crossed from this speech community and older or younger people are familiar with it today. It is in wide usage especially because of influence from the media. It is the language of marketing. A good number of advertisements use it, as their language of communication. It is the language of the marketplace hence its popularity in advertisements. Another domain where it is popular is in the entertainment industry. Local programs can be heard employing its use from time to time. For example *Hapa Kule news*, which is a parody of the local news, reads their news in Sheng only.

Radio stations are another medium responsible for its growth and spread. Currently Ghetto radio and *Shujaaz FM* are some of the most recognizable stations that use Sheng as their main language of communication. *Shujaaz FM* also runs publications that target the youth and whose language of communication is Sheng. Their comic book published under the name *Shujaaz* is written in Sheng and it has been successful winning two Emmys in recognition of their efforts to better youths' lives.

Despite its prevalence in speech, Sheng has crossed the border into writing and can be found in print media. The stories in the *Kwani?* Literary journal are often written in Sheng. For example, in its 08 edition was a short story: *Habari Ndio Hiyo!* By Mwas Mahugu that was written entirely in Sheng depicting a man's experience during the 2007 and 2008 post-election violence that rocked the country. The stories that are published in the journal are not translated which limits their readership to audiences that can grasp the language.

2.6 Translation

Translation is the process of rendering a message from source language A to target language B. For Larson (1984) a good translation should in every way possible, transmit to the receptor language, the same meaning as that contained in the source language all while using the structures of the target language. The translation should nevertheless retain the dynamics of the source language text. A good translation in her view is, one, which conveys the same meaning as that contained in the original text but using the structures contained in the target language. For Nida, a translation is directly influenced by the linguistic and cultural distance when translating the message contained in the text.

2.7 Translation of Slang

Most studies done on the translation of slang tend to look at its use in literary contexts and as it is used in film. This is because the two are major channels of communication and the degree of formality required is not too strict. The use of slang in literature is regarded by some as a literary style. Since the use of slang is an identity marker, an author might include a character who speaks the language to distinguish them using their age, gender or background.

The use of Sheng in *Kwani!* As observed by Strauhs (2013) serves as a way of distancing the authors of these texts from the colonial language and distinguishing between cultural insiders and outsiders. Indeed the authors of the texts contained in the journal are members of a distinct speech community in that they are hip-hop artists who hail from the eastern suburbs of Nairobi, popularly known as Eastlands, which is usually identified as the cradle of Sheng and the home of its speakers.

Kaviti (2015) advocates for the inclusion of the two forms of slang in the East African literary scene citing the literature contained in the journal as examples of the increasing spread of the two codes among the youth. She describes the two codes as enabling the youth to define their identities using their own language albeit derived from their native languages.

2.8 Untranslatability

Untranslatability refers to the quality of a word, expression, or utterance lacking an equivalent in another language. It is occasioned by differences in language systems or differences in syntactic structures between languages where the structure of sentences between the two languages differs. For instance, one word may be used to express something in the source language but a whole expression is used in the target language. Untranslatability can also result from cultural differences. For example, the routine of greetings between people may differ among cultures. In the Swahili culture, the way you greet a person who is older than you is different from how you would greet your peers.

The translation of realia is a problem translators often have to deal with. Realia is a term that is used to refer to all those items that form the material culture of a society. These may include the names of people, food, places, specific activities that are routine in the foreign culture among others. This is because of the cultural gaps. For example, the types of foods found in one culture might not be present in another culture.

Catford distinguishes between two types of untranslatability:

2.8.1 Linguistic Untranslatability

Linguistic untranslatability refers to untranslatability at the level of a word. It is caused by differences in the structures of different language and is a common phenomenon because of differences in linguistic systems. For example, a trending question on the Twitter platform is how a translator would translate the phrase: *kupoesha chai* into English. There is no single phrase or a set of phrases to describe this process. This is an example of both linguistic and cultural untranslatability.

2.8.2 Cultural Untranslatability

Cultural untranslatability on the other hand is usually the result of cultural gaps. Differences in culture will always likely result in issues of untranslatability. Translators are therefore faced with a difficult task when they encounter culture specific concepts in their work.

Newmark identifies a category of cultural items that pose a challenge to translators and these include: Ecological concepts such as the flora and fauna of a place. Some types of animals and plants can only be found in specific regions.

The material culture of a place such as food, forms of transport, houses Examples in slang would be *pasua*, *chips mwitu*.

The social culture of a people. For example the types of work and the forms of leisure for example in Sheng: *konda*, *kuchana*

Organizations, customs, and activities that are particular to a people and gestures and habits for example: *kupoesha chai*

Newmark cites these as some of the challenges that a translator might be faced with when translating a text. Because of this, translators have to come up with strategies of translating that will allow them to come up with a target text that is readable and one, which is also faithful to the original text.

Often translators will have to employ any of the strategies proposed when dealing with such terms. The effectiveness of any strategy the translator decides to use is a matter of conjecture.

2.9 Strategies of Translation

The Oxford dictionary defines a strategy as a plan of action, which is designed to achieve a specific plan of action or a larger aim. In translation studies, a strategy would be described as those methods a translator employs when faced with a challenge in translating a word or an expression. Translation strategies refer to any of the tactics a translator would use when confronted with a problem while translating a text.

It refers to the methods or techniques that a translator resorts to when they are confronted by issues of non-equivalence. Different scholars have come up with different strategies of translation that translators employ when confronted by challenges during the translation process. Loescher,(1991) defines a translation strategy as a conscious technique used for solving a problem faced while translating a text, or a segment of a text.

Venuti describes translation strategies as those basic tasks that involve choosing the text for translation and the deciding the methods that will be used to translate it. Graedler (2000) proposes four strategies of translating terms that are culture specific:

2.9.1 Coming Up with a New Word

Translators might have to coin new terms where there are no equivalent terms in the target culture. Neologisms or coinages might enter the general vocabulary and become acceptable over time. Translators come up with neologisms to cope with new trends for example in the field of technology, where there are rapid advancements.

2.9.2 Explaining the Meaning of the SL Expression instead of translating it

The translator can also decide to explain what is being expressed by an expression or a term. This is known as explication or explicitation, which is simply making explicit that which is implicit in the source text. A translator can use this strategy when the concept being expressed in the source text does not exist in the target culture.

2.9.3 Maintaining the SL expression as it is

Leaving the source language expression intact is what is commonly known as borrowing or loaning. It is usually employed for names of people and places or culturally untranslatable terms such as names of rites, food among other things. The things that comprise the material culture of a people are often so specific and they cannot be translated hence they are rendered directly into the target language.

2.9.4 Using an Equivalent Term or one, which has the same Effect as that of the Source Language

The translator is often looking to achieve equivalence in their translations and this is achieved by replacing the material in the source text with equivalent textual material in the target text. Ideally, the translator should come up with equivalent terms for what is being expressed in the source text but this is not always possible due to differences in culture.

Vinay & Darbelnet (1958) proposed two strategies of translation namely: literal translation and oblique translation. These strategies are composed of a set of procedures that fall under each of the two categories.

2.9.5 Direct Translation

This is what other scholars refer to as literal translation or word-for-word translation. DT procedures are applied when the structural and conceptual elements of the text have natural equivalents in the target language. These procedures include:

- i. Literal translation
- ii. Borrowing
- iii. The use of calques

Literal translation is word for word translation. It is not entirely possible to use it as a stand-alone procedure in most documents since the syntactic structures of languages are often different from each other. It also produces awkward sentences in translations such as those of literary books where the use of language is a bit different.

Borrowing, as has been mentioned before, is word formation through the process of transferring a word directly into the target language. Some scholars define it as complete resignation. For example, the word *Chill* was borrowed directly from the English language into slang and it is used to denote abstinence.

The use of calques is another procedure in the direct translation task. Calques are arrived at through the process of direct translation. Calques can imitate the phonetics, morphology, or syntax of the original term that they are being derived from. For example: the English term flea market is a calque of the French term *Marche aux puces* (directly translated as market of fleas)

2.9.6 Oblique Translation

This refers to the set of procedures that translators have to employ when direct translation procedures do not produce a natural translation or where the syntactic structure must change during translation. Oblique translation procedures include:

2.9.6.1 Transposition

Transposition involves a change in word class during the translation. The change can be that of a word or an expression. For example a noun becoming a verb. Transposition is often as a result of differences in language structures across languages.

2.9.6.2 Modulation

Modulation as a translation procedure involves changing the point of view of the source text when rendering it into the target text. The meaning contained in the text should however remain the same.

2.9.6.3 Equivalence

Equivalence, according to Vinay and Darbelnet involves rendering the meaning contained in the source text in a manner that is completely different from that of the original. This is through the by use of expressions that are different but which convey the same meaning as the source text. It is also referred to as re-formulation.

2.9.6.4 Adaptation

Adaptation is described as the use of cultural substitutes that suit the culture of the target readers better. It involves looking for cultural substitutes that would have a greater effect on the target readers.

2.10 Errors in Translation

Errors are a common feature of the translation process. A translation error can be defined as a deviation from the original either at the word level sentence level or semantic level. Wrong word choice, wrong sentence structures or altered meanings all constitute errors. Errors in translation are varied and there is no single typology that classifies them all together. The American Translators Association identifies a number of errors that can arise from the process of translating texts from one language to another. It classifies the errors and offers guidelines for teachers on how to grade when faced with these errors. Some of these errors include:

2.10.1 Addition

Errors of addition occur when the translator includes extra information or aesthetic effects to the target text that are not present in the source text. The association advises translators to desist from adding things that were not present in the source text to the target text. However the use of the explicitation strategy is not considered as an addition error.

2.10.2 Ambiguity

Ambiguity occurs when either the target or source text allows for multiple interpretations of the meaning intended by either the source or target texts while its counterpart in the other language does not. Errors of ambiguity can affect the readability of the text where the reader makes a misinterpretation when reading the text.

2.10.3 Cohesion

Errors of cohesion occur as a result of infractions in language use, use of inappropriate conjunctions or other structural errors. Cohesion is the totality of lexical structures. Cohesion errors are established upon a full reading of the text. A text that is readable and intelligible can be defined as a cohesive text.

2.10.4 Faithfulness

Errors of faithfulness occur when the resulting translation does not reflect the exact meaning intended in the original. The goal of a good translation is to convey the meaning contained in the source text to the target readers as faithfully as possible. A translation that gives a contrary meaning to that of the original is thus 'unfaithful'.

2.10.5 Faux Amis

A Faux ami, literally, false friend refers to the general category of words which bear a striking resemblance to words in the target language which may deceive the translator into giving a wrong translation. For example, the French term *sensible* and the English term *sensible*. In French, the term is used to mean sensitive while in English, it means something that makes sense. In Sheng it is possible to make this type of error because the terms that are borrowed into the language acquire new meanings. For example, *huyu msee ni m-bad* literally would translate as this guy is bad while its actual meaning is that this person is great or cool.

2.10.6 Omissions

Omissions in translation refer to those segments that a translator leaves out when they are translating a text. Omissions can alter the meaning of a text where a communicative segment is left out. Omission is also considered as a translation strategy when the translator leaves out information which does not add meaning to the text or when they leave out information that may be offensive to the target language readers.

2.10.7 Inappropriate Paraphrase

This type of error occurs when the translated text segment is longer than the original segment. This may happen when the translator adds more information than what is contained in the source text or lengthy explanations of the source segment which may be tiresome to read to the target readers.

2.10.8 Semantic Errors

Semantic errors refer to errors in meaning that is where the translator renders a different meaning from what was expressed in the source text. They can be a result of poor comprehension of the source text. Semantic errors can affect the meaning of a whole text where the kernels of text that contain the core text are mistranslated.

2.11 Summary

This chapter discussed some of the definitions of slang, the characteristics of slang and some of the word formation processes in slang. Its relationship with the field of sociolinguistics, definitions of what translation is and challenges to the process of translation particularly the problem of untranslatability. The chapter also mentioned some of the strategies that different scholars propose for the translation process and the types of errors arising out of the translation process.

CHAPTER THREE

ERRORS AND STRATEGIES IN TRANSLATION

3.1 Introduction

This chapter explores some of the strategies that translators use when translating a text that contains terms that are in Sheng. The data for the study was obtained from two songs: Biceps by the Kenyan artiste Juliani and the song *Angalia Saa* by the Kenyan hip-hop artistes: Kamaa, Winyo, and Kitu-Sewer. The data was given to two translators with varied competence in speaking Sheng. This chapter looks at the strategies that were used in the translation of the Sheng terms against the criteria, that was proposed by Baker, (1992) and the one proposed by Vinay & Darbelnet (1958).

When trying to achieve equivalence, the translator cannot employ just a single strategy for the translation of the whole text. Rather, they will employ a combination of strategies when doing the translation. This is because texts generally do not fall under a single category and the translator has to make a number of compromises when trying to achieve equivalence and faithfulness in their translations.

3.2 Data Presentation

This section explores the translation strategies that were used in the translation of the two songs by the two translators. The data is presented in tables showing the segments that were translated using each strategy. This section also presents the errors that occurred in the translation of the lyrics, these are presented in the second part of the chapter. The first column of the table shows the segment of the song, the second column shows the translated segment while the third column contains an explanation of the strategy that was used in the translation of the segment.

3.3 Translation through Literal or Word for Word Strategy

Literal or word for word translation refers to the direct rendering of the source text.

Table 3.1: The following table presents the segments that were translated using literal translation

	Original	Translation	Strategy	Explanation
1.	ma-thug wanateremka ka longi yangu niki- sag futi sita chini shags	Thugs upcountry, lowered six-foot deep like my pair of pants when I sag them	Literal translation	The translator does a literal translation of this segment which captures everything contained in the source segment.
2.	jail imefail jaribu hugs	Jail is not working perhaps try some hugs	Literal translation	In this segment, the meaning that is being conveyed by the source segment is not captured accurately.
3.	Pia mi hucry kwa crisis Pia mi najua mwanaume sio biceps	Even I cry during tough times I know a man is not his biceps.	Literal translation	In this segment the literal translation does not convey the meaning exactly as it being expressed in the source segment but it achieves equivalence with the source segment
4.	Washii wanadefine love na soap...opera. Haisaidii ka Michael Jordan kununua kichana.	Ladies define love from what they see in soap operas. It's as useless as Michael Jordan buying a comb.	Literal translation	The translation is a perfect literal translation of the source segment. However, outsiders of the culture might not understand the comparison drawn between the two ideas

The examples in the table above are examples of segments that were translated using the literal translation strategy. In literal translation, strategy words are translated exactly as they are in the source text. The four segments presented are translated as closely as possible to the original text.

3.4 Translation by Use of a General Word

Translation by use of a general word is common where what is being expressed in the source language is not a common form in the target in the language. It can also be used when in the target language; a super-ordinate is used instead of a specific word. The following table shows the segments that were translated through the strategy of using a more general word.

Table 3.2: The following table presents the segments that were translated using a general word.

	Original segment	Translated segment	Strategy	Explanation
1.	Pia mi hu-cry kwa crisis pia mi najua urembo sio cutex	Even I cry during tough times I know that <i>beauty is not physical.</i>	Translation using a general word	In this segment the translator used a more general word because a literal translation would not have given any meaning to the reader.
2.	<i>Mang'aa wanataka wammangishe njirungi</i>	<i>They dare to threaten his life.</i>	The policemen want to take his life.	In this segment, the translator used a more general word because of the equivalent in the target culture expressing the same meaning as the original segment.

3.5 Translation by Paraphrase using a Related Term

The other strategy that translators employ from the study is translation by paraphrase using a related term. The strategy is commonly used when what is being expressed by the source text is expressed differently in the target culture or when the use of a certain expression is more common in the source culture than in the target culture. The use of this strategy for the translation of the two songs is presented in the table below.

Table 3.3: The following table highlights the segments translated by paraphrase using a related term.

	Source segment	Translated segment	Strategy	Explanation
1.	ndio una twenty six inch rims lakini ka wengine <i>utaingia six feet deep</i>	So what you have 26 inch rims but just like the rest of us <i>you will still die</i>	Translation by paraphrase using a related term	In this segment the translator renders the phrase six feet deep as you will still die which conveys the same idea as the phrase six feet deep.
2.	Mbona mapenzi kabla pete <i>inapuliza tumbo</i> kama ni hatia tungefura mgongo	If sex before marriage is wrong, its consequence should be worse than just <i>getting pregnant</i>	Translation by paraphrase using related terms.	In this segment the translator renders the phrase <i>inapuliza tumbo</i> as getting pregnant because in the target language a literal translation does not render a comprehensive meaning.

In the segments above the translators opted to use terms that are related to what is being expressed in the source text. This technique is used where the translator wants to soften what is being said in the source text or when there is lack of exact linguistic equivalents in the target language.

3.6 Translation by Use of Cultural Substitution

The use of cultural substitutes is a common strategy in translation because it achieves dynamic equivalence. In this strategy, the translator expresses the source text segment with a different cultural equivalent in the target text, but which conveys the exact meaning as the source text.

Table 3.4: The following table shows the segments that were translated using the strategy of cultural substitution

	Source segment	Translated segment	Strategy	Explanation
1.	Si mbaya msichana na kijana ku-keep in touch lakini pete ndio inakupa ruhusa ya <i>ku-keep na ku-touch</i>	It is not wrong for a boy and a girl to 'have' but it is the ring that will allow you to <i>'have and to hold'</i> .	Translation by cultural substitution.	In the translation of this segment, the translator references the religious vows that are exchanged between couples during marriage.
2.	Na kabila najua ni mbili tu <i>maskini na mdosi</i> .	And I only recognize two tribes: <i>The haves and the have not's</i>	Translation by cultural substitution.	In this segment the translator found the cultural equivalent of the phrase <i>maskini na mdosi</i> .
3.	<i>Mtu anatusi matiti ya matha alinyonya</i> then anapigiwa makofi ya kilo	<i>They bite the hand that once fed them</i>	Translation by cultural substitution.	The translator uses a cultural expression that expresses the same meaning that was intended by the original.

The table above shows some of the segments that were translated by use of cultural substitutes. A cultural substitute increases the reader's cognitive efficiency by providing them with something that they can relate to in their own culture.

3.7 Translation by Use of Loan Words With/Without the Use of Footnotes

The next strategy that translators use is that of loaning words. The translator can choose whether to include an explanation when they loan words from another language. Often, words that are loaned or borrowed from another language include proper names which include names of people and places. The following table shows the segments from the two songs that were translated using this technique.

Table 3.5: The following table shows the segments that were translated using loan words with/without explanations

	Source segment	Translated segment	Strategy	Explanation
1.	<i>Mau-Mau</i> ikashinda war but mashabik wakaenda na trophy	<i>Mau-Mau</i> triumphed but spectators carried the day	Translation by use of a loan word	In this segment, the name Mau- Mau is transferred exactly as it is.
2.	White Highlands no more	White Highlands no more	Translation by use of a word	In this segment, the name White Highlands is borrowed from the source segment.
3.	Mbugi matu	Mbugi matu	Translation by use of a loan word	In this segment the phrase is rendered exactly as it is.
4.	Mau-mau l ikashinda war mashabik wakaenda na trophy	It is the Mau- Mau who won the war, But it is the spectators who went with their trophy	Translation by loaning with footnotes.	In this segment, the second translator loaned the name Mau-Mau but for the benefit of the reader included footnotes.

¹ The Mau-Mau were a group of freedom fighters who fought against the British colonialists

5.	Munyakei ² kuanzisha corruption zero tolerance na kufungulia kesi ya Goldenberg alipewa asante gani?	Munyakei paving way for zero- tolerance of corruption And for exposing the Goldenberg scandal what did he get in return?	Translation by loaning with the use of footnotes. Literal translation.	The translator transferred the name of the person in the translated segment but also included footnotes to explain who the person was
6.	wa-shoot <i>Muthoni wa Nyanjiru</i> ³ the same route wa-rape mama yetu Njeeri ⁴	They shoot <i>Muthoni wa Nyanjiru</i> and on the same route, they rape our mother Njeeri. These are the trials of our heroes.	Translation by use of a loan word with the use of footnotes. Literal translation	The name of a person: Muthoni wa Nyanjiru is borrowed as it is and then explained using footnotes.

² David Sadera Munyakei was the man who brought to light the Goldenberg scandal.

³ Muthoni wa Nyanjiru was a freedom fighter who is known for having led the protests against the white government after the arrest of Harry Thuku.

⁴ Njeeri, wife of author Ngugi wa Thiong'o, was assaulted in a hotel on the same route where the protests led by Nyanjiru had taken place years before.

3.8 Translation by Use of Omission

Another strategy that translators use is that of omission where segments of the text are left out. The following section shows some of the omissions in the translation of the two songs. Omission strategy involves leaving out segments of texts that do not contribute meaning to the text. Translators can also leave out segments of text that might be offensive to the target readers, or those that they do not comprehend.

Table 3.6: The following table shows the segments that were translated using the strategy of omission.

	Source segment	Untranslated segment	Strategy	Explanation
1.	Haisaidii ka Michael Jordan kununua kichana		Omission	This segment of the song was not translated.
2.	Si unajua vile huenda mgema akisifiwa		Omission	This segment of the song was not translated.
3.	Ka Kenya ni Matrix nani ndio Neo?		Omission	This segment of the song was not translated.

The next strategy that was used in the translation was that of using a more neutral or a less expressive term. The following segment looks at the sections that were translated using this technique.

3.9 Translation by Use of a More Neutral/Less Expressive Term

Translation by use of a less expressive term is another strategy that translators use when what is being expressed in the source text does not have an exact equivalent in the target text usually in terms of nuance.

Table 3.7: The following table shows the segments that were translated using a more neutral or less expressive term.

	Source Segment	Translated segment	Strategy	Explanation
1.	adui wanakuwinda na harufu <i>kwa ile roho safi</i> <i>na moyo mkunjufu</i>	The enemies are <i>always</i> tracking you down using your scent	Translation by use of a less expressive term.	The translator used the less expressive term always for the expression in the source segment
2.	<i>Mang'aa</i> wanataka wammangishe njirungi	<i>The police</i> want to kill him	Translation by use of a less expressive term	In this segment, the word <i>Mang'aa</i> is translated using the more neutral term police.
3.	Mbona mapenzi kabla pete <i>inafurisha tumbo?</i> Kama ni hatia <i>tungefura mgongo</i>	Why does sex before marriage swell the stomach? If it were wrong, we would have swollen backs instead.	Translation by use of a less expressive term	In this segment,the translation of the source segment is less expressive because it is too literal.

3.9.1 Explanation

The translator can use a less expressive or a more neutral term when what is being expressed in the source text does not have an exact equivalent in the target language. This technique can also be used as a form of literal softening when the words in the source text are harsh.

A literal translation of the first segment would have been:

The enemy tracks down your scent with an open and clean heart. This would not have expressed the meaning intended, but since the phrase does not have a direct equivalent in the target language, it was translated as *always*. In Sheng, the expression *Kwa roho safi na kwa moyo mkunjufu* is used to describe a state of enthusiasm. When a person tracks you down, *kwa roho safi na moyo mkunjufu*, it means they are doing it obsessively.

In the second segment the word, *Mang'aa* is explicated as *policemen*, which is a less expressive term as compared to the source text word. In Sheng', *Mang'aa* is a term used to describe a person who does not fear for anything. It is used pejoratively. Because of the lack of an equivalent in the target language, the translator renders it using the more neutral word; *policemen*.

3.10 Types of Errors in the Translation of Sheng Lyrics

The following were some of the errors identified in the translation of the Sheng lyrics contained in the two texts.

3.10.1 Ambiguity

Ambiguity occurs when either the target or source text allows for multiple interpretations of the meaning intended by either the source or target texts while the other does not.

For example:

	Source Segment	Translated Segment	Correct translation
1.	<i>Mang'aa wanataka wammangishe njirungi</i>	<i>They dare to threaten his life.</i>	The policemen want to take his life.

3.10.2 Faithfulness

Errors of faithfulness occur when the resulting translation does not reflect the exact meaning intended in the original. For example:

	Source segment	Translated Segment
1.	Unaeza dema ukishibishwa uongee mbaya unaeza hepa ukinusiwa unaeza tema ukizidiwa	You can be full You can flee when they sense you You can spit it out if it's too much

In the segment above what is being expressed by the translated segment is different from the source segment.

3.10.3 Semantic Errors

Semantic errors often come about as a result of misreading or poor comprehension of the text. In the translation of the lyrics, these were the most common errors

For example:

1.	Ma-thug wanateremka ka longi yangu niki-sag futi sita chini shags	Thieves are roaming about in broad daylight in the countryside.
2.	Pia mi hu-cry kwa crisis pia mi najua urembo sio cutex	I am not that strong and I believe in natural beauty

3.10.4 Omission

Omission in translation is a strategy whereby the translator entirely leaves out words or expressions that are contained in the source text. For example the following segment from the translation of the second song was not fully translated.

	Source Segment	Translated Segment
1.	hakuna haja ya kuji-force kitu hautaki si unajua vile kwao huenda mgema akisifiwa	There is no need to force yourself on it

3.10.5 Mistranslation

From the findings of the study, there were instances of mistranslation brought about by different understanding of the text. For example:

1.	<i>Angalia saa</i>	Redemption time	Semantic error.
	<i>Angalia saa</i>	Redemption time	Mistranslation.
2.	<i>Angalia saa</i>	It is time	Semantic error.
	<i>Angalia saa</i>	It is time	Mistranslation.

3.11 Summary

This chapter presented the strategies that were used to translate the some of the segments of the two songs *Angalia Saa* and *Biceps*. The segments were presented according to the strategies of translation presented by Mona Baker. It also looked at the implication that different strategies had on the translation of the lyrics in terms of errors.

CHAPTER FOUR

ERRORS, CHALLENGES AND STRATEGIES IN THE TRANSLATION OF SHENG

4.1 Introduction

This chapter presents a detailed discussion of the findings from the third chapter. It specifically presents the strategies that were used in the translation of the two songs, the errors that were found from the two translations and the challenges of translating the Sheng lyrics. There are various types of errors that can arise from the translation of a text. The term error refers to a distinct distortion of a source text word or expression.

Errors can be classified according to theories. For example, one might consider the failure to achieve equivalence when translating the message as an error. Errors can also be classified linguistically where grammatical mistakes fall under. For example where the word used in the target language does not convey the same meaning as that of the word used in the source text.

4.2 Strategies Used in the Translation of Sheng

From the findings in the previous chapter, the translators employ different strategies when translating slang terms. This section examines the translation strategies employed by the translators in their translation of slang based on the typology that was proposed by Mona Baker.

4.2.1 Literal Translation

Literal translation is direct, word for word translation. It is a good way of achieving formal correspondence in some cases. It is possible to achieve formal equivalence using this method. Nevertheless, as evidenced by some translated segments, this is not always possible for items that are literary in nature such as metaphors.

For example,

Segment 1- *jail imefail, jaribu hugs*

Translation- *as jail is not working perhaps try some hugs.*

The meaning implied by the source segment is that in a society without love there is likely to be a lot of criminals (jail) but even with the presence of jails, it does not change the fact that crime still exists(jail imefail) hence the need to try to be a more loving people (jaribu hugs).

The following is the translation of the chorus that was done literally.

Segment 3- *Pia mi hucry kwa crisis, pia mi najua mwanaume sio biceps*

Translation- *Even I cry during a crisis, I know a man is not his biceps.*

The translation captures the essence of what is being expressed in the source text but perhaps a translation by explanation that a man is not just who he is physically would have been more effective.

Similarly, the translation of the fourth segment:

Segment 4: *Washii wanadefine love na soap haisaidii ka Michael Jordan kununua kichana*

Translation: *Ladies define love from what they see in soap operas. It's as useless as Michael Jordan buying a comb*

This translation might be lost on readers who are not familiar with Michael Jordan. Literal translation is not always effective for literary translation because it does not always capture the nuances in meaning that form part of the style of literary texts.

4.2.2 Translation by Use of a More General Word

The use of a general word when translating is often because of differences between language systems. A lack of a specific meaning in the target language pushes the translator to use such a strategy. For example:

Segment 1-Pia mi hucry kwa crisis, pia mi najua *urembo sio cutex*

Translation-even, I cry during tough times, I know *beauty is not physical*

In this segment, the translator employs a general word or explicates what the source segment, is implying, which is that beauty is more than just the external appearance. Another possible equivalent would have been: beauty is skin deep, which is an expression, used in the English language to express the same concept. From the study, this strategy was not used very often but translators use it when the form of non-equivalence in the source text has to do with the propositional meaning of phrases. For example:

Segment 1-Ndio una twenty-six inch rims lakini kama wengine utaingia *six feet deep*.

Translation-Sure, you have your twenty-six inch rims but just like the rest of us *you will die*

The term six feet deep and at times, six feet under are colloquial expressions that are used to describe death or the idea of being buried. The translator, instead of retaining the expression as it is used the more general word or idea, which means that you will die in spite of any riches you, might be in possession of. The effect of this strategy on

the translation is that it affects the style of the text because it reads like an explanation where songs are structured like poems.

4.2.3 Translation by Paraphrase using a Related Word

Paraphrasing using a related word is common when the idea that is being expressed in the source language is expressed in a different lexical form in the target language or it is used more frequently in the source language than in the target language. This technique has been used frequently in the translation of these song lyrics.

Segment 1-pia mi hu-cry kwa crisis pia mi najua *mwanaume sio biceps*.

Translation- Society defines a man as a strong being, but as for me, *I break down when times get hard*.

The translation of this phrase employs terms that relate to the target language. The translator still achieves a level of equivalence while using this strategy. The general idea that is being conveyed in the source text is that the persona also breaks down because a man is not defined by their physical strength.

Segment 2-jail imefail, *jaribu hugs*

Translation-Since waging war against them has not worked *perhaps let's try love*.

The translation of the phrase employs the use of words that are related to what is being expressed by the source text. The idea being expressed in the source segment is that jail should not be necessary if the society was a more loving one. The translation achieves dynamic equivalence because it makes explicit, albeit in different words, what is being expressed by the source segment.

For example, the following phrase from the first segment:

Segment: *Ka wengine utaingia six-feet deep*

Translation: *just like the rest of us, you will still die*

The phrase six feet deep is an informal form from the English language that is used to mean that a person is dead and buried this is translated, as you will still die because it is related to what is being expressed. In the English language, it is more formal to say that a person died and was buried instead of the less formal phrase, six feet deep.

In the second segment, the phrase inapuliza tumbo is translated as getting pregnant because in the English language, its literal translation (swell the stomach) is not in usage and would not communicate as effectively as the word pregnant. Nevertheless, such a cut and dry translation also leads to stylistic loss because the goal was to paint a picture in the readers mind.

4.2.4 Translation by Cultural Substitution

This strategy involves using the cultural equivalents in the target language that will help readers to identify with the idea explained in the source text. According to Baker (1992, pp. 31-33) the use of cultural substitutes refers to where the translator uses a word or an expression whose propositional meaning differs from that which is used in the source text but whose meaning has the same impact as that used in the source text.

In the translation of the first segment,

Segment 1-si mbaya kijana na msichana *kukeep in touch* lakini ni pete ndio inakupa ruhusa ya *kukeep na kutouch*

Translation-it is not wrong for a boy and a girl *to have* but it is the ring that allows you *to have and to hold*.

the phrase *to keep* and *to touch* is rendered as *to have* and *to hold*. In this stanza, the translator used a form of cultural substitution by using religious referents.

In the Christian religion when vows are being exchanged it is all too common to hear the nuptials proclaiming ‘to have and to hold each other till death do us apart’. The use of this strategy by the translator is effective for retaining the flavour of the original.

Similarly, the concept of the rich and the poor (*maskini na mdosi*) expressed in the second segment

Segment 2- Na kabila najua ni mbili tu- *Makini na mdosi*

Translation- and I only know of two tribes- the *haves and the have not's*

is rendered using the phrase: *haves and have-not's* which is used informally to invoke the same meaning.

In the third segment, the idea of a person who insults their own mother (used to mean an ungrateful person) is expressed using the idiom; to bite the hand that fed them which expresses the same meaning as that of the source segment.

Segment 3- Mtu anatusi matiti ya matha alinyonya halafu anapigiwa makofi ya kilo

Translation- They bite the hand that once fed them.

4.2.5 Translation Using a Loan Word or a Loan Word with Explanations

Baker (1992, pp. 34-36) describes the use of loan words as a strategy that translators are likely to use when they encounter culture specific concepts, buzzwords, and modern concepts. Where a loan word is going to be used infrequently, the author suggests that the translator should provide an explanation so that they do not lose the reader with lengthy explanations.

The translator can also loan words exactly as they are and not include any form of explanation in their translation. In the translation of the first three segments, the names Mau-Mau, White Highlands, and the expression –mbugi matu which refer to Kenyan

history and the Kenyan culture, are translated using the borrowing technique. They are rendered directly as they appear in the source text with no explanations included.

Segment 1-*Mau-mau* ikashinda war

Translation- It is the *Mau-mau* who won the war

Segment 2- *White Highlands* no more

Translation- No more *White Highlands*

Segment 3- *Mbugi matu*

Translation- *Mbugi matu*

the phrase *mbugi matu* is a term used to express the idea of a person who is not corrigible, that is a person who does not listen when talked to and also one who does not care so much. These were loaned directly as they are without an explanation.

The effect that this may have is that people who are not familiar with Kenyan history might not understand what is being said in the source segment. This technique is referred to as foreignization, where the foreign aspects of the text are left exactly as they are without explanation. Venuti (1995, pp. 19-20) Advocates for the use of this strategy, because it draws the reader away from the ‘violently domesticating cultural values of the English world.’

In the third and fourth segments, the translator rendered the proper names: *Mau-Mau*, *Munyakei*, *Muthoni wa Nyanjiru* and *Njeeri* exactly as they appeared in the lyrics but unlike the first translator, footnotes were included giving background information to the use of the names in the lyrics. The use of footnotes ensures that the reader who is foreign to the culture has a better understanding of what the lyrics mean.

The use of this strategy was used extensively by the second translator in the translation of the second song being that it has more cultural elements than the first song; it contains names of people, places, and various historical allusions. Often, these terms are translated exactly as they are.

The use of footnotes in translation is a subject of debate, for example scholars such as Venuti who advocates for foreignization of the text might not agree with the use of footnotes in the translation preferring instead that the readers be brought in into the source culture to find out for themselves what these foreign names mean or what they refer to.

4.2.6 Translation by Omission

As it suggests, omission is intentionally leaving out some words or segments of the text. Usually it may be because that these words do not add to the semantic value of the text and hence do not affect the communicative aspects of the text. It could also be due to semantic gaps where there is no equivalent in the target culture. For example,

Segment 1-Ka Kenya ni Matrix nani ndio Neo?

This segment was left out by the first translator because of a lack of comprehension. This segment contains an allusion to a movie character. In the translation of the segment, the translator could not find a suitable comparison as that used in the source segment.

In the second translator's translation of the same segment, they retain the proper names but include explanations. In the translation of the second segment, the translator could not find a suitable equivalent for the proverb:

Mgema akisifiwa, tembo hulitia maji and therefore left it untranslated.

Segment 2-*Washii wanadefine love na soap opera haisaidii ka Michael Jordan kununua kichana.*

The translation of this segment was left out because the translator is not familiar with Michael Jordan and hence could not make sense out of the source segment's comparison. The impact of leaving these segments out is that meaning was not communicated to the reader, which goes against the rules of translation.

In instances where the allusions in the text were not immediately clear to the translator, these were left out.

4.2.7 Translation by Use of a Less Expressive Word

The use of this strategy is common where there is no direct equivalent in the target language; the translator hence chooses a word or an expression that expresses an approximate meaning. It can also be used to soften the impact of what is being said to the target reader, a technique also known as softening.

For example:

Segment 1-Mbona mapenzi kabla pete *inafurisha tumbo? Kama ni hatia tungefura mgongo.*

Translation-Why does sex before marriage *was wrong its consequence should be worse than just becoming pregnant.*

The translation of the phrase is less expressive than the source text not least because it does not take into account the style of the original. The translator explains the idea of kufura mgongo (having a swollen back) as a worse consequence than just a pregnancy. This translation does not capture the irony contained in the original. Hence, there is a

form of stylistic loss, because the translation does not pay attention to the form of the original.

Segment 2-*Mang'aa wanataka wammangishe njirungi.*

Translation –*They want to threaten his life.*

The word Mang'aa is a derogatory term in Sheng that is used to describe a person who does not care much for anything or anyone and therefore a heartless person. 'Mang'aa' is a person who inspires fear in others and is generally not well- liked.

Since the subject matter of the song addresses the subject of extra-judicial killings, the term is used in this context to describe the police. The translator instead opts for the more general and less expressive term—*they*. This is a vague term because it has not been used before in the preceding stanzas, hence a reader of the target text is likely to ask themselves who the pronoun 'they' refers to in that line.

4.3 Types of Errors in the Translation of Sheng Lyrics

This section shall discuss some of the errors that were identified from the translations of the Sheng lyrics into English.

4.3.1 Ambiguity

Errors of ambiguity in the translation of a text bring about multiple interpretations of a text. In the translation of the lyrics, this type of error was encountered.

Segment-*Mang'aa wanataka wammangishe njirungi.*

Translation-*They want to threaten his life.*

The translation of this segment of the lyrics can be described as ambiguous because it does not convey the idea that is being described in the original text. The term 'Mang'aa', as it is used in this context is used to describe police officers translator

rendered it as they when they had not been mentioned before. A reader reading this segment would probably be wondering who “they” refers to. An effective translation of the segment would have used the correct word-Policemen for the comprehension of the text.

4.3.2 Errors of Faithfulness

Lack of faithfulness in the translation of some segments was also identified as a common error.

The translation of this segment is an example of a translation that is not faithful to the original text.

	Source segment	Translated segment	Correct translation
1	Unaeza dema ukishibishwa uongee mbaya unaeza hepa ukinusiwa unaeza tema ukizidiwa	You can be full You can flee when they sense you You can spit it out if it's too much	You can eat, be full, and still bite the hand that fed you You can run when they come after you You can refuse if it is too much to take in

From the lyricists own translation is that it is possible to eat and be full and to still proceed to ‘bite the hand that fed you’. The idea that is that the Kenyan voter does have a choice to call out leaders who do not represent their interests instead of merely accepting things as they are. The translated segment does not capture this meaning.

4.3.3 Semantic Errors

The translation of the segment as: Thieves are roaming about in broad daylight, is a mistranslation of the phrase which actually is an allusion to the way the coffins are lowered into the ground just like how he sags his trousers. From the translation, it is clear that there is an error of meaning which may have occurred as a result of poor comprehension of the text.

Another semantic error is in the translation of the chorus:

Pia mi hucry kwa crisis pia mi najua urembo sio cutex.

Translation- I am not that strong but I believe in natural beauty.

The meaning of the original phrase is that even the persona cries during hard times and that beauty is not at all physical (cutex). Cutex is a term generally used to refer to nail polish. This translation is actually a 'contresens', which refers to a translation whose meaning conveys the opposite idea from the original. From the translation it is clear that a semantic error leads to a mistranslation because the goal of translation is to convey the same meaning as that expressed in the original text. Another observation is that semantic errors can also lead to omissions. The translator can decide to leave out the chunks of information that do not make any sense to them.

4.3.4 Omission

Errors of omission occur when the segments of text that are left out affect the meaning of the text. For example

	Source Segment	Translated Segment	Correct translation
1.	<p>hakuna haja ya kuji-force kitu hautaki <i>si unajua vile kwao</i> <i>huenda</i> <i>mgema akisifiwa</i></p>	<p>There is no need to force yourself on it</p>	<p>There is no need to submit if you do not agree We all know how it is when you overly praise the master</p>

In the segment above, the translator could not find an equivalent for the proverb and therefore left it out. The correct translation as drawn from the lyricists own translation is shown in the third column, which is that it is not good to praise the ‘master’ too much because it makes it makes them averse to criticism. From the translated segment, the meaning is incomplete.

4.3.5 Mistranslation

	Source segment	Translated segment	Correct translation
1.	<i>Angalia saa</i>	Redemption time	Check the time
	<i>Angalia saa</i>	Redemption time	
2.	<i>Angalia saa</i>	It is time	Check the time
	<i>Angalia saa</i>	It is time	

The first translator translated the line *Angalia saa* as: redemption time while the second translator translated it as: it is time. These are both incorrect when compared to the translation by the artist himself who gave a literal translation of the phrase, *Angalia saa* as check the time. Semantic errors affect the translation because of the distortion in meaning.

4.4 Challenges in the Translation of Sheng Lyrics

Some of the challenges in the translation of Sheng lyrics found experienced during the course of this study include:

4.4.1 Translation of allusions

Another challenge in the translation of the Sheng lyrics contained in the document is that of translating allusions. For example:

1.	Ka Kenya ni matrix nani ndio Neo	Ka Kenya ni matrix nani ndio Neo	Untranslated
----	-------------------------------------	-------------------------------------	--------------

This segment of the text was translated exactly as it was because the translator could not make out who they said ‘Neo’ is. In the second translation of the same segment, the translator includes a segment explaining what the name implies. The translation of allusions is a problematic area in translation. This is because allusions often have connotative meanings that can only be understood by the members of the culture.

4.4.2 Lack of pragmatic equivalents

Another challenge that translators faces the lack of equivalents between the two cultures. Expressions that carry the same meaning as those of the source text. For example:

1.	hakuna haja ya kuji-force kitu hautaki si unajua vile huenda mgema akisifiwa	They is no need to force yourself on it	Omission
----	---	--	----------

The highlighted phrase: Si unajua vile huenda mgema akisifiwa was left untranslated because the translator could not find an equivalent proverb in the English language.

4.4.3 Translation of analogies.

The translation of analogies, which is a common feature of the Sheng language, is another challenge to the process of translation. Where the translator could not find a cultural comparison, the text was left untranslated.

1.	Haisaidii ka Michael Jordan kununua kichana		Untranslated
2.	Ka Kenya ni Matrix nani ndio Neo		Untranslated

The segments above are examples of analogies. Analogies are figures of speech that draw a comparison between two ideas by comparing one idea to another that is different from it. Metaphors and similes are considered as analogies. In the lyrics, the translator compares trying to find the kind of love depicted in soap operas as Michael Jordan buying a comb. The idea is that it is useless, Michael Jordan is known as a baldhead, and hence a comb would be useless to him.

4.5 Quantitative Analysis of the Results

From the findings of the study, translators employ a mix of strategies when translating terms in Sheng. The tables in the following sections show the frequencies of strategies that were used in the translations of the two songs.

Table 4.1: The following table shows the frequencies of the strategies used in the translation of the first song, *Biceps*.

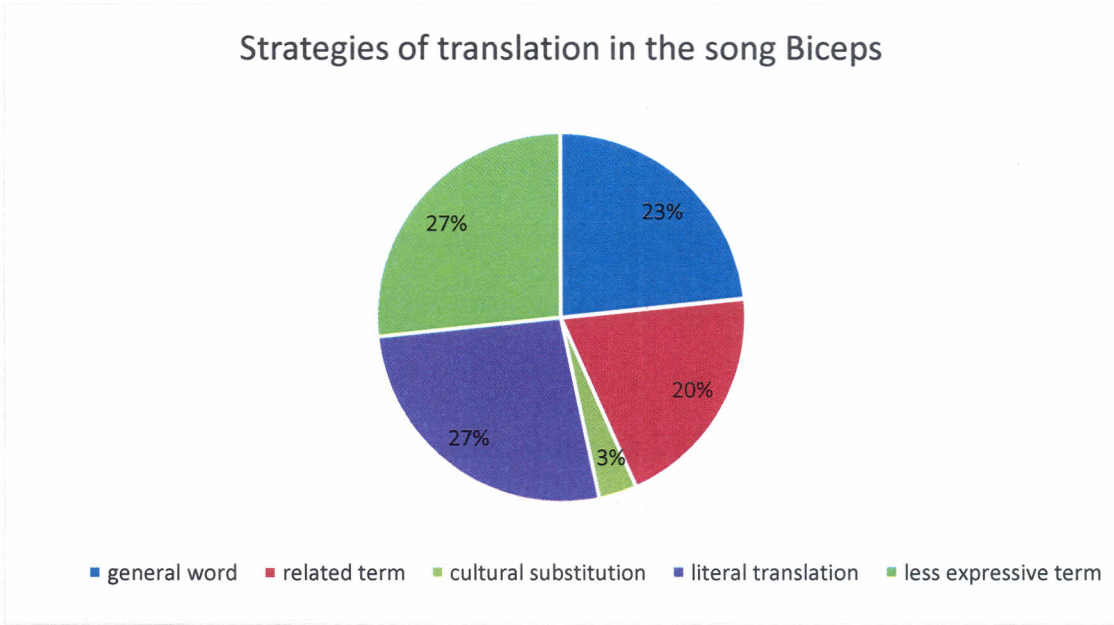
Strategy	Frequency	
	T1	T2
Translation by use of a general word	7	1
Paraphrase by use of an unrelated term	0	0
Paraphrase by use of a related term	1	5
Paraphrase by use of a less expressive term	0	1
Translation by cultural substitution	1	0
Literal translation	7	1
Omission	0	0

Table 1 refers to the strategies that were used by the first translator (T1) for the song while table 2 shows the strategies that were used by the second translator (T2) for the same song.

From the table, the strategy used most frequently by T1 is that of word for word translation or literal translation as well as translation by use of a more general word. The strategy that was favoured most by T2 was that of translation by use of a related term.

In the translation of the song no segment was omitted hence this strategy was not used at all by both translators. The use of paraphrase by an unrelated term was also not used in the translation of this song. The following is a pie chart diagram showing the frequencies of the strategies that were used in the translation of the song *Biceps*

Figure 4.1: Frequency by Percentage of the Strategies Used in the Translation of the first song ,*Biceps*.



From the data contained in the pie chart, the most common strategy used in the translation of the song biceps was literal translation (27%) and the use of less expressive terms (27%). This can be explained by the fact that, a literal translation is often the translator’s first recourse. This is especially true where a word for word translation expresses the same meaning as that of the source text. The use of a less expressive term is due to lack of equivalents in the target culture that bring out the same expressive meaning as that contained in the source segment.

The use of cultural substitutes in the translations by the two translators was the least (3%) of all the strategies. This can be explained by the fact that the translators favoured literal translation over the other strategies hence sections with information of a cultural nature were translated exactly as they were.

Frequency of the translation strategies used in the translations of the second song.

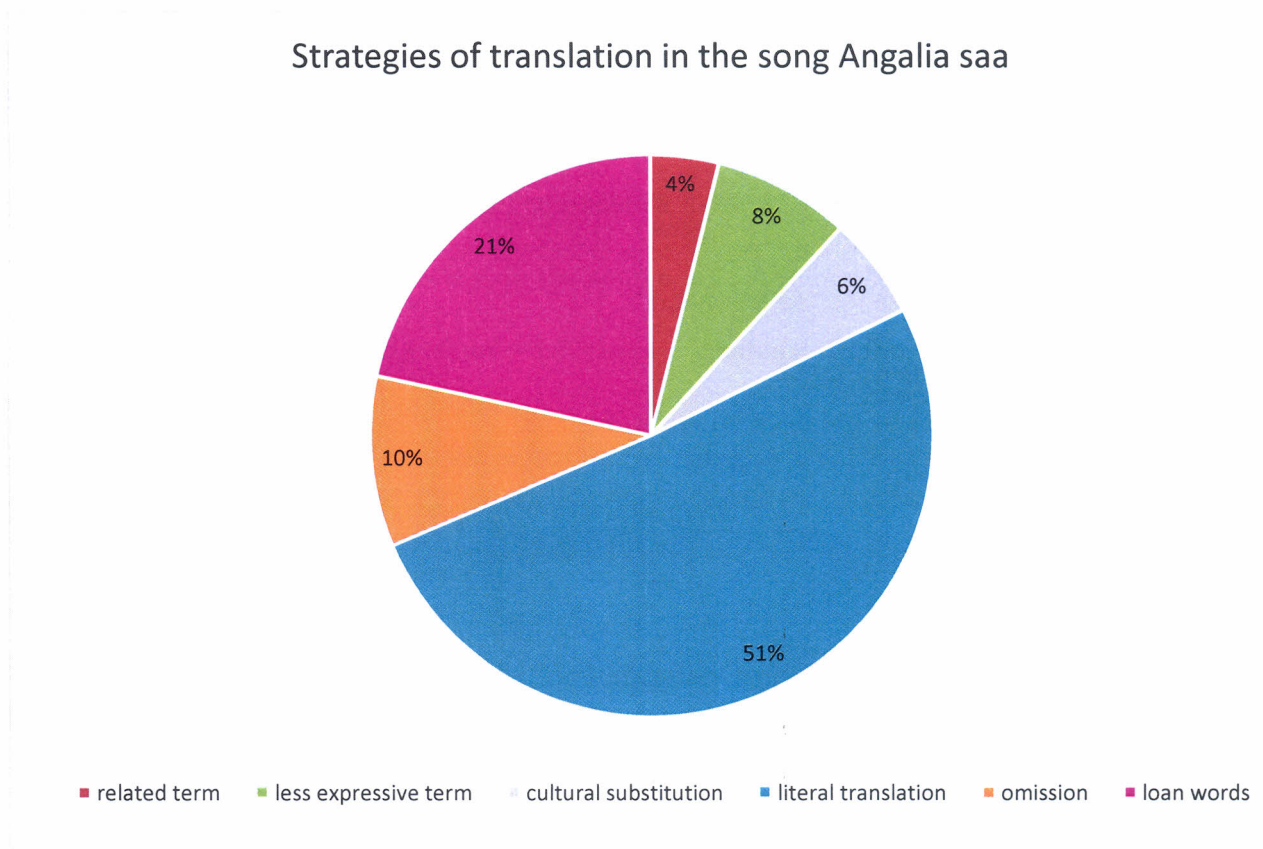
Table 4.2 The following table shows the frequencies of the strategies that were identified in the translations of the second song, *Angalia saa*

Strategy	Frequency	
	Table 3	Table 4
Translation by use of a general word	0	0
Paraphrase by use of an unrelated term	0	0
Paraphrase by use of a related term	1	1
Paraphrase by use of a less expressive term	3	1
Translation by cultural substitution	3	0
Literal translation	14	12
Omission	3	2
Translation by loan words with\without the use of footnotes	4	7

From the table above, the translation strategy most popular with the two translators is literal translation followed by translation with or without footnotes. The second song contains more historical and cultural referents than the first song hence the prevalence of the use of loan words. The names of people are translated as they are and where they have a connotative meaning, T2 included footnotes to provide more information about the segment.

The pie chart diagram below shows the percentages of the strategies that were used in the translation of the second song *Angalia saa* by the two translators.

Figure 4.2: Frequency by Percentage of the Strategies used in the Translation of *Angalia saa*



From the percentages seen above, the most common strategy used in the translation of the lyrics is that of literal translation (51%). The translators opted to use the strategy because it conveyed the same meaning as the source text.

The next popular strategy is the use of loan words or foreignization with or without the use of footnotes (21%). The second song contained a large number of historical allusions and cultural terms. In the translation of the second song, these were explained through the use of footnotes to give the reader more information.

4.6 Findings from the Study

From the translations of the two texts, translators seem to favour literal translation when translating lyrics from Sheng into English. The use of the strategy is effective when the Sheng terms used in the lyrics contain equivalents in the English language or where the meaning is conveyed exactly as it is in the source text. Another finding from the study is that the use of CSC's in the source text poses a challenge to the translator. Most of the segments that contained CSC's contained errors of meaning or errors of omission. However, the second translator used the strategy of loaning with footnotes in order to give the reader more information.

The study also found that Venuti's foreignization technique was popular for the translation of proper nouns. Proper nouns in the two songs were rendered exactly as they appeared in the source text by the first translator, without the use of footnotes. Errors in the translation of the text were as a result of poor comprehension of the text and omissions. The study also found that finding a cultural substitute which is similar to Venuti's domestication strategy was not very popular because of a lack of cultural equivalent, hence the preference for loaning.

Overall, the four most popular strategies in the translation of the lyrics were:

Literal translation-51%

Translation by use of a less expressive term-27%

Translation by loaning with/out footnotes-21%

Literal translation was favoured where it achieved formal correspondence with the source segment without sounding unnatural. The use of footnotes was popular in the translation of the second song which contained many cultural and historical allusions.

Semantic errors were the most common form of errors, where the translator mistranslated the segment due to difficulties comprehending what was being said.

The study also found that the translation of metaphors which are a common feature in Sheng. For example: Ni ka Michael Jordan kununua kichana or ka Kenya ni matrix nani ndio Neo? Posed a challenge to the translators. In the face of this challenge, they opted for a literal translation or for a translation which included footnotes to give more information about the historical or cultural referents.

4.7 Summary

From the findings in the chapter, we can conclude that translators use a mix of strategies when translating from Sheng into English. However, there are challenges where the text has allusions. Translators can opt for translation using footnotes where it improves the reader's comprehension. The translator can also use the foreignization technique where they do not explain the foreign terms in the text but instead leave them as they are, as long as they are semantically correct.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

This chapter is a summary of the findings from our research. It features a conclusion and recommendations from the findings of the study. The objectives of the study were to identify and discuss the strategies that translators used to achieve equivalence when translating the Sheng lyrics that provided the material for the study, the errors that translators make in their translations of Sheng terms and to discuss the challenges that translators faced when translating Sheng terms into the English language.

5.2 Summary of Research Findings

The findings of the study indicate that the translation of Sheng poses a challenge to translators when there is insufficient cultural knowledge. This can be seen from the translations of the second song whose content contains many historical and cultural allusions. As a coping strategy, the second translator decided to use footnotes to explain the elements of the text that would otherwise be foreign to a reader that is not familiar with Kenyan history.

It was also found that in translating Sheng, the translators used a mix of strategies. These strategies were described against Mona Baker's strategies of translation. The study found that the translators favoured literal translation and used it more than the rest of the strategies. Literal translation was however not always effective for the translation and the translator had to use other strategies in the translation.

Another challenge that the translators faced was the lack of pragmatic equivalents in the target language. The language of Sheng uses many comparisons, which were not immediately available in the target language. For example, both translations opted out of translating the Swahili proverb: *mgema akisifiwa tembo hulia maji* because of the lack of an equivalent in the English language.

Another finding from the study is that the use of literal translation also compromises on the stylistic aspects of the text, even though in this case it achieved formal equivalence with the source text. The lack of equivalence, especially of cultural equivalents is a challenge in the translation of Sheng lyrics. Where cultural substitutes were available, these were used to translate the lyrics.

For example

Source segment- *Ka Kimathi hakuwa the one*

Translation- *If Kimathi was not the Messiah*

The translation uses the reference to the Messiah, which is a more common usage when trying to express the idea of a people being saved by a leader.

The study also found that the use of footnotes was used in the translation of the second song, whose content contained a number of allusions. Proper names were foreignized by the first translator, where they were rendered exactly as they appeared in the source text without explanatory notes, a foreign reader of the lyrics would thus have to acquaint themselves with a bit of Kenyan history in order to get background information to the lyrics.

The challenges to the translation of the text were mainly in the form of these allusions or comparisons because they draw from history and even pop-culture. For example:

Ka Kenya Ni Matrix- If Kenya is the Matrix

Nani ndio Neo-Who is Neo

A reader who is not familiar with the movie: The Matrix will not get the comparison being drawn by this segment of the lyrics.

Comparison in Sheng is popular; hence, a translator should be on the lookout for these in order to avoid omissions, which affect the readability of the text.

The use of Sheng as the language of different art forms is common and the rise of the internet means that these art forms have a global reach, hence the need for translators because machine translations do not render accurate translations and often requires human translators to do a final translation.

5.3 Conclusion

The study set out to find the strategies of translation that translators could use in the translation of Sheng lyrics and the challenges they face.

It emerged that the challenges they faced were a result of differences in the cultures and histories between the source text and target text.

5.4 Recommendations

This study recommends that further research be done on the translation of songs, which is a major concern of machine translation tools, that audios on the internet, on sites such as YouTube ought to be translated for the benefit of foreign listeners.

Future studies should focus on the translation of songs across cultures and how translators can make compromises without sacrificing the style of the song namely aspects such as rhyme and metre which are at the very core of a song's structure.

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APPENDICES

APPENDIX 1: ANGALIA SAA BY KAMAA, WINYO AND KITU-SEWER

Na-dedicate-ia hii	Angalia saa
Ma-hero wote wa Kenya	Wewe ni shujaa
Kila mtu ame-struggle	Machozi yako
Ako paid for	Yananivunja moyo
Hii ni time ya kuwa paid for	Mbona sasa
Revolution na ma-comrade	Dunia imekutupa
Chorus (Winyo)	Angalia saa
Najua unachotaka	Angalia saa
Najua unapoenda	Wewe ni shujaa
Najua wataka haki yako	(Kamah)
Angalia saa	Damu jasho machozi
Angalia saa	Mau Mau ikashinda war mashabik
Najua unachotaka	wakaenda na trophy
Najua unapoenda	Matigari hana ata ka-ploti
Najua wataka haki yako	Serikali inataka imfukuze Nairobi
Angalia saa	Mangaa wanataka wamangishe G-Rongi

Hawana kodi

They don know who we be haikosi

White highlands no more

Si siri hawatoshi

Hii vita imepita rangi ya ngozi

Na kabila najua ni mbili tu

Maskini na mdosi

So synchronising time 205

Decolonizing minds

Msisemi mliji-hypnotise

Wana-run divisions za Chege wa Kibiru

Mbugi matu

Mtu anatusi matiti ya mother alinyonya

Alafu anapigiwa makofi na kilo

Wa-shoot Muthoni wa Nyanjiru

The same route wa-rape mama yetu

Njeri

Hizi ndivyo trial ya ma-hero

Ka Kenya ni matrix nani ndio Neo

Ka Kimathi hakuwa the one

Then society iko drunk na opium

Ilivyosemekana na Karl Marx

Na philanthropic church

Na-pay tax kuwa harassed daily

Mothers can't even protect their babies

Wanaume hawaezi protect ma-ladies

Wao haki iwe ngao

Vita vya bunduki skia mikuki

Bullets ivuke nayo

Tangu era za nyayo

Wanakumanga msee

Verse 2 (Kitu Sewer)

Tukiwapasulia pazia tu-expose

Zile ghasia nyi hufanya

Mtatukuta kwetu mtatuvamia

Hiyo ilikuwa last year

Nilidhani mta-add this year sense

Kwa wimbo zenu tulisinzia

Bado mnasinzia this year

Unaeza teta ukishukiwa kimakosa

Unaeza tema ukishibishwa uongee
mbaya

Unaeza hepa ukinusiwa

Unaeza tema ukizidiwa

Hakuna haja ya kuji-force kitu hautaki

Si unajua vile huenda

Mgema akisifiwa

Writer m-famous aliibiwa

Na wife yake aka-rape-iwa na

Hiyo ndio asanti alipatiwa

Kufanya nini

Kuwatolea ma-idea za kuwasaidia

Kuwabadilishia city

Ukuta zote see-through

Ka mng'aro ya poko

Ya ku-expose part ya juu ya mguu

Ukiandika ma-assassinations

Ma-sniper maarufu

Opposite building kwa roof

Maiti zinaachwa kwa boot ya ndai

Booth zinameza dough

Time yako ya kuongea imeisha

Adui wanakuwinda na harufu

Kwa ile roho safi na moyo mkunjufu

Ka Munyakei kuanzisha corruption zero-
tolerance

Na kufungulia kesi ya Goldenberg
alipewa asante gani?

Account iliarishwa design ya cholera

Tushavumilia viboko chini ya ma-slave
master

Hadi kupigwa na mayai ya kuoza ka
Kenyatta

APPENDIX II: BICEPS BY JULIANI

CHORUS

Pia mi hu-cry kwa crisis

pia mi najua mwanaume sio biceps

Pia mi hu-cry kwa crisis

pia mi najua mwanaume sio biceps

Pia mi hu-cry kwa crisis

pia mi najua urembo sio cutex

Pia mi hu-cry kwa crisis

pia mi najua urembo sio cutex

Verse 1

ma-thug wanateremka ka longi yangu

niki-sag

futi sita chini shags

jail ime-fail jaribu hugs

waonekani mtaani ka santa claus kinyozi

machozi ya kitungu

roho ya robocop

Sarah alikuwa anataka mtoto na ako

menopause

ma-boy wanatafuta love kwa soap

washe wana-define love no soap... opera

haisaidii ka Micheal Jordan kununua

kichana

eeh bana enda Koinange Street

cheki length ya skirt ya washe

hio ndio inaitwa ministry

mimi G

na-reason hivi

Chorus

Verse 2

Ma-zero zikiwa kwa paper ya exam

una-jam

Lakini the more zikiwa kwa cheque

book

unajisifu

venye unajua si hivyo huwa

kuvaa white haimaanishi angel

pengine ni ku klux klan

ku clash clad

ni ka Mkristo anaenda club anaenda pub
si nywele yao ni wig
si shida ya macho ni weed
wana njaa usidanganywe na toothpick
ndio una twenty six inch rims
lakini ka wengine utaingia six feet deep
wanabeba mandovu kwa wallet
lakini hawana nguvu ya kutoa msumari
imewafunikia kwa casket
wanabeba mandovu kwa wallet

Chorus

Verse 3

Wazembe waezi chana nywele wakaita
dredi
waliishiwa na unga wakaitwa uji
kukua busy si bidii
sote wezi ni venye tujapatikana P3
I wonder tulikopesha ni grim reaper
inatu-cost life yetu
dough haiezi lipa
siku-choose kuingia hii dunia

pia sijui lini nitatoka hii dunia
basi mimi nitajivunia
mbona mapenzi kabla pete inapuliza
tumbo
kama ni hatia tungefura mgongo
si mbaya msichana na kijana ku-keep in
touch
lakini pete ndio inakupa ruhusa ya ku-
keep na ku-touch

Chorus

Pia mi hu-cry kwa crisis
pia mi najua mwanaume sio biceps
Pia mi hu-cry kwa crisis
pia mi najua mwanaume sio biceps
Pia mi hu-cry kwa crisis
pia mi najua urembo sio cutex
Pia mi hu-cry kwa crisis
pia mi najua urembo sio cutex