

**TRANSLATION INADEQUACIES IN THE ENGLISH VERSION OF
KINJEKETILE**

**BY
AGNES NAFULA KULOBA
C50/75720/2012**

**A THESIS SUBMITTED TO THE SCHOOL OF POST GRADUATE
STUDIES UNIVERSITY OF NAIROBI IN PARTIAL FULFILMENT
OF THE REQUIREMENTS FOR THE DEGREE OF MASTERS OF
ARTS IN TRANSLATION**

DEPARTMENT OF LINGUISTICS AND LANGUAGES.

**FACULTY OF ARTS
UNIVERSITY OF NAIROBI**

NOVEMBER, 2013.

DECLARATION

I solemnly declare that this project is my authentic work and has not been submitted for degree examination in any other university.

NAME: **AGNES NAFULA KULOBA**

REG. NO: **C50/75720/2012**

Signature: -----

Date: -----

This project has been submitted for examination with the approval of the following university supervisors.

NAME: **DR. G.N.R MARETE**

Signature -----

DATE -----

NAME: **DR. TOM OLALI**

Signature: -----

DATE: -----

DEDICATION

I dedicate this work first and foremost to The Almighty God who has given me the strength and the power to get through this course. Secondly, to my dear family members Frank Buchichi, Oliver Munala, Lydia Khasoa, and Oscar Kuyabi who gave me moral support and sacrificed a lot to see me get on well with my studies. Not forgetting my parents, Peter and Robai Kuloba, for their wishful prayers and support throughout this period. To my brothers and sisters especially Reba, for standing with me whenever need arose. Thank you all!

ACKNOWLEDGEMENTS

I would like to appreciate my two supervisors, Dr. G.N.R Marete and Dr. Tom Olali, for their support. I would also like to record my appreciation to my MA course co-ordinator, Prof. Jayne Mutiga, for her loving and encouraging advice. My lecturers, Prof. Kithaka Wa Mberia, Prof. Lucia Omondi, Dr. Helga Schroeder, Dr. Ogola, Mr. Gitonga, Dr. Zaja Omboga, Raballa, and Dr. Alice Wachira. I would also like to acknowledge the support and encouragement I got from my workmates at Highway Secondary School. I am also grateful to my classmates in the translation and interpretation class of 2012/2013: Mercy, Eileen, Dorcas, Shakur, Everlyne, Beatrice, Marie, Nduati, Richard, Kimotho and Rosemary. We worked tirelessly in unison and encouraged each other. To all I say 'Bravo!'

ABSTRACT

This project investigated the inadequacies made by translators in translating literal texts with specific reference to the English Version of *Kinjeketile* and their effects on the target text.

We investigated inadequacies that occur when translating a text from Kiswahili to English.

These include: omissions, which occurs when a given text segment of the ST and the information it contains cannot be traced in the TT. Such omissions can occur on all language levels; morphological, syntactic, semantic and stylistic or rhetorical level. Additions or gains as translation inadequacies were investigated. A translator lengthens a text by introducing stylistic elements and information that are not in the source text to the target text. These additions are done to fill elliptic expressions, change grammatical category, add connectors or amplify the implicit to explicit statements and their effect on the TT.

We also investigated how proper names are translated from the ST to the TT and their effect on the target audience.

Lastly, we looked at the translation inadequacies that occur in translating onomatopoeia and similes and their effect on the TT.

We applied the qualitative method to analyze the inadequacies caused by omissions, additions, names and onomatopoeia in translating the English Version of *Kinjeketile*.

The main objective of this project is to investigate and provide a comprehensive analysis of the translation inadequacies in a literary text.

The project consists of five chapters. **Chapter one** deals with the introductory elements of the study which include the introduction, the background, statement of the problem,

research objectives, research questions, significance of the study, scope and limitations, theoretical framework, literature review, research methods and the conclusion.

Chapter two deals with the analysis of translation inadequacies in the English Version of *Kinjekitile*.

This chapter is divided into four sub-chapters namely, addition and omission as an inadequacy, translation of names, and translation of onomatopoeia and similes in the translated version of *Kinjekitile*.

Chapter three focuses on the factors that contribute to the coming up of the translation inadequacies and their effect on the intended message and the target text audience.

Chapter four suggests possible solutions or strategies on how to eradicate the inadequacies.

Chapter five concludes the project, and gives recommendations for further research.

ABBREVIATIONS

TL	-----	Target Language
SL	-----	Source Language
L1	-----	First Language
L2	-----	Second Language
TA	-----	Target Audience
TM	-----	Target Message
TT	-----	Target Text
ST	-----	Source Text
CT	-----	Correct Translation
Om	-----	Omission
Add	-----	Addition
CSI	-----	Culture Specific Item
Pg	-----	Page
IM	-----	Intended Message
OT	-----	original text
TTM	-----	Target text message
SLT	-----	source language text.

LIST OF TABLES AND FIGURES.

Fig. 1.1: Loss and Gain in Translation.....	54
Table K: Explicit Similes.....	62
Table P: Implicit Similes	63
Table R: Omitted Similes.....	64
Table L shows onomatopoeia	68
Table U shows examples of untranslatable names	74
Table T- Translatable Characters' Names	75
Table A .Additional characters the blanks in the original text and new characters in the TT.....	75

TABLE OF CONTENTS

Declaration.....	ii
Dedication.....	iii
Acknowledgements.....	iv
Abstract.....	v
Abbreviations.....	vii
List of Tables and Figures.....	viii
CHAPTER ONE.....	1
1.0 Introduction.....	1
1.1 Background of the Study.....	1
1.1.1 Operational Definitions.....	6
1.2 Statement of the Problem.....	8
1.3 Research Questions.....	10
1.4 Objectives.....	10
1.5 Research Hypothesis.....	11
1.6 Scope and Limitations.....	11
1.7 Theoretical Framework.....	12
1.8. Literature Review.....	16
1.9 Research Methodology.....	21
1.9.1 Data Source.....	21
1.9.2. Data Collection.....	21
1.9.3 Methods and Techniques of analysis.....	22
1.10. Significance of the Study.....	22
CHAPTER TWO.....	25
2.0 DEFINATION OF CONCEPTS AND TRANSLATED DATA AND ANALYSIS.....	25
2.1 INTRODUCTION.....	25
2.2 Classification of translation inadequacies.....	25
2.3 Translation inadequacies.....	25
2.4 Addition as translation inadequacy.....	27
2.5 Translation inadequacies due to omissions.....	43
2.6. Translation of Similes in the English Version of Kinjeketile.....	54
2.6.1 Structure of a simile.....	55
2.6.2 Similes have the following functions.....	56
2.6.3 There are various forms of similes.....	57
2.6.4 Translation of Similes.....	57
2.7 Translation of Onomatopoeia.....	64
2.7.1 Definition.....	64
2.7.2 How are they used in literary text?.....	65
2.7.3. Forms of Onomatopoeia.....	66
2.7.4 Translation of Onomatopoeia.....	67
2.8. Translation inadequacies in names.....	72
CHAPTER 3.....	80
3.0 FACTORS RESPONSIBLE FOR TRANSLATION INADEQUACIES IN LITERARY TEXT.....	80

3.1 Over Translation and Under Translation	80
3.2 Differences in Vocabulary and Linguistic Structures between the SL text and the TL text.....	84
3.3 Lack of Contextual Understanding of the Document	90
3.4 Translating a Text That Is Not Their Mother Tongue	91
3.5 The Two Differ In Word Order Of The Sentence Structure.....	92
3.6 Cultural Connotation.....	94
3.7 Effects of Translation Inadequacies on literal texts.....	97
CHAPTER FOUR.....	102
4.0 STRATEGIES THAT CAN BE APPLIED TO RESOLVE TRANSLATION INADEQUACIES.....	102
4.1 INTRODUCTION	102
4.2 USE OF FOOT NOTES.....	103
4.3 Substitution	104
4.4 Globalization and localization	105
4.5 Omissions.....	106
4.6 Additions.....	106
4.7 Compensation	107
4.8 Borrowing	108
4.8 Communicative Translation.....	109
4.10 Adaptation.....	110
4.11 Domestication or Naturalization	111
CHAPTER FIVE	113
5.0 SUMMARY AND CONCLUSION	113
5.1 INTRODUCTION	113
5.2 Summary of Research Findings	113
5.3 Recommendations.....	115
REFERENCES	117

CHAPTER ONE

1.0 Introduction

In translating literary text, the issue of translation inadequacies in the target text occurs. The translated text usually contains information that is not used in the ST or information that is in the ST and omitted in the TT. The product of L1 and L2 is usually different due to omissions and addition. Harry Avelling (2002:1) claims that translators are regularly berated by various critics for their endless 'mistakes'. He claims that we labour for years to translate a text in a sensitive and caring way only to be told that 'there is a comma missing on page 45, this sort of bird is a pigeon not a magpie and the sub junction which is a particular feature of the author is missing in the translation.

The objective of this project is to examine the inadequacies made by Ebrahim Hussein as he translates his book *Kinjekitile* from Kiswahili to English. *Kinjekitile* is a play or a literary text written by Ebrahim Hussein a Tanzanian author. He first wrote the play in Kiswahili and it was performed in Kiswahili. It was first published in 1969 and later translated it himself to English in 1970.

Translation inadequacies were identified and analyzed from this text in terms of omissions, additions, mistranslation of words and figurative language with specific reference to onomatopoeia and similes. And finally, how the mistranslation of proper names affects the text. We shall also evaluate how the translation inadequacies affect the IM of the TT.

1.1 Background of the Study

This project investigated the translation inadequacies that occur in translating literary texts. Literary texts involve the translation of prose texts, poetry, plays and many others.

And as Adams (1973:92-101) asserts, ‘translating literary text is challenging and it is harder to translate them than they were to compose. *Kinjekitile* is a dramatic text which is more challenging to translate like any other literary texts. Drama texts are translated to have them performed successfully since one has to have in mind the audience and the spectators. He has to ensure equivalence between the ST and the TT so that the IM of the author is transferred. If the subject and the theme of the ST are not captured, then the text is inadequately translated.

There are so many books and journals addressing the subject of translation and they are characterized by professionals who carry out the translation process in the contemporary world. However, the translated texts have so many inadequacies caused by mistranslation of concepts, lack of equivalence, mismatch, omissions, additions and other translated defaults.

Translation involves two languages and a translator has to rephrase words or phrases from one culture to another. This project involves the inadequacies involved in rephrasing words or phrases from Kiswahili to English and since the two languages are of distinct cultures, they also have distinct semantic, syntactic, morphological and pragmatic levels. Nida (1964:159) says ‘It is acceptable that sameness cannot exist between languages and due to this discrepancies, between English and Kiswahili loss and addition are inevitable.

A translator must be master of both L1 and L2 and if he is not good in both, there is a likelihood of making errors. Loss is inevitable in translating a stylistic text like metaphors, idioms, onomatopoeia, similes and other expressions. However, it is the duty of the translator to look for equivalent phrases that will retain the IM of the TT. That is

why a translator has to look for compensatory strategies by use of additions, omission and paraphrasing of figurative language aspects in order to retain the content. And as Lefevere (1992: 204-205) puts it “They must reflect all the literary features of the ST, such as sound effects, figurative speech and accuracy. To Lefevere, a translator has to preserve the meaning and maintain the style but this is almost impossible. That is why the process of addition of new words and the decline of other words can be compared to the changing leaves in spring and autumn, seeing the process as both natural and desirable so long as one exercises moderation.

The following example illustrates this

Hussein (1969:2)

Bi. Kinjekitile: Sijui pengine amekwenda. Mimi siendi kumtazama tazama (there is repetition which shows emphasis)

Hussein (1970:2)

Bibi Kinjekitile: I don't know. Perhaps he goes. I don't go peering into his affairs too closely

There is mistranslation in that the word ‘Kumtazama tazama’ shows emphasis due to repetition. This has been translated as ‘peering closely.’ There is no repetition and emphasis in the TT. The intended message is lost in that kumtazama tazama should have been translated as checking on him. Peering into his affairs means kuingilia mambo yake. This text is inadequately translated. A translator can manipulate all this by grasping both the SL and the TL. He also has to understand the culture of the two languages and in this project one has to understand the Kiswahili and English culture for better translation.

In translating *Kinjekitile*, some words or information was added to the TT and yet they are not found in the ST. Additions are made to expound or add more explanations to enable the audience of the English Version understand some of the terminologies that are of Kiswahili culture based. For instance, the rebellion was given the name **Majimaji** because they believed that the water had magical powers and it could protect them against the bullets used by the Germans. In the English Version the word “Majimaji” has been borrowed and used just as it appears in the Kiswahili text. This will ensure that the intended meaning from the ST comes out so well but the impact to the audience will differ. In the process of paraphrasing in the TT, omissions as a strategy takes place whenever a given text segment of the ST and the information it contains cannot be traced in the TT. This can lead to mistranslation or loss of meaning in a text. This happens when a translator omits or adds words or information intentionally or unintentionally to the target text. The following example shows the effect of omissions in a text.

Hussein (1969:6)

Kitunda: Nitakunyoosha...eh...nitakuonyesha nani mwanamke, Mkichi kama utanipa taabu mimi.

Hussein (1970:6)

Kitunda: I'll...eh...show you who is a woman.

The underlined words have been omitted in the TT and therefore the issue of Mkichi being problematic is not received by the TT audience leading to loss of meaning and misinformation

In Hussein (1969: xii-xiii), the author has really expounded on language usage in the text. He has explained the authors use of words by the Wamatumbi whose pronunciation and

spelling is very different from the normal Kiswahili words. He has also explained how women used some words like 'Babu and Mwenzangu' in Hussein (1969: 2). The whole of this part on 'Lugha' or language usage has been omitted in the English version meaning that the author was not so keen while translating the text. There is no equivalence in this section of the play.

We also identified and evaluated how figurative language with special reference to onomatopoeia and similes and how challenging it is to translate them from Kiswahili to English. We analyzed how these expressions have been inadequately translated and how they affect the TT.

The following example will show how the expressions have been inadequately translated;

Hussein (1969:34)

Njaa kama hii kupata kuku

Hussein (1970:37)

Has been translated as, Getting a chicken at a time like this must have meant a lot of looking around

The translator used paraphrasing because there is no equivalent simile and the aesthetic effect it has on the ST audience is not the same as the effect it has on the TT audience.

Example of onomatopoeia

Hussein (1969) Kukusanya kusanya silaha

Hussein (1970) Collect weapons

The expression **kukusanyakusanya**, in the Kiswahili text was omitted in the English Version, an indication of either lack of equivalence and mistranslation. The usual word

collect has been used, denying the TT that aesthetic impact that is expected in the target text.

In translating these concepts, translators normally use paraphrasing and meaning that are noticeably different from ordinary words. We looked at inadequacies in this book in terms of translating figurative language and proper names. This research would enlighten the translators on how to translate a literary text effectively since they will be more keen and cautious in their translation work. This would in turn improve the field of translation and literature as a whole.

Scholars should acquire knowledge on how to approach the challenges and in turn better their work by resolving these issues. We thought of dealing with the inadequacies so as to fill the gap that exists among the translators.

1.1.1 Operational Definitions

A source text (ST) is a text from which information or ideas are derived. It is the original text that is to be translated into another language.

Source language (ST) is the language from which a translation is to be made or from which a word is borrowed. A language that is to be translated into another language.

Target text (TT) is the finished product of a translated text often abbreviated as TT.

Target language (TL) refers to the language into which a text or document written in another language is to be translated. .

First language(L1) is a person's native language or one in which he is perfect in.

Second language (L2) is language into which a translation is done.

Proper names are nouns belonging to the class of words used as names for unique individuals, events or places. It is usually capitalized .It is a noun that denotes any or all members of a class.

Simile is a figure of speech in which two essentially things are compared often in phrase introduced by 'like' or 'as'.

Onomatopoeia is a word which imitates the natural sounds of a thing, which it describes. It creates a sound effect that makes the thing described making the idea more impressive and interesting. They also represent many onomatopoeic words which have developed meanings of their own for instance, the word whisper describes the sound of people talking slowly and also the action of people talking slowly.

Culture is the totality of socially transmitted behavior patterns, arts, beliefs, institutions and all other products of human work and thought.

Over translation refers to information that the target language contains and is more than that of the SL in terms of meaning and style.

Under translation refers to information that the target language contains and is less than that of the source language.

Service translation is the idea of translators transforming text to a target language that is not their mother tongue but is a foreign language.

Translation strategies are procedures on the part of the translators either to overcome the problems and obstacles to ensure that the translation fulfils desired specific objectives and functions.

Ellipsis is the act of leaving out one or more words that are not necessary for a phrase to be understood or the omission from speech or writing of a word that is superfluous or

able to be understood from contextual clues. The omission of one or more words in order to avoid repetition.

Intended message (IM) is message that the author of the source text intends to pass over to the audience.

1.2 Statement of the Problem

Research Problem

In translating literary text, translators are faced with various challenges and in the process the TT is inadequately done. This project assessed the inadequacies made by E. Hussein in translating *Kinjekitile*. This was mainly because Kiswahili and English are two different families. They are of two different cultures and therefore some words found in L1 are not found in L2. Therefore more explanations or paraphrasing was done by *Kinjekitile* to ensure that the intended message is translated to the TL.

For example, the word '**Kinjekitile**' as the religious leader of the Wamatumbi during the Majimaji Rebellion is a Swahili based terminology and could not be easily understood by the TT audience. For the message to be passed over, more explanations were required. Therefore, additions are inevitable.

Some words are used in the TT or vice versa affecting the TT .For instance in

Hussein (1969:11) **the words in brackets,**

(Mabibi wawili wanaonekana wanaota jua mbele ya nyumba zao huku wanaongea.)

Hussein (1970:11)

(Two women in front of their houses. They are enjoying the morning sun)

The underlined words were omitted in the English version. It shows that they were just sitting not talking and whatever they were talking about was very important.

This project has analyzed how such omissions affect the IM in the TT. This project assessed the inadequacies made in translating figurative language in Kinjekitile. There are various categories but it will mainly deal with onomatopoeia and similes. The two languages, Kiswahili and English are two different cultures and a translator has to look for better ways of translating these expressions without altering the message. The use of figurative language is so effective since it helps readers visualize what the author is telling in an imaginative fashion. In translating onomatopoeia, a translator comes across various challenges and how can he deal with them? The example below shows an inadequately translated onomatopoeia.

Hussein (1969:19)

Kinjekitile: Analia kimya kimya

Hussein (1970:19)

Kinjekitile:Cries silently.

There is no equivalence since the translator has just used the normal English words that do not bring out that action of crying as it is in Kiswahili in the ST. The beauty of the ST language is lost.

Translation inadequacy by omission, addition and mistranslation of literary text would lead to low quality translated texts and in turn bring about a negative impact on the translated text.

Therefore, looking at the inadequacies will enlighten the translators who will in turn look for theories, strategies and procedures of improving the field of translation which is still up coming.

The scholars will be taught how to avoid these challenges and in turn better their work. Unraveling these inadequacies by way of systematic approach to the translated texts was a necessary tool for resolving the issues to which this study aspires to make contributions. These inadequacies and mistranslation would lead to loss of meaning and lack of communication. Therefore, one had to carry out a research and look for the challenges and in turn show how to improve on these challenges.

1.3 Research Questions

- 1) Did the translator make omission and addition intentionally or unintentionally in translating *Kinjekitile* from Kiswahili to English?
- 2) Are there mistranslated figurative aspects in the text or mismatches in translating names identifiable in the English Version of the text?
- 3) What factors contribute towards the making of translation inadequacies and their effects to the TT?
- 4) What strategies can be adopted in addressing inadequacies in the translation of *Kinjekitile*?

1.4 Objectives

- 1) The main objective of this study was to examine the translation inadequacies in the English Version of *Kinjekitile*.

Specific Objectives that we intend to achieve by the end of this study were;

- a) To identify the omission and addition in the translated text of *Kinjekitile*.
- b) To evaluate the mistranslation of figurative language with special reference to onomatopoeia and similes and translation of proper names

c) To establish the factors that contribute towards the inadequacies and their effect on the translated text.

d) To describe appropriate strategies that will be adopted to reduce inadequacies made in the translation.

1.5 Research Hypothesis

Research hypothesis is one of the key factors of scientific research. We hypothesized the following:

1) The English version of *Kinjekitile* contains omission and addition of materials from the original text.

2) The Kiswahili version of *Kinjekitile* contains figurative aspects and names misinterpreted or altered in the English version of the text.

3) There are losses, exaggerations and emphasis of meanings in the translated version relative to the source text.

4) There are strategies that can be adopted to reduce inadequacies in the translation of *Kinjekitile*.

1.6 Scope and Limitations

We based our research on the inadequacies made by translators with special reference to Ebrahim Hussein's English translation of *Kinjekitile*. The study focused on omission and addition in literary text. It also dealt with translation of figurative language with special reference to similes and onomatopoeia and their implication on the TT. It also evaluated how the translation inadequacies of names affect the meaning of the text and the possible solution on how best the translation can be done. And as As-safi (1994:7) puts it, a translator has to take into account the acts of comprehension, interpretation, formulation

and recreation so as to make a better translation. The data was extracted from Ebrahim Hussein “*Kinjekitile*” Kiswahili text into English Version of *Kinjekitile*.

The argument of inadequate translation by translators was supported by the collected data. The comparative analysis was made from *Kinjekitile* both English and Kiswahili Versions. The Kiswahili version was published in 1969 by Oxford University Press and has been reprinted six times 1974, 1975, 1976, 1978, 1981. We used the 1969 version being the original text. The English version was published in 1970 by the same publishers.

However the project will not touch on culture based terminologies because they have been well discussed by Muruga (2012) in her MA project with reference to the English Version of *Kinjekitile*.

1.7 Theoretical Framework

Newmarks Semantic and Communicative Theory

This project applied Newmark’s semantic and communicative theory whereby he claims that the gap between emphasis on source and target language will always remain the overriding problem in translation theory and practice’ (Newmark’s 1981:38) That is why most translated texts have inadequacies which are brought about by the challenges faced by translators in trying to rephrase a text from the ST to the TT.

He goes on to suggest that the gap can be narrowed by replacing the old terms with those of semantic and communicative translation. Communicative translation attempts to produce an effect as close as possible to that obtained on the readers of the original.

Whereas the semantic translation attempts to render as closely as possible the semantic and syntactic structure as the second language allow, the exact contextual meaning of the original should be maintained.

Newmark defines translation as a process of transferring meaning of a text from one language to the other. Hussein.E really tried to translate the meaning of the original text that is from Kiswahili to the English . The idea of thousands of Africans being killed by the Germans because of their belief in the ‘Majimaji’, that the water would protect them against the bullets. This point came out so clearly in both books. The idea of trusting the magic water made them to be killed in mass.

Newmark states that the success of equivalent effect is ‘illusionary’ and that the gap between emphasis on source and target language will always remain as the overriding problem in translation theory and practice (Newmark 1981:38).

For instance, in translating the word **spirit**, Ebrahim Hussein’s book, *Kinjekitile*, **spirits or hongo** which is mainly culture based because of the beliefs of the Wangindo. The word **hongo** is not found in the English culture. Therefore a translator has to look for techniques on how to translate a text and get the equivalent. Hongo, according to the Wamatumbi is a spiritual leader who was to help through the ‘Majimaji’ to protect Wangindo against the Whiteman’s guns. In the process words have to be added to the target text or paraphrased.

New mark’s communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original text. Semantic translation attempts to render as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original. The Hussein (1969:2)

Bibi *Kinjekitile*: I don't know...perhaps he goes...I don't go peering into his affairs too closely.

Hussein (1970:2)Bibi *Kinjekitile*: Sijui...pengine amekwenda...Mimi siendi kumtazama tazama.

The two sentences are almost the same although the meaning of the Kiswahili one is that he does not go checking at what he is doing whereas the English one means peering (kuchunguza) into his affairs.

The Kiswahili words for peering into his affairs are 'kuchunguza mambo yake kwa undani'. However the meaning is almost distorted.

Communicative translation resembles Nida's dynamic equivalent in the effect it is trying to create on the TT reader while semantic translation has similarities to Nida's formal equivalence. Newmark goes on to explain that literal translation means word for word and it sticks closely to the ST.

Hussein (1969:9) **Chausiku; Ma---Maa**

Hussein (1970:9) **Chausiku; Mother! Mother!**

The two words maa and mother are closely related and an audience can connect the two although the Kiswahili version shortened it.

In communicative translation, provided the equivalent effect is secured, the literal word for word translation is not only the best, it is the only valid method of translation. The translator has to establish priorities in selecting which varieties of meaning to transfer in the first place. He has to use his creativity, particularly when he is forced to distort the target language by introducing new elements of another culture.

For instance, in Hussein (1969:5)

Mzee: Maneno unayoyasema ni hatari.

The correct translation is **The words you are using are dangerous**

But, the translated text reads,

Old Mzee: You blaspheme! Your words are dangerous! How dare you talk of Hongo in that manner?

The word blasphemy is to talk ill about God and the words are more powerful than it comes out in Kiswahili version, dangerous. These words are not even used in the Kiswahili text. However, he has distorted the meaning of the text although both words are used to denote negative effects towards Hongo.

I will also apply Nida and Taber (1882:5) theory where they claim that ‘At this point, languages just do not correspond and so we must be prepared to sacrifice certain formal niceties for the sake of the content and also to preserve the content of the message, the form must be changed if they differ in form. The extent to which the forms must be changed in order to preserve the meaning will depend upon the linguistic and cultural distance between languages. For example, translating a text from Kiswahili to English is challenging because these are two different languages with different cultures. The formal shifts are greater because of the cultural disparities. The examples below illustrate this.

Hussein (1969:6) *Kinjekitile*

Kitunda: Hiki ni kinyume cha mambo. Hatuwezi kupigana bila kwanza kuungana.

Nimesikia habari ya bunduki kubwa inayomwaga risasi kama mchanga.

Hussein (1970:7–8)

Kitunda: But that is silly, we don’t start the war first and then get united. I have heard there is a big gun that kills many people at once.

The Kiswahili words '**kama mchanga**' have no equivalence because 'mchanga' can be translated as soil and if a translator writes I have heard there is a big gun that releases guns like soil, the intended meaning of the original text will get lost. Therefore he has to look for an alternative that will be equivalent to the intentions of the author. That is why the words were omitted and instead the words 'kill many people' were used.

Newmark's theory gives a translator freedom to be creative enough to look for strategies on how to translate what we can call the untranslatability from one culture to the other culture. He talks of the gap that exists in translation of texts and it cannot be removed. However, translators have to look for alternatives or strategies on how to overcome these gaps. Omissions and additions or paraphrasing are some of the strategies although they at times lead to distortion of meaning in a TT.

1.8. Literature Review

The phenomenon of translation inadequacies in translated literal texts has been a subject of great empirical research and this body of theory for development covers the history and evolution of translated concepts and strategies. There are various scholars with great insights to this study. Some of them are on-line scholars whereas others have translated literary books. To start with is Omboga (1986:55-66) in his book has assessed the mistranslation and challenges or errors made by Abdilatif Abdalla in *Wema Hawajazaliwa* in translating *The Beautiful Ones Are Not Yet Born*. He has analyzed the mistakes in terms of omissions, additions, figurative language and characters and how they affect the text. He has also suggested ways in which we can overcome these challenges or how we can create a properly translated text. This forms a good reference

point for our study since our aim is to undertake a study on inadequacies in translated text and their effects on the intended TT.

Denham argues that “For a concept of translation that sees translation and original writer as equal but operating in clearly different social and temporal content. It is the duty of the translator of the source text to extract what he perceives as the essential core of the work and to reproduce or recreate the work in the target language.” That is why omissions and additions are to reproduce a text that can be easily understood by the TA. The following will illustrate such. Hussein (1969:iv) **Kinjeketile aliwafundisha waafrika maana ya umoja akawapa moyo kwa nguvu ya maji.**

Hussein (1969:iv) **Kinjeketile taught people the meaning of unity and encouraged them to unite by symbolically using water as a medicine against divisive forces.**

The underlined words are additions because this information is not in the OT. The additions are meant to clarify the power of water which could not have come out well to the TT audience without the additions. There is recreation in the new work as put by Denham. Since the idea of guns was new to the Tanganyika people whereas the Germans knew the power of the guns.

Another research work, done by Viney and Darbanet (1958:19) discussed about explicitation, whereby the translator makes explicit in the target text information that is implicit in the source text. Explicitation and implicitation strategies are discussed together with additions and omissions strategies. The two are considered as synonyms addition (explicitation) and omission (implicitation). Implicitation is a stylistic technique which consists of making what is implicit in the ST to be explicit in the TT depending on the context or situation of the conveying meaning. The results of both are discussed in

terms of loss and gain. For example- pronouns in English are not found in Kiswahili. Therefore, English version has the pronouns 'he' and 'she', which are missing in the Kiswahili text.. The Kiswahili text has “viwakilishi nafsi -‘a’” for both male and female gender.

Hussein (1969:11)

Bibi 11: Kenda shambani kulima badala ya mumewe. Mumewe mgonjwa kupigwa alivyopigwa jana.

Hussein (1970:11)

Second woman: She has gone to the plantation in place of her husband. Her husband couldn't go after yesterday's beating.

The words she and her are additions. They are not found in the Kiswahili text but a translator has to use them in the English text. This means that the translated text is more specific and one can easily tell the gender involved in an activity. Kiswahili is not gender sensitive.

The omission of the word 'mgonjwa' has created loss in meaning, since the audience in the English version will not tell if the beating caused some illness or one was just beaten.

Nida (1964:227) talks about subtraction and addition. He has divided them into different categories. He argues that omissions are done when words are considered to be redundant, superfluous, and with a lot of repetitions.

Another Scholar Burkudavou (1975:223) identified four types of transformations in a translation, substitution, additions, and omissions. He argues that the most important reason for addition in translation is ellipsis in a normal structure in English or omission of certain semantic components. He also emphasizes on grammatical transformation

whereby English has articles 'a' and 'the' whereas Kiswahili has none. Therefore the English translation has the articles and gender aspects like he, she and her that are not in the Kiswahili text. For instance; I have been given water

Nimepewa maji-

Ni-first person

Me-tense

Pa-root

Wa-suffix

Wasioamini- Those who do not believe

Kiswahili is agglutinated whereas English is not.

Another theory that is related to omissions and additions, defines translation as "Operation performed on languages; a process of substituting a text in one language for a text in another. (Catford1965:1) Catford talks of operation which means changes or alterations have to be done to a TT in order to attain the intended meaning.

A direct correspondence of sign is seldom possible and every act of translation introduces important differences that may be seen as a change or even a loss in meaning, import, and flavor. Scholars often lament the 'unfaithfulness' inadequacy or infidelity of a translator who has not captured the 'context' of the work, its register or the matrix of the language (Newmark 1988:121). The loss is felt not on the level of mere sense but in the higher categories and it entails downright misinterpretation. The illustration below confirms this.

Hussein (1969:6) **Kiswahili; Mkichi: Mtumwa wa...ah...eh Kinoo mmatumbi m...shenzi!**

Hussein (1970:6) **English; Mkichi: Kinoo's...ah...slave.**

The two are not correlated in any way because the Kiswahili version is abusive while English is not abusive. The word shenzi among the wamatumbi is omitted therefore loss of meaning. The omission is due to the culture of the English people which does not encourage use of abusive language which might cause hostility.

Al Jahiz in As-Asafi (2007:20), insists that the translator can never do the original writer justice or express him with fidelity. Fidelity or faithfulness and transparency are dual ideals in translation. A French critique in the 17th century suggested that translations like women can be either faithful or beautiful but not both. Faithfulness is the extent to which a translation accurately renders the meaning of the source text without distortion. This is inadequate in most translated texts. A text that meets the first criteria is said to be faithful. The fidelity of a translated text varies according to the subject type, use of the text, its literary qualities and its historical contexts. Transparency is the extent to which a translation appears to a native speaker of the target language to have originally been written in that language and conforms to its grammar. A translation that meets the second criteria is 'idiomatic'. The criteria for judging the transparency of a translation appears more straight forward and an idiomatic expression 'sounds wrong' and in the extreme case a word for word translation generated by word for word translation by machine systems often result in patent nonsense.

From this statement, he justifies the statement of the problem, the inadequacies since there is lack of justice and faithfulness in any translated text. This study will highlight the challenges or the errors that are usually made by the translators with specific reference to *Kinjekitile*.

Literary translation from Kiswahili to English and English to Kiswahili has been done by various authors. Dr. Omboga puts it that most of them have not been well done because of the errors that were highlighted in this progress.

However, little is known about how well these translations have been done. It is against this background that this study has been conceptualized.

Against this background I will highlight the challenges or the inadequacies that are usually made by translators with specific reference to *Kinjekitile*. However, despite all these challenges or inadequacies, a translator should ensure equivalence between the source text and the target text.

1.9 Research Methodology

The research methodology for this project consisted of note-taking, analysis and interpretation of the results.

1.9.1 Data Source

All examples of omission, additions and figurative language and proper names were taken from the Kiswahili Version of *Kinjekitile* and its parallel translation in English. We identified and extracted inadequately translated concepts, all the omitted words that appear in the Kiswahili Version but were omitted in the English Version, the addition in the TT, rhetorical aspects (similes and onomatopoeia) and proper names.

1.9.2. Data Collection

We started the research by reading both texts *Kinjekitile* English and Kiswahili version. The data collected consisted of omissions, additions, onomatopoeia, similes and proper names.

The secondary data was collected through library research and Google sites with related information to our area of study. We started our research by identifying the required data which mainly consisted of inadequately translated texts.

1.9.3 Methods and Techniques of analysis

After identifying the translation inadequacies in the English version of Kinjekitile by using a chart to indicate the Kiswahili word, then the inadequately translated words or sentence, analysis was done on how they affect the TT. After the analysis, there was the interpretation of results and conclusion made from the study. The results were given by use of words, sentences and explanation. Then a survey was made from the results.

1.10. Significance of the Study

The study highlighted on the errors made by translators in translating literal texts. This would be beneficial to the students of translation who would eventually gain a deeper understanding of the inadequacies inherent in translated texts.

Practicing translators would also gain from this project. They will improve their translation skills after going through the analysis which highlighted on the inadequacies in the translated texts. They would be more cautious and take into account this precaution as they carry out their work.

Another group that would benefit is the media practitioners. This is because they are usually exposed to the field of translation especially in writing 'Nation' and 'Taifa Leo' or presenting news in both English and Kiswahili over the radio or television. They will be more keen while translating the news items after reading and analyzing the identifiable inadequacies.

It would also be relevant to the state departments concerned with promotion of cultural practices, ideologies and norms and the international community agencies like UN and UNESCO .The study of this would promote inter-linkage between Kiswahili and English. Contribution to the academia whereby future researchers would have a wide range of references to expand their translation skills and strategies.

Conclusion

In this chapter we have laid down a foundation on how challenging it is to translate a literary text especially a play. The statement of the problem has been made, the objectives have been well stated and a hypothesis has been formulated. The rationale of the study has been stated. The scope and limitation of the work has been described. And lastly Newmark Theoretical framework has confirmed how difficult or challenging it is for a translator to get an equivalent target text and it is his responsibility to look for strategies to create an equivalent in the TT.

The literature review highlighted how translating a text between two distinct cultures can be complex and how one can compromise the two. We also described the methodology and significance of the study. Thus the study of translation inadequacies is worth undertaking.

CHAPTER TWO

2.0 DEFINATION OF CONCEPTS AND TRANSLATED DATA AND ANALYSIS

2.1 Introduction

This chapter presents the range of inadequacies identified in the translation of *Kinjeketile* from Kiswahili to English language. It begins with the definition of key concepts used in the analysis of the translation with special focus on those relating to classification of inadequacies and the structure, functions and forms that they take. Special categories of translation inadequacies classified are additions, omissions, similes, onomatopoeia and proper names. Literature review on these inadequacies is presented before depicting how these shortfalls are reflected in Ebrahim Hussein's translation of *kinjeketile* from Kiswahili to English.

Readability approach is adapted by going through the whole of both ST and TT of *Kinjeketile*. Specifically the TT and the ST have been cross examined for content of intended meaning and the degree to which this has been achieved .

2.2 Classification of translation inadequacies

This analysis focuses on four types of translation inadequacies, namely omissions, additions, similes onomatopoeia, and proper names in the English Version of *Kinjeketile*.

2.3 Translation inadequacies

This refers to a situation whereby the translator falls short of maintaining the meaning in the ST in the TT, usually occasioned by various challenges faced in the translation process.

As Vermeer (2006:29) states, there cannot be any standard criteria for a discerning perfect translation and this explains the denial that a perfect translation can be produced.

Due to discrepancies between English and Kiswahili as two different languages of different families, translation inadequacies leading to loss or gain of meaning are unavoidable.

Aveling (2002:1) suggests that evaluation of a translation needs not to insist that, “This is wrong”, but rather to ask “why has the translator chosen this particular way of translation? What is it that he is trying to bring across from the original text into the re-enactment of it?”

A translated text can be inadequate if the subject and the theme of the ST are missing or if the translator has not captured the skopos or purpose of the translation.

The question that we need to ask ourselves now is how can one measure inadequacy or adequacy of a translated text? Getting an answer to this question is almost difficult because most of these inadequacies are solutions to translation problems.

Nord (1997: 75-78) claims that functional inadequacies occur in four ways. They might be pragmatic translation errors due to inadequate solutions to pragmatic translation problems such as lack of receiver orientation. Secondly, they might be cultural translation errors, which occur due to an inadequate decision with regard to reproduction or adaptation of culture specific conventions. Thirdly, linguistic translation errors, which are caused by an inadequate translation when the focus is on language structure. And fourthly, they might be text specific translation error which are related to a text specific translation problem and can be evaluated from a functional or pragmatic point of view.

From Nord's (1997: 75–78) suggestions, translation inadequacies can occur in different ways in a literary text .It can be due to cultural differences, linguistic differences or a text

might be very complex to be translated or the difference in language structure like Kiswahili and English.

Raffle (1971:160–161) claims that a translator preserves that which is easiest to preserve and loses that which is hardest to preserve. This remark implies that the translator reforms what he likes and ignores what he does not like. That is why most TT have inadequacies which are deliberate and intelligent forms because of creativity and fidelity. Hussein in the English Version of *Kinjeketile* has also committed errors of additions, omissions, altered proper names and inadequately translated similes and onomatopoeia. There is need to identify, analyse and evaluate these inadequacies with a view to enhance the interpretations and understanding of the ST and TT of *Kinjeketile*.

2.4 Addition as translation inadequacy

Addition or expansion or gain in a literal text refers to a case where the translator exceeds the number of words in the ST in translation. It refers to the introduction of stylistic elements and information that are not in the ST.

According to one of the theses posted on July 31, 2010 by China papers, it is alleged that additions and omissions are methods of 'lengthening' but it does not mean that the translator has the power to rewrite the translating materials by adding information that he or she considers useful and omitting information that is too hard to understand. This would lead to inadequacy in the TT. Another definition given by the *China papers* is that expansion refers to the case where the translation exceeds the number of words of the ST in the TT. They claim that the two procedures, that is, omissions and additions are mainly used in poorly written texts and lead to change in lexical and stylistic aspects.

Nida (1964:106) refers to addition as ‘the introduction of unjustified stylistic elements and information that are not in the ST. He claims that additions are used by translators to add information about a culturally bound word or expression or a technical term that is related to a specific domain. They might be used inside the text or notes at the bottom of the page or at the end of the chapter. Additional information can also be written as glosses at the end of the book.

He cautions that these procedures should not be used at random in translation because they can easily lead to inadequacy. The following example shows how additions are made due to the differences in sentence structure.

	ENGLISH	KISWAHILI
Additions	Analala-----she/he is sleeping	
	Anacheza-----He /she is sleeping	

This is because of the difference in the language structure between English and Kiswahili. They are of two different families and therefore they have structural differences.

The following example from *Kinjeketile* will illustrate this.

Hussein (1969:13)

Kitunda: Hebu tusikilizane

Hussein (1970:14)

Kitunda: Please keep quiet everybody

The translator has added more words in the process leading to meaning loss because the correct translation is ‘let us come to an agreement or let us agree. The message received

from ST audience and the TT audience is not equivalent. The following text will show this.

Hussein (1969:13)

Mtu 1: Sikilizeni jamani!

Hussein (1970:14)

First man: (loudly) Let us listen, my friends

There is inadequacy in that the words 'my friend' and loudly have been added and instead of the general statement of telling the whole crowd to listen, he is now referring to friends. This shows mismatch between the ST and the TT.

Nida lists different circumstances that might oblige a translator to make additions. These are ;

To clarify an elliptic expression. For instance:

Hussein(1969:31)

Mjumbe wa wazaramo: Hongo na Kolole ni wamoja?

Hussein (1970;31)

Representative of the wazaramo: Are Hongo and Kolole one and the same spirit?

The second one is to avoid ambiguity in the target language. The following would be ambiguous if translated literally. **Kinjeketile: sina babu.**

Kinjeketile: Honestly ,I don't have any my friend. Babu is grandfather so it could not ogre well in the TT.

The third one is to change a grammatical category.

Such additions are unavoidable because of the use of possessives and articles. For example the English version has articles 'a 'and 'the' but the Kiswahili text has none of

this. Grammatical differences bring about the use of additions in a text .This type of addition is intentionally or unconsciously added to the text because of the grammatical differences.

Watu wengi waliosikia jina lake kwa njia ya nywinywila walikuja kumwunga mkono.

Hundreds of people who heard his name through nywinywila the whispering campaign

And the final one is to add connectors.

. Nida asserts that in cross cultural communication, success or failure is in the hands of the translators. This is because communication is one of the goals of literal translation and they are mainly influenced by culture. Translation is cross-cultural communication agent. It acts as a bridge between the ST and TT and culture. In this communication, there is a sender and a receiver and a message to be transmitted. Richards (1985: 68). Both are affected by the culture of the parties. The meaning of culture specific concepts is difficult to grasp without some cultural knowledge and this leads to inadequacy in translation. Culler (1976:21- 22) writes that one of the troublesome problems of translation is the disparity among languages. The bigger the gap between the source language and the target language, the more difficult the transfer of message from the former to the latter will be. Words like, **nywinywila and Chunusi** are culture specific concepts and were clearly dealt with by Muruga in his thesis (2012) on the challenges faced in translating proverbs and puns in the English version of *Kinjekitile* .However, in the process of translating, there is a tendency of adding some words so that the target

audience can get the intended message by either paraphrasing or expounding on such terminologies.

It has also been argued that TT with addition often over translates the ST leading to unfavorable effects such as the unshaping of rhythms and reduction of clarity of the works' voice.

Eco (2003:51) suggests that sometimes in order to avoid a possible loss, a translator may say more than the ST especially where one needs to expound on culture based terms like in Hussein (1970:17) "let us go out to spread nywinywila." For the ST audience the Wamatumbi, the word 'nywinywila' is well known and understood but for the TT audience the author has to explain by adding the words Hussein (1970:17) 'whispering campaign' so that the TT audience can understand. He further recommends that additions should be avoided because by doing so, they lead to loss of important and meaningful information. He notes that one should never try to make the source text literally 'better' even bad style, clumsiness, careless and repetition must be respected Eco (2003:51).

It is alleged by Nida and Taber (1982:163-168) that there are two types of additions. The syntactic or formal expansion and the lexical or semantic expansion.

Syntactic expansions include the identification of objects and events with abstract which need to be expanded. The following example will confirm this type of expansion.

Hussein (1969:17)

Kinjeketile: Basi tuanze nywinywila. Tupeleke habari

Hussein(1970:17)

Kinjeketile: Let us now begin the nywinywila. Let us spread the news of war

The word nywinywila has to be expanded for the source text audience to understand and that is why the words, news of war have been added.

The second area where expansion is used is in identifying participants where nouns are introduced in place of pronouns. This process is also referred to as substitution.

Hussein (1969:24)

Kitunda: Tuko tayari

Hussein (1970:24)

Kitunda: We are ready

From the above sentences, a person may really miss the point unless the subject is introduced or identified. It should be clear who is speaking. The words wamatumbi should have been introduced in the TT.

The third point is when he or she wants to clarify an elliptic expression. All languages employ ellipsis but the type differs. The example below shows how this clarification can be done.

Hussein (1969:23)

Mjumbe wa Wazaramo: unahakika?

Kitunda: Ndiyo

Hussein (1970:25)

Representative of the Wazaramo: Are you sure?

Kitunda: Yes, I am sure

Finally, additions occur in order to amplify an implicit element. The example below shows an explicit text.

Hussein (1969:31)

Mjumbe wa wazaramo: Hongo na Kolele ni wamoja

Hussein (1970: 31)

Representative of the wazaramo: Are Hongo and Kolele one and the same spirit

The translated text is more explicit and the TT reader is able to understand that Hongo and Kolele are spirits. All these additions are done to avoid ambiguity in the text.

Nida and Taber (1982:163) observe that there is a tendency of all good translation to be somewhat longer than the originals but this does not mean that they are adequate. This means that in the process of translating from the SL to TL, the translation will be longer because of the linguistic and cultural structural differences. This is because one wants to state all that is in the OT to make it explicit. This would enable the TT audience understand the TT like the ST audience.

Addition is required to make translation a dynamic equivalent in the sense that it fits the channel capacity of the present receptors to the same extent as the original communication channel.

The second category consists of the lexical expansions. They are subdivided into; classifiers whereby borrowed words need some semantic redundancy attached to it so that the reader may understand the information. For instance the word **nywinywila** has the words **spreading the news** attached for the TT audience to get to know the meaning.

The second group of lexical expansions is the descriptive substitutes which are always longer than the originals. In this case different lexical items are used to describe the form or function of the object. The words **Hongo and Kolele** have been described using the word **spirit**.

The third category involves semantic restructuring whereby, some words are semantically condensed in the source language text and they require expansion for the message to be received by the audience.

Bunduki kubwa ilimwaga risasi kama mchanga

If translated literally it would mean **the big gun poured bullets like soil**. This needs expansion which **shows a big gun that killed many people**.

A translator can use additions by making what is implicit to be explicit by inserting material in the text itself without imposing undue strain upon the process of translation. This information can be placed in marginal help by glossaries or marginal notes .The word **chunusi** has some explanations along the margin. By doing this a translator should give explanations to avoid inadequacy.

There are mismatches that occur due to the absence of lingual matches or conformity between ST and TT languages. To address this, translators can use additions. A translator is forced to add a piece of information that makes the TL different from the SL .If the point is central to the rest of the piece being translated, it may be necessary to add words to make the meaning absolutely unambiguous. For example, the word **'girlfriend'** can mean **'fiancé'** or **bride** or **girl friend**. Since a word might have all this meanings, then one is forced to add so that the TL becomes different with the SL and the audience will be able to get the intended contextual message.

The data below shows some of the additions used by E. Hussein in his English Version. The underlined words are additions.

Here are some examples of additions from the English version of *Kinjekitile*

KISWAHILI (ST) HUSSEIN (1969)	ENGLISH(TT) HUSSEIN (1970)	IMPACT ON THE TEXT
Hussein (1969:3) Mnyapala: Pale akuna maongezi juu yaliyopita shambani. Itakuwa taabu	Hussein (1970:8) Mnyapala: <u>Quiet, there!</u> No talking or there'll be trouble. What's passed has passed, <u>no tales about it</u>	More emphasis in English. Repetition- from implicit to explicit. The tone in the TT is more harsh than in the ST
Hussein (1969:2) Bi. Kitunda: <u>Siku moja</u> nkamkuta mtoni peke yake.	<u>Sometime</u> ago I met him at the river alone	Mistranslation Siku moja could have been-one day
Hussein (1969:3) Kitunda: Kumbuka kuna mkutano leo, watu wamekwisha kuja. <u>Imani</u> <u>imani</u> . Basi, Bwana Mnyapala, yamekwisha.	Hussein (1970:3) Remember there is a meeting tonight. The people have come, they are here, <u>Patience... patience....</u> (<u>Aloud</u>). It is alright <u>.Forgive him, and forget the</u> <u>matter.</u>	Imani has been mistranslated to patience. The correct translation is faith and not patient .The idea of forgiveness is more explicit in the TT unlike the ST where it is implicit.
Hussein (1969:3) Mnyapala: Asifanye taabu.	Hussein (1970:3) Mnyapala: Tell him not to	Mistranslation- wanakwenda kwao-they

<p>Kesho mapema kazini (Mnyapala anaondoka. Watu wengine wanakwenda mtoni. Kitunda na Bi. Kitunda <u>wanakwenda kwao</u> Chausiku angali anuatazama moshimoshi</p>	<p>make any more trouble (Announcing) Tomorrow we start work early. The people disperse, some to the river, <u>some go to their</u> <u>homes, Bi Kitunda, her</u> husband and Chausiku are the last to leave</p>	<p>leave for their place. Chausiku was still looking at the smoke but the translated text shows that she left with the parents</p>
<p>Hussein (1969:3) Kitunda: Nilitaka sana kuonana na Kinjekitile, lakini leo alipata mahali mbali na mimi</p>	<p>Hussein (1970:4) Kitunda: <u>That reminds me I</u> wanted to see Kinjekitile very much today- but he was given a place to cultivate some distance from me</p>	<p>The underlined words are not in the Kiswahili text. -Alipata- has been translated to he was given Mistranslation 'He' for gender is not in the Kiswahili text-. The pronoun is added in the English text</p>
<p>Scene2</p>		
<p>Hussein (1969:4) Mngindo: Tumwondoe - Tukate shauri sasa hivi- Vita. Akuna jingine</p>	<p>Hussein (1970:5) <u>I say</u> let us kick him out! Let us decide now. There is only one way- <u>an armed</u></p>	<p>The exclamation mark shows more emphasis. Repetition to show more stress/emphasis.</p>

	struggle-a war! There is no other way	Addition <u>armed struggle</u> from implicit to explicit.
Hussein (1969:5) Mzee(:Akitabasamu) Maneno unayosema ni hatari	Hussein (1970:6) Old man: (stand up!) You blaspheme! Your words are dangerous! <u>How dare you talk of Hongo in that manner?</u>	The underlined words are added. More explicit than the Kiswahili version. There is mistranslation. The English version is harsher than Kiswahili. Blasphemy against God.
Hussein (1969:5) Mkichi : .Hiyo ni sababu ya woga. Lakini toka lini Mmatumbi akawa <u>shujaa</u>	Hussein (1970:6) That is a coward's point of view. But then ,since when were the wamatumbi warriors?	The word worrier has been created in the text showing mismatch. Shujaa is a heroes there is a grammatical error were the ST talks of a heroes whereas in the TT we have many warriors.
Hussein (1969:14) Kitunda : Ingawa watu wengi jana usiku walisema kuwa kinjeketile kachukuliwa na Hongo	Hussein (1970:14) Inspite of the belief among some of you that kinjeketile <u>has been possessed</u> and taken away by Hongo	There is mistranslation some of you and watu wengi the idea of being possessed is explicit in the English text.
Hussein (1969:6)	Hussein (1970:6)	Omission the idea of

<p>Nitakuonyesha ah...nita...kuonye...sha nani mwanamke Mkichi kama.... <u>utanipa taabu</u> <u>mimi</u></p>	<p>I'll...ah...I'll ah...show you who is a woman</p>	<p>being stubborn is not in the English text leading to meaning loss.</p>
<p>Hussein (1969:6) Mkichi ...mtumwa waah...ah...kinoo mmatumbi...shenzi</p>	<p>Hussein (1970:6) Mkichi:Kinoo's...ah...<u>slave</u></p>	<p>The word slave has been added leading to mistranslation .The word shenzi is stupid.</p>
<p>Hussein (1969:7) <u>Mgindo:</u> Watu wanasema kama ukienda Kilwa na maelezo fulani unapewa chochote .Udongo mwekundu anatoa pesa nyingi kupata habari.</p>	<p>Hussein (1970:8) Mngindo People say that if one goes to Kilwa with <u>the right</u> kind of news, one is rewarded. The Whiteman pays well to get valuable information.</p>	<p>Mismatch Right kind of news is mistranslation since the Kiswahili text is not specific with some explanation/information.</p>
<p>Hussein (1969:7) Mkichi :Afazali kufa kuliko kukaa hivi tunatawaliwa,tunalimishwa kama wanyama. Njaa moja kwa moja kwa sababu hatuwezi kulima.</p>	<p>Hussein (1970:8) But it is better to die than to live like this. We are made to work like beasts in the <u>cotton plantation. We are</u> <u>forced to pay taxes.</u></p>	<p>The TT text is more explicit since they are talking about the mistreatment they got from the Germans .The cotton plantation is clearly mentioned compared to the</p>

Tunamlimia Bwana Kinoo tu, Afazali kufa kama maisha haya		ST which is not specific.
Hussein (1969:9) Chausiku: Maa...maa!	Hussein (1970:9) Mother! Mother!	Not equivalent. The Kiswahili word mama can be translated as mother but maa is short form therefore there is no equivalent
Hussein (1969:9) Bi Kitunda: Tokeni! Tokeni, wanawake <u>wakubwa</u> nyi! vijitu viwili vinawatisheni- Nyinyi nyote mumetawaliwa miili mpaka mioyo. Eti nyingi wanaume.wanaume kwelikweli.	Hussein (1970:10) Bi Kitunda: Get out! Get out <u>of here</u> . You women, you! Two <u>little men</u> were enough to scare the whole lot of you. You have been enslaved body and spirit Do you still regard yourselves as men. Do you call yourselves Wamatumbi?	Omission of the word <u>wakubwa</u> describing how the men were weak. Comparing them to women. The underlined word to have been added indicating a specific place quit little men enough s
Hussein (1969:12) Bi. Kinjekitile: Haludi! Haludi!	Hussein (1970:12) Kinjekitile: He isn't back. Why <u>doesn't he emerge?</u>	More explicit. (Addition).
Hussein (1969:12) Bi. Kinjekitile: Niache !	Hussein (1970:12) Leave me! Leave me! (<u>There</u>	The words in brackets have been added leading to

<p>Niache!</p>	<p>is a scuffle off-stage. After a <u>short-while Bibi Kinjekitile weeping and supported by the two women, enters and is escorted home still struggling</u>)e words leave me! Let go of me!</p>	<p>a more explicit information on how Bibi Kinjekitile reacted.</p>
<p>Hussein (1969:13) Mabibi: Usilie dada. Twende nyumbani, kulia hakusaidii</p>	<p>Hussein (1970:13) First woman: don't cry sister don't crying will not help. Its God's will. Second woman: Come sister lets go home missing in Kiswahili.</p>	<p>This is over-translation since the words come sister let us go home by second woman have been introduced leading to mis-information</p>
<p>Hussein (1969:11) Bibi 11: Bado siku mbili. Alafu zamu ya kijiji gani sijui, Afazali wanaume hao wapumzike- walau kama kidogo. Huyo mume wangu akiludi shambani <u>hunitamani</u>.</p>	<p>Hussein (1970:11) Second woman: Two days to go and then another village will relieve us. <u>That is something to look forward to our men will have some rest. They really work them hard.</u> When my husband comes back he is so tired <u>that he</u></p>	<p>The underlined words have been added to look forward to is a saying –no equivalence in Kiswahili. Hunitamani- he can't do a thing- more explicit in English than Kiswahili. Paraphrasing- to hide the</p>

	<u>can't do a thing.</u>	obvious meaning of the Kiswahili word, 'unitamani ' it could have sounded obscene in English if translated literary
Hussein (1969:11) Bibi I: Na yeye hakutamani (wanacheka)	Hussein (1970:11) Aha, so he doesn't turn towards you! (she laughs mischievously)	In the ST both women laughed but in the TT she means that one woman laughed. There is loss ni meaning
Hussein (1969:11) Bibi 11: Kenda shambani kulima badala ya mumewe. Mumewe ngonjwa kupigwa alivyopigwa jana.	Hussein (1970:11) Second woman. She has gone to the plantation in place of her husband. Her husband couldn't go after yesterdays beating.	The word ngonjwa has been omitted this can lead to miscommunication. Pronoun she and her have been created in the TT
Hussein (1969:11) Bibi 11: Maskini chausiku! Na huyu mnyapara kuenda kunipelekea yule askali ntoto wa watu.	Hussein (1970:11) First woman: Chausiku poor girl! (she shakes her head.) And these Mnyapara of all the things to do! Why did he have to procure Chausiku for	The TT is more explicit than the ST

	the Askari, a young and green maiden like that?	
Hussein (1969:13) Wanampeleka nyumbani kwake. Kitunda anakwenda kwake; anatoka na ngoma; anapiga kwa nguvu. Ananyamaza, anasikiliza, anapiga tena kwa nguvu.	Hussein (1970:13) They take her home. Kitunda goes to his house brings out her drum and bits it loudly. He stops to listen. He sounds it again <u>he stops to listen</u>	The TT is more explicit than the source text.
Hussein (1969:13) Kitunda : Hebu tusikilizane	Hussein (1970:13) Please keep quite everybody	Mistranslation. The correct translation is let us agree
Hussein (1969:13) First man sikilizeni jamani	Hussein (1970:14) Let us listen my <u>friend</u>	There is mismatch because the words my friends do not appear in the ST.
Hussein (1969:13) There is no 'pause'	Hussein (1970:14) There is a place for the characters to <u>pause</u> .	There is mismatch and mis-information
Hussein (1969:31) Mjumbe wa wazaramo:Hongo na Kolelo ni wamoja?	Hussein (1970:31) Representative of the Wazaramo: Are Hongo and Kolelo one and the same	The ST is implicit compared to the TT which is explicit by adding the word spirit.

	spirit	
Hussein (1969:28) Kitunda : Hatuwezi kungoja zaidi. Watu wanataka vita .Nguvu ya maji imewapata.Wanataka kuanza vita.	Hussein (1970:28) Kitunda: We cannot wait any longer .People have been made strong by the water, and they want to start the war as soon as possible.	The words as soon as possible have been added instead of tomorrow. The conceptual meaning is lost. The TT audience will want to act immediately whereas the ST audience will want to wait till the next day.

2.5 Translation inadequacies due to omissions

Omission refers to the unjustifiable suppression of elements in the ST. They occur whenever a given text segment of the ST and the information it contains cannot be traced in the corresponding TT.

Rodica (2004:163) states that omissions occur when a translator accidentally skips a sentence or a paragraph in a large text.

Omissions are a translator's tool since many of them are intentional. They are seldom word for word, Metaphors and idioms cannot be translated literally, therefore, they are paraphrased or omitted. Sometimes, paraphrased translations are longer than the original text. These cases are termed as intended omissions.

We also have unintended omissions, which are words that are omitted due to the difference in characteristics of the two languages, especially with grammatical forms.

Losses occur in all levels of language, morphological, syntactic, textual, rhetorical, and semantic level. These can lead to meaning loss or distortion thus undermining the skopos theory.

According to Nida (1964: 501 -502) there are four situations in which the translator can use these procedures of reduction; First, when there is unnecessary repetition, where there is specified references, conjunctions and adverbs. And if a word is used several times, one can omit it and use a pronoun. But this will be inadequate because repetition is a way of showing emphasis or stressing a point therefore, if the word 'Majimaji' is just written 'Maji' then there will be meaning loss.

Secondly, omissions occur when there are changes due to structural differences between the two languages, like change in word order or grammatical category.

Thirdly, reduction occurs due to changes caused by semantic misfits especially with idiomatic expression whereby there is no equivalence in the TT. There are several expressions in the Kiswahili text that have been omitted in the English version due to lack of equivalence.

Thirdly, dropping of a word or words from the ST while translating can occur because of the cultural clashes that exist between the SL and the TL. A translator omits words that do not have equivalent words in the TT or can even raise hostility of the receptors.

For example, the word 'shit' is omitted while translating Arabic text because it does not show respect to the Arabs and they don't tolerate the use of these words because of their culture. The examples below show how Hussein has omitted some words in his text.

Hussein (1969:1)

Bi Kitunda; Pengine anapika. Ebu chungulia

Hussein (1970:1)

Bi Kitunda; Perhaps they are cooking

Hussein (1969:10)

Kitunda: vi...vijitu viwili viwatishe

Hussein (1970:10)

Two little men enough to scare you.

The Kiswahili version talks of one person – ‘anapika’.

The English one- **they are cooking**- this means many people are cooking these are grammatical inadequacies. This is because the Kiswahili one refers to one person and the English means ‘they’ which refers to many’. There is the omission of the words **ebu chungulia**. This leads to meaning loss.

Hussein (1969:6)

Bunduki kubwa iliyomwaga risasi kama mchanga.

Hussein (1970:7)

A big gun that kills many people at once.

There is no equivalence the simile ‘kama mchanga’ could not be translated therefore, the simile has been omitted and instead the author used the words ‘killed many people at once.’ He could have used another simile that is equivalent and not necessarily the same to add life in to the TT text.

Hussein (1969:6)

Mkichi: Mtumwa wa...ah...ah Kinoo mmatumbi mshenzi’

Hussein (1970:6)

Mkichi: Kinoo's...ah...slave'

In the English Version of *Kinjekitile*, the word 'shenzi' was omitted to avoid abusive language in the TT and instead they used a polite word 'slave'. Mostly words used as insults are omitted to avoid hostility and in the process it will alter the intended message.

Another example of omission is;

Pedro Cieza de Leon's *Cronica del Pera* published in 1553 is a good example of deliberate mistranslation. His book was translated by John Stevens in 1709 and later by Clement Markhan in the 19th century. The later has been criticized for its distortion which supports black legend. There are extensive omissions and mistranslations that are not obvious to the reader unless a close comparison with the original is made.

Markhan omitted passages that portrayed Indians in a bad light and those describing the sexual perversions and cannibalism.

.I would like to support Omboga .Z who claims that whereas, it is true that something gets lost in translation, such loss is not always necessarily the result of linguistic incompetence or communication inability. According to Omboga, omission leads to benefit of the TA. However, omission is considered unfavorable because during the process, some information or effect in the ST will be omitted and therefore lost. The information tone can be totally omitted.

The omission of words is inevitable in translation.

The data below shows the omissions in the English Version of *Kinjekitile* and the blanks shows that the words are omitted in the translated text.

KISWAHILI (TT)	ENGLISH(ST)	IMPACT ON TT
<p>Hussein (1969: V)</p> <p>Nitawaacha wale watakao kusoma na <u>kuutazama</u> kutoa maoni yao ikiwa ni ya sifa au la.</p>	<p>Hussein (1970:4)</p> <p>I will leave this to the readers and no doubt their commends will be useful.</p>	<p>Mistranslation</p> <p>Kuutazama is to watch and the word has been omitted in the TT leading to loss in meaning.</p>
<p>Hussein (1969:Vii)</p> <p>Kwa hivyo kilichosalia katika malipo yao hakikutosha kununulia chakula na maadamu wao wenyewe walikuwa hawawezi kulima katika mashamba yao ilikuwa lazima wapate taabu ya njaa.</p>	<p>-----</p>	<p>Meaning loss because the whole portion is missing in the English book. The message lost is important because it refers to the low wages which cannot enable them to buy food and this will lead to their hunger.</p>
<p>Hussein (1969: vii)</p> <p>Mwishowe, napenda kutaja imani ya Wamatumbi kwa ufupi. Wao wanaamini kuwa kuna Mungu mmoja.</p>	<p>I would like to say a word on the religious beliefs of the wamatumbi.They worship one God.</p>	<p>Mistranslation</p> <p>Wanaabudu is worshipping one God.</p> <p>Wrong tense aspect</p> <p>Ningependa.napenda is I would like. The word imani is faith and is missing in the TT.</p>

<p>Hussein (1969:Vii)</p> <p>Hongo ana vipawa vingi juu ya binadamu lakini hana kipawa cha maisha.</p>	<p>Hussein(1970:VII)</p> <p>-----</p>	<p>This sentence has been omitted in the English text and yet it has a very important message whereby Hongo has power over human beings. but he has no control over life. This will lead to misinformation.</p>
<p>Hussein (1969:Vii)</p> <p>Wao <u>wanaamini</u> kuwa kuna Mungu mmoja.</p>	<p>Hussein (1970:Vii)</p> <p>They worship one God.</p>	<p>Mistranslation equivalent to They believe that there is only one God. There is meaning loss. Amini means having faith not worship .worship means kuabudu.</p>
<p>Hussein (1969:Vii)</p> <p>Wanaweza <u>kuwa na uhusiano na mizimu</u> lakini si lazima.</p>	<p>Hussein (1970: Vii) And might act on their behalf but are not bound to do so always.</p>	<p>There is mistranslation leading to meaning loss. ‘Kuwa na uhusiano’ means having a relationship with the gods and not acting on their behalf.</p>
<p>Hussein (1969: Vii)</p> <p><u>Kulikuwa</u> na <u>hongo</u> mganga lakini anayetajwa katika</p>	<p>Hussein (1970: Vii)</p> <p>There <u>is hongo</u> who has healing powers but the</p>	<p>Grammatical error</p> <p>Kulikuwa- is past tense whereas there is present</p>

<p>mchezo huu ni Hongo pepo.</p>	<p>one mentioned in this play is merely a spirit.</p>	<p>there is .mganga- can be a doctor, witch-doctor etc. yet it is original text. The words pepo and mganga have been omitted there for the TT is not specific. Therefore the translator should translate according to the context.</p>
<p>Hussein (1969: ix)</p> <p><u>Kuliwezesha jambo hili kwanza tuligawanye jukwaa sehemu nne za kucheza.</u></p> <p><u>Hivyo ni kusema kwamba jukwaa moja liwe na majukumu manne. Sehemu hizi zitatumika katika mchoro mzima na siyo katika sehemu moja, au sehemu fulani ya mchezo.</u></p> <p>A B D</p> <p>E C</p> <p>Jukwaa tumeligawanya katika sehemu nne kuwa A,B C, D</p>	<p>-----</p> <p>-----</p>	<p>Hussein (1970: ix) of the Kiswahili version, all the explanations on how the stage should be organized is omitted.</p> <p>If there is any performing of the play, the English characters will not access this portion so whatever will be portrayed by the actors in the English text will be different from what the Kiswahili text intended.</p>

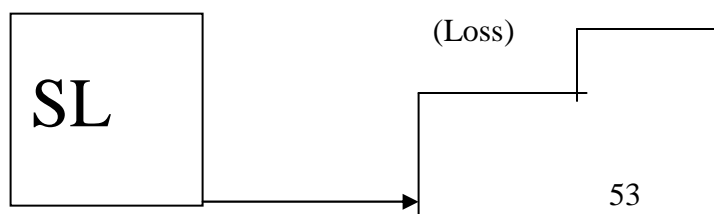
<p>na E. Kila sehemu inaweza kubadili maana katika mchezo.</p>		
<p>Hussein (1969 :xii–xiii) <u>juu ya lugha</u> <u>Explanation on how different languages have been used- the normal Kiswahili language.</u></p> <p><u>The Mmatumbi language and how they differ in pronunciation</u></p> <p><u>r-l nzuri- nzuli</u></p> <p><u>ha- halaa. The language used by ladys and the use of the normal kiswahili language</u></p>	<p>-----</p> <p>-----</p>	<p>This might be intentional but the fact that the English language used has different pronunciation for some words, the author was supposed to include this part to produce an equivalent text. This is miscommunication in that the audience in the target text will not get the intended message on language usage.</p>
<p>Hussein (1969:1) Bibi Kinjekitile: Shamba la Bwana Kinoo limezidishwa ukubwa sasa. <u>Kila mtu nasikia kapata mahali pakubwa zaidi.</u></p>	<p>Hussein (1970:1) Bi. Kinjekitile: Bwana Kinoo’s plantation grows bigger everyday.</p>	<p>The underlined part is missing in the English version and yet it shows how the Wamatumbi were being over-worked by the Germans. This leads to meaning loss and the</p>

		emphasis given to the harassment towards the people of Tanganyika whereby the Germans were overworking their men who could not function as husbands because of being exhausted.
Hussein (1969:11) Mabibi wawili wanaonekana wanaota jua mbele ya nyumba zao <u>huku wanaongea.</u>	Hussein (1970:11) Two women in front of their houses. They are enjoying the <u>morning sun.</u>	Huku wanaongea has been omitted in the English text leading to meaning loss.
Hussein (1969:12) Kinjekitile: Niacheni! Niacheni! Mnaniumiza niacheni! Niacheni! Wanamwacha huku anaburutwa kwenda upande wa mtoni. <u>Hawaonekani juu ya jukwaa.</u>	Hussein (1970:12) Leave me! Leave me! You are hurting me! Let me go (they let go of him and he is pulled to the river. <u>They all follow him.</u>	There is meaning loss because of omitting ‘hawaonekani juu ya jukwaa’ The action of the characters will be different in both books.
Hussein (1969:12) Haifai kusema hivyo.	Hussein (1970:12) Don’t talk like that.	Please- in English shows politeness has been added in

Nyamaza.	<u>Please</u> don't cry.	the TT.. The word nyamaza has been omitted leading to mistranslation.
Hussein (1969:12) Kitunda: Nkamate! <u>Anataka</u> kujitosa mkamate!	Hussein (1970:12) Kitunda:Quick! Somebody get hold of her! She's going to plunge into the river!	Anataka has been mistranslated to' she's going'leading to meaning loss because in the ST she was intending to but in the TT she was actually going to plunge into river
Hussein (1969:13) Usilie dada. <u>Twende</u> <u>nyumbani</u> . Kulia hakusaidii kitu. Ndivyo alivyopenda Mungu.	Hussein (1970:13) Don't cry sister, don't. Crying will not help. It's God's will.	Meaning loss. The message of taking her home is missing in the TT.
Hussein (1969:14) Kinjekitile:Jua linatoka. Tazameni jua limetoka. Linaangaza na kuzagazaga nuru yake. Nuru yake itatutia mwanga. Nuru yake itaondosha moshi na kiza kilichomficha Mrufiji	Hussein (1970:15) He altered the style from the normal paragraph to a poem. He added a new style- poetic.	If the play is to be performed then the tone will be poetic unlike the original text. He is not faithful to the original style.

asionekane na Mngoni.		
Hussein (1969:14) Kinjekitile: jua limetoka. Tazameni jua limetoka linaangaza na kuzagazaga nuru yake. Nuru yake itatutia mwangaza. Nuru yake itaondosha moshi wa kiza, kiza kilichomficha mrufiji asionekane na Mngomi. Moshi ulioziba macho ya Mrufiji yakawa hayamtazami Mmatumbi. Jua hili litatoa baridi iliyofanya kila kabila lijikunje.	Hussein (1970:15) Kinjekitile: Behold, the sun has risen, and it shows forth, through clouds of smoke and fog Behold, the rays of the sun, banish from your eyes, clouds of smoke and fog, <u>that hide a brother from,</u> <u>brother, that hide a tribe</u> <u>from a tribe,</u> that hid a Mrufiji from a mngoni, that hid a Mmatumbi from Mrufiji There was darkness, it was cold. We were blinded by one and contracted by the other.	The underlined words have been added in the English version. More emphasis on tribalism unlike the Kiswahili one where tribes are just mentioned.

The diagram below shows loss and gain in translation



TL

(Gain)

Fig. 1.1: Loss and Gain in Translation

Loss and gain in a given text will lead to mismatches between the ST and the TT. It will also lead to miscommunication and as a result create an inadequately translated TT text. There is misinformation and meaning loss of the original text. This is because of lack of adequate knowledge of the ST and the TT. Cultural differences also contribute towards such inadequacies. If the content of the TL is not the same as that of the SL original, then we have either addition (gain) or omission (loss) between the two versions. And as Nida and Taber (1982:168) claim that both expansion and reduction are based on the same fundamental principles of reproducing the closest natural equivalent.

2.6. Translation of Similes in the English Version of Kinjeketile

If you said ‘My sister is like a doll’ or maybe ‘My brother’s good as gold’, you would be making a simile. A simile is a form of comparison in which one thing is compared to another unlike thing by using specific words of comparison like as, like, and resembles. The term simile is derived from the Latin word ‘simile meaning resemblance and likeness.

Mc Arthur (1996:935) defines a simile as a figure of speech in which a more or less fanciful or unrealistic comparison is made by using like or as.

Technically, it means the comparison of two objects with some similarities.

A simile is the claim of likeness of two things in one or two attributes.

The term is mainly used in instances in which two dissimilar items are compared using word like, or as. It is a semantic figure based on comparison. In this case it can be an object or an idea compared with another to suggest that they are alike as it is stated by Bredin1998 (67– 78). It is a mental process playing a central role in the way we think and talk about the world which associates different spheres, and as we compare, we come up with a conclusion that they are alike or they are not alike.

According to the Webster's Revised Unabridged Dictionary edited by Mosh Porter, a simile is a word or a phrase by which anything is likened in one or more of its aspects to something else, a similitude, a poetical or an imaginative comparison.

Then lastly Gibbs (1994:40) says "Simile is fundamentally a figure of speech requiring overt reference to source and target entities and an explicit construction connecting them Therefore a simile is a figure of speech that directly compares two different things by employing the words like as, and like. It is an effective way of describing something instead of using plain adjectives to describe a person, object or situation.

2.6.1 Structure of a simile

A simile has a tripartite structure Fromilhague (1995:73–74) has a topic, a vehicle and a marker.

The topic refers to the entity described by a simile; vehicle or image refers to the entity to which the topic is compared. Then lastly, the marker which is the similarity feature or

property shared by topic and vehicle. These entities can be objects, persons or processes image (vehicle) and a point of similarity since it is a comparison of two unlike things using comparison markers like the following;-

In English, similarity markers are:

- 1) Verbs like; seem, look like, act like, sound like, resemble.
- 2) Adjectives like; similar to, the same as.
- 3) Nouns like; sort of, some kind of.
- 4) Prepositions; like, as.
- 5) Conjunctions; as if, though, as, when.
- 6) Compressed similes where information is compressed into two words like; bow-shaped legs, black-like hair.

In Kiswahili similarity markers are words like, kama, ja, mfano wa, and mithili ya

2.6.2 Similes have the following functions

Similes are effective when used thoughtfully because they allow the reader to visualize and make association with what is being described. They can be simple, humorous, and part of creative writing. A translator has to analyze the skopos and effect of a simile on the target reader. Similes serve to communicate concisely and efficiently. They also play an important role in scientific texts especially when it comes to comparison of scientific work. Journalists use similes in journalistic texts to illustrate and describe behavior of individual characters. They are also used in literal works and text books like literary text, drama, poetry, and fictions to fulfill aesthetic functions. . We normally use similes in our day to day speech.

2.6.3 There are various forms of similes

They can have an affirmative or negative form. Affirmative form asserts likeness between entities. For example 'the girl is like a baby' or negative where it denies the likeness 'the girl is not like a baby'

Ortony (1993:342– 356) offered a semantic distinction between literal and non literal simile.

In non literal, topic and vehicle are not symmetrical and the similarity makers can be dropped. The girl is an eagle.

In literal, the similarity markers cannot be dropped and the terms can be reversed. For example, one can say 'sleep is like disease' or 'disease is like sleep'. In kiswahili we can say usingizi ni kama ugonjwa.

Fromilhague (1995:83 – 84) has explained about the implicit and explicit simile.

Explicit is where a sense or point of similarity is stated directly .Most sentences use 'as'.For instance like 'as hard as a rock.'

Implicit is one whose sense is not stated directly and the reader has to interpret .They make the description more emphatic. or vivid. They are part of creative writing and mainly used in literary text.

'Eat like a bird' or 'sleep like a baby.' If we say 'Kula kama nyuni' or 'lala kama mtoto' the message is so clear and it can be easily interpreted and translated.

We can also say ,**As busy as bee** This shows that something is an adjective, or one thing is like another thing.

2.6.4 Translation of Similes

The procedures used in translating similes offer solutions to the various types of problems encountered in the translation task. Chesterman (1997: 87– 112).

Translating similes has got some challenges so one has to be good in L1 and L2 so that he can get the IM by the author of the ST.

The villager swarmed in like flies in the boy's home has two effects. The first one is annoyance towards them as they came and made noise or they were attracted by the boy who was bitten by the flies. If one does not comprehend the implied meaning depending on the context of the text, then he is likely to give an inadequately translated message.

Inadequacy can easily occur because of the diverse cultures and language differences in the whole world. Professional translators serve as instruments for the communication, culture promotion and development. They have to ensure that the original message is sent clearly into its equivalent context to the TA.

Similes are the most challenging situation for the translator. Similes are not always obvious and if you are not familiar with the source language, they can sometimes slip under the radar. Even if they understood the simile, they might have difficulty translating them literally.

Literal translation is often a terrible idea for similes because they are often so directly tied to the source culture. If the target culture doesn't have the concept that is being referred to, then one could use a wholly different situation. The important part is the meaning not the literal translation.

This is why there are possibilities of inadequate translation when one becomes creative instead of accurate. A translator has to trace them first, and then bring them over to the target language. This is because translation is an art not a science. And all these three elements are explicit.

In creating a text in another language, an implicit component of a simile needs to be made explicit in order for the nature of the comparison to be clear. For example;

'If you had faith like a mustard seed...'

The culture of the Middle East knew that it was tiny but a Kenyan would not tell, therefore in translating the point of similarity has to be made explicit- **"if you have faith that is small like a mustard seed."**

At times the implicit element is clear enough without being made explicit. For example

"so be wise as serpent and innocent as doves". This can be translated as **Mjanja kama nyoka na asiye na lawama kama njiwa.**

A translator should not make any further explanations because the comparison is implicit and can easily be understood by the two cultures. The following data shows how E. Hussein translated the similes in the English Version of *Kinjekitile*.

Again in this play Hussein (1969:15)

(Words written in italics)

Maneno anayosema ni kama yanatoka katika sanamu.

These words are supposed to be in Hussein (1970:16) but the translator

omitted these simile completely. This is inadequacy because the idea being transfixed like a statue does not come out well in the English text. This might be because of lack of equivalent or difference in culture.

Hussein (1969:12)

Kinjekitile Kanyamaza kucheza, kakauka kama mpingo (refers to a tree with tiny leaves with a tough trunk used as wood to make statues)

Hussein (1970: 21)

Kinjekitile who is now tense and stiff like wood carving- showing that he was not mobile- he was very stiff and not talking or making any movements.

It's easy to recognize a simile but it's not easy to understand it. Therefore, a reader has to extract features from the lexical meaning from the vehicle and if the reader is unfamiliar with the image or the vehicle then it will not enrich the target text.

Similes can be translated inadequately depending on how difficult it is, the strategy adopted, type of structure, the functions and how relevant it is to the text.

Translating similes from English to Kiswahili may cause challenges because of the two different cultures .For instance the simile '**bunduki kubwa ilimwaga risasi kama mchanga**'- was not translated with an equivalent simile because a translator cannot say – **a big gun that released bullets like soil**. That will be ambiguous. That is why Hussein omitted the simile 'kama mchanga' and instead used the words '**the big gun that killed many people.**'

The second group is the simile that has the same structures in the two cultures like and in this case we have the English and Kiswahili cultures. The simile used in Hussein (1969:16) is **Nendeni kama upepo. Its translation is Hussein (1970:17) Go like the wind.**

The two similes have the same structure and the same meaning therefore, it does not pose a challenge to the translator and it can be adequately translated. This is implicit and does not require further explanation. The comparison can be comprehended by TT readers and the ST audience from both cultures.

When a simile occurs in a complex figurative structure, the translator tends to translate it literally whereby, sometimes he under-translates or over-translates by omissions or insertion of items. The similes below will show this.

Mwendo unazunguka mpaka unakuwa ni ngoma

The translator omitted this simile in the English text because of its complexity.

If the figurative structure is dense it requires a careful rendering of each word and if possible make changes to the figurative structure or else it might lead to inadequacy.

A translator should consider what sort of similes is used in the receptor language. This is because there are some words that are not too familiar to the TT audience and they might not comprehend them when used by a translator. For instance, most people have not seen snow, so if we say as **white as snow**, one can replace snow with cotton which is common in most cultures and the audience will easily get the message.

Apart from replacing or abandoning the simile in the TT, one can add or create where there was not one in the source text. This will be an inadequacy but it will add life to TT text. The following text will illustrate this.

Hussein (1969: 11)

Bibi I: Anajitupa kitandani kama nzigo

Hussein (1970: 11)

Second woman: Flings himself on the bed and sleeps like a log

He just added the new simile to make his work interesting; ‘sleeps like a log’ is not in the ST.

The table below shows the similes used in ST and TT of *Kinjekitile*

Table K: Explicit Similes

Hussein (1969:4) Sisi kama Wanawake	Hussein (1970:5) We like women just meekly sit
Hussein (1969:6) Bunduki kubwa iliyomwaga risasi kama mchanga.	Hussein (1970:7) A big gun that kills many people at once
Hussein (1969:12) Mkono wake wa kushoto juu ya goti la kulia kama aliyefungwa pingu	Hussein (1970:12) His wrists intercross as if tied together.
Hussein (1969:15) Tutakuwa mwili mmoja kama ilivyo katika mwili kidole kikijikwaa mwili mzima unahisi maumivu	Hussein (1970:16) And as it is in a human body, when a toe gets hurt, the whole body feels pain
Hussein (1969:28) Kinjekitile anazunguka ndani kama mnyama aliyetunduni	Hussein (1970:30) Kinjekitile circles the room like a caged animal
Hussein (1969:44) Na kama mbaazi tutatambaa	Hussein (1969:47) And like pea-plants, we'll crawl
Hussein (1969:34) Njaa kama hii kupata kuku	Hussein (1970:37) Getting a chicken at a time like this must have meant a lot of looking around

Table P: Implicit Similes

Hussein (1969:2) Anatazama maji kama hajayaona	Hussein (1970:2) He was looking at the water so strangely as if he had never seen it before.
Hussein (1969:6) Watu kidogo kama sisi tutamalizwa.	Hussein (1970:7) With the people we have.
Hussein (1969:9) Mnakuja kama wezi.	Hussein (1970:10) And now you steal in like thieves.
Hussein (1969:11) Anajitupa kitandani kama nzigo.	Hussein (1970:11) He immediately flings himself on the bed and sleeps like log.
Hussein (1969:14) Kakauka kama mpingo.	Hussein (1970:16) Is now tense and stiff like a wood carving.
Hussein (1969:14) Mwili wake mkavu na mgumu kama mpingo.	Husein (1970:15) Kinjekitile enters looking stiff and wooden.
Hussein (1969:16) Nendeni kama upepo.	Hussein (1970:17) Go like the wind.
s	Husein (1970:21) You speak some strange Swahili like Arabic.
Hussein (1969:20;34) Wanacheza likida kwa mstari kama askari.	Hussein (1970:22) They are lined up like soldiers while dancing.
Hussein (1969:31) Anasema peke yake kama mwenda wazimu..	Hussein (1970:34) Talks to himself like a mad man. Pg 34
Hussein (1969:32) Kichwa kifuani kama mtu aliyelala.	Hussein (1970:35) He looks tired and sleepy.
Hussein (1969:7) Tunalimishwa kama wanyama.	Hussein (1970:8) Made to work like beasts
Hussein (1969: 43) Wanasimama kijeshi.	

Table R: Omitted Similes

Hussein (1969:11) Mwendo unazunguka mpaka unakuwa ni ngoma.	Hussein (1970:12) Omitted.
Hussein (1969:15) Maneno anayosema ni kama yanayotoka katika sanamu.	Hussein (1970:16) Omitted
Hussein (1969:26) Mtagombana wenyewe kwa wenyewe, kabila kwa kabila kama paka na mbwa.	Hussein (1969:28) Omitted

From the above tables, explicit similes, table K shows that E. Hussein had to transform some similes by giving more explanation because if translated literally they could lead to meaning loss.

The second table, P shows implicit similes which are just direct and one can translate them literary.

Then Table R shows similes that appear in the Kiswahili text but where omitted in the English text.

He also created similes that are not in the source text. All these can lead to translation inadequacy if not catered for well because the IM and the use of simile as a figurative language do not come out well in the translated text especially where they were omitted or paraphrased.

2.7 Translation of Onomatopoeia

2.7.1 Definition

Kojien 5th Edition (1998) refers to onomatopoeia as words that imitate human and animal voices like, woof of a dog barking. They are words that imitate real sounds or words that

describe visual tactile and other non-auditory sensitive impression like smiling ironically, state of being relaxed or not able to walk steadily.

According to Webster encyclopedia, onomatopoeia is the naming of a thing or action by a vocal imitation of the sound associated with it like buzz or zip of zipper and many others.

It is a Greek word which comes from a combination of two words one meaning 'name' and the other meaning 'I make'. It literally means the name or sound I make. It is produced by a single word that sounds like the thing it refers to.

Therefore we can say that onomatopoeia refers to any word that imitates real sounds be they human, or animal voice or otherwise.

Example 'Rustle'- refers to sound of papers brushing together.

Engines- roar

Explosion- boom

Collision- crash

High speed-zoom

Action- zip

Liquid- squash etc.

2.7.2 How are they used in literary text?

The main grammatical function of onomatopoeia is essentially as an adverb since they mainly describe a verb. For example one can say;

'The clock ticks tic tic or a frog ribbits.' In Kiswahili one can say 'Saa ilitembea ta...ta...ta.' They also give more vividness in describing motion, movement, state and many others. They also help adding emphasis to an action. For example;

Alibebwa unyounyo- describes how he was lifted up carelessly. They also make stories interesting and lively. They invoke more feelings to the readers.

Onomatopoeia is also used in children's books because children love imitating the sounds of things and animals.

Baba carried out a study which indicates that these expressions are used more frequently in emotive and informal situations.

2.7.3. Forms of Onomatopoeia

Onomatopoeic expressions have particular forms by which they can be distinguished.

The 1st group consists of words related to water. These type mostly start with SP which indicates the small amount of liquid like; sprinkle, drizzle, splash, spray and many others.

The 2nd group consists of words related to voice, and these are sounds that come from the back of the throat like giggle, growl, nimble and blunt.

The 3rd group consists of words related to collisions between two or more objects. For example rustle' refers to sound of papers brushing together.

The 4th group consists of words that describe dull sounds like bang, bam, clang and many others.

The 5th group consists of words related to air. They describe the sounds of blowing through the air or things rushing through the air like whisper, fwoosh and whiz.

The 6th group refers to animal sounds. Animals communicate differently depending on the country or where it came from. For example, chicken cluck, bok or tok tok or kot kot.

It is believed that in the USA animals speak English like, meow-cat, squeak- hare and many others.

Musical onomatopoeia forms the 7th group where one can clap, ham, snap, and jangle.

The 8th group consists of fighting onomatopoeic words that describe fighting like pow, smash, bag and wham They show actions.

The 9th and last group is the fast motion onomatopoeia which are used to connote speed in motion like vroom, whose, bong. They describe speed or fast action. From the above examples, authors use onomatopoeia in literary texts.

2.7.4 Translation of Onomatopoeia

However, they are not the same across all language. They conform to some extent to the broader linguistic systems they are part of; hence the sound of a clock may be tic tok in English or katchin katchin in Japanese. This will lead to inadequacy especially where the sound used is not equivalent in the TT.

Different languages have different sounds available for forming words.

It is argued that in the case of some animals like frogs, they actually do make different sounds in different parts of the world because they are of different species. Therefore the words used to describe the same sounds are often not the same in different languages leading to translation inadequacies.

The idea of cross-cultural differences also lead to translation inadequacy in that a particular sound can be heard similarly by people of different cultures, but it is expressed through the use of different consonant strings in a different language. Like the sound produced by a pair of scissors

Chinese-swih

Italian-cricri

English-snip

Kiswahili- Kchi! Kchi!

In translating onomatopoeic expressions from Kiswahili to English though used frequently is the most challenging issue for a translator. The table below shows the onomatopoeia used by Kinjekitile and the translation to the English version.

Table L shows onomatopoeia

ST- KISWAHILI HUSSEIN (1969)	TT- ENGLISH HUSSEIN (1970)	TRANSLATION AND EFFECT
Mimi siendi kumtazama tazama	I don't go peering into his affairs so closely	The action of peering frequently does not come out well in TT
Nywinywila	Whispering campaign	Cultural difference therefore he has to make it explicit for the TT audience
Maelfu kwa maelf	Thousands and thousands of people	Literally translated but the ST shows more emphasis than the TT
Tunalimishwa kama mnyama.	We are made to work like beasts	Literally translated and the intended message received
Ma...maa	Mother mother	Mismatch The TT is more explicit than the ST.
Anamnongonezea	He whispers to him	The TT is explicit with the use of he and she showing gender.
Kukusanya kusanya silaha	Collect weapons	Literal translation. The

		aesthetic impact in the TT
Kupeleka mambo hayo mbiombio.	To rush into things	Literal translation. The idea of doing things in hast is well pronounced in the ST
Wanaviringizana chini	They roll on the ground	That picture of rolling can be well visualized in the ST than the TT.
Anatapatapa kwa uchungu	Writhes with pain	Literal translation and the way he is struggling is hidden.
Analia kimyakimya juu ya mwili wa mumewe	Cries silently	The aesthetic effect is lost in the TT and the idea of emphasis is missing
Ameanguka kifudifudi	He fell face downwards	There is mismatch. The aesthetic effect is missing in the TT
Kujitupa juu ya matumbo yao	Crawl on their bellies	There is mistranslation. To crawl is 'kutambaa' not kujitupa
Tutatambaa kama mbaazi	We'll crawl like pea plants sticks	Literal translation
Kwa pole pole kama anasema na mtoto	He continues as if he is talking to a child	There is omission of the word polepole, showing

		how the talking was done. This will lead to misinformation.
Hukaa kimya bila kutingisika	He is dead still	Literal translation and the emphasis on how silent he becomes has been done away with.
Haki tena basi kucheleweshwa cheleweshwa mambo	Here comes Kinjekitile look at the way he is walking	Mistranslation The aesthetic effect of delaying things every now and then is missing in the TT.
Vulugavuluga shamba	Destroyed it completely	Mismatch since that bogus way of destroying the farm is lacking in the TT
Acha kujitengatenga na kunung'unika	Leave that brooding of yours	The aesthetic effect of excluding oneself every time is not reflected in the TT
Wote wananyamaza kinywa kwa muda mrefu	A long pause	Lack of emphasis. The idea of complete silence is missing in the TT.
Kelele na vigelegele	More noise and shouting	Mistranslation vigelegele is ululation not shouting since

		there is a special way of making the vigelegele to show joy.
Chifu oyee!	Kibasila oyee!	Mistranslation oyee is a cheering word in the ST. An equivalent word like bravo could have been used to cheer him up.
Majimaji	Majimaji	Borrowing but the repetition to show emphasis is missing.
Watu wanarukaruka kwa furaha	People dance with joy	Literal translation The idea of jumping is missing
Pamoja wananong'ona	Talking to each other	Mismatch. The effect of talking to somebody direct in the ear is missing.
Jeshi la Kitunda limeumana	Kitunda's army is ready for war	Paraphrasing kuumana

From the above translated onomatopoeia in the English version of *Kinjekitile* the particular form of the 'core sound' which consists of two syllables and the basic meaning of the expression are not portrayed in the English Version of *Kinjekitile*. Ebrahim used

explanations during the translation to replace the onomatopoeia that are found in the Kiswahili text. This would enable him to maintain the style of the text.

When there is no equivalence, the translator should consider using onomatopoeia from the TT language which is almost equivalent to the ones used in the ST. This will limit the issue of inadequately translated text because in the English Version of *Kinjekitile*, the translated onomatopoeic expressions were paraphrased or just given the normal English words which do not add any aesthetic value to the story.

Therefore, since onomatopoeic is produced by a single word that sounds like the thing it refers to ,then the English translated text was inadequately done since the identifiable onomatopoeia in the ST were not reflected in the TT.

The absence of the complete phonetic symbolism in the target text shows the impossibility of translating the Kiswahili onomatopoeic words to English.

2.8. Translation inadequacies in names

According to the Oxford Concise English Dictionary (2001: 1146), a proper name is “a name of an individual person, place or organization having an initial capital letter”. In literary texts, proper names are used for characterization and are chosen or coined with some extra load, thus being meaningful. Names usually convey some information in a literary text, viz semantic meaning, semiotic and sound symbolic meaning .Translation of characters or proper names is one of the most challenging activities every translator faces while working on a literary text. This is because proper names are not like other words which can easily be found in a dictionary. According to Herman (1988: 12) as cited in Manini (1996; 161) is that proper names occupy an exceptional position with regard to the language system because of their minimal integration to it.

According to Omboga (1986:55) proper names like peoples' names and items do not have more than one meaning. Therefore, they are not supposed to be translated. He claims that characters' names in literary texts should not be translated like any other words can be translated.

However, he claims that one can translate the names if they have a special meaning. He goes on to criticize Abdulatiff Abdalla who translated *Wema Hawajaliwa* for having translated proper names. It is a challenge because it leads to miscommunication especially the conceptual meaning of the text.

Tymoczko (1999:223) observes that, 'proper names indicate racial, ethical, national and religious identity'. She in (1999:223–224) calls proper names “dense signifiers” and explains that they are the most problematic to translate because their significance is often culturally specific and dependent on cultural paradigms. Proper names may mean something be it semantically, historically, geographically or culturally loaded. For example, the Luhya name Nanjala among the Bukusu means hunger. The same name can be translated in to Luo, Aketch. Wafula which means rain can be translated to Okoth in Luo. These are translatable, but other names cannot be translated and if it is done, then it leads to inadequate translation due to lack of equivalence.

Many translation theorists treat proper names as belonging to certain culture and often call them culture specific items (CSI).

Tymoczko (1999: 240), indicate that proper names “account for the greatest percentage of the culturally specific items in a text. Proper names are used as dense signifiers in the sense that they contain in themselves clues about the destiny of a character or the way the

story line may develop. Therefore if translated the intended message will be altered in the TT.

Fornalazyk (2007 : 95) in translating proper names which perform an additional function namely, they reveal the existence of the ‘cultural other’ and signal the reader that the text originated in a different culture to other. Theorists like Nord (2003:183) has pointed out that , just a quick glance at translated texts can reveal that translators do all sorts of things with names such as substitution, transcribe and omit them, thus leading to meaning loss in the TT.

Another scholar Tymoczko (1999:224), states that in translation of names, translators can bring the audience to the text and transfer the name unchanged or “bring the text to the audience and adopt the names.

The tables below show the translation of proper names by E. Hussein in the English Version of *Kinjekitile*;

Table U shows examples of untranslatable names

KISWAHILI Hussein (1969)	Hussein	ENGLISH Hussein(1970)
Kinjekitile		Kinjekitile
Kitunda		Kitunda
Chausiku		Chausiku
Mnyapala		Mnyapala
Ngulumbaluyo		Ngulumbaluyo
Machela		Machela
Kibasila		Kibasila
Askari		Askari
Mkichi		Mkichi
Mngindo		Mngindo

Table T- Translatable Characters' Names

KISWAHILI Hussein (1969)	ENGLISH Hussein (1970)
Bi. Kinjekitile	Bibi Kinjekitile
Bi. Kitunda	Bibi Kitunda
Mjumbe wa Wazaramo	Representative of the Wazaramo
Afisa wa Kijerumani	German Officer
Wazee	First old man Second old man Third old man
Wanawake	First old woman Second old woman Third old woman

Table A .Additional characters the blanks in the original text and new characters in the TT

-----	Daudi
-----	First Soldier
-----	Second Soldier
-----	Third Soldier

Ebrahim Hussein has given his characters names according to their conduct or behavior. The names are associated with the theme of the play which is a revolution of the Wamatumbi against the Germans where they believed in ‘water’ or ‘maji’ as a symbol of unity, immunity and love. They also believed that it could protect them against the

bullets. All this is because if ‘Kinjekitile’ who was a spiritual leader whom they believed was possessed by spirits. The spirit Hongo, who gives the message to the people and power to protect them against the German bullets.

Some names have been translated for instance:

Afisa wa Kijerumani- German Officer

Mjumbe wa Wazaramo-Representative of the Wazaramo

Wazee-1st Old Man

2nd Old Man

3rd Old Man

These names are associated with their traits. These will help TT reader to understand the intended message in the TT. They are not culture based and the translation does not affect the IM in any way.

However most names were not translated as stated by Tymocsko(1999:224) since most of them are culture-based and they have no conceptual meaning to the Target audience. Names like Chausiku cannot be translated to night or any other name to do with darkness. It will not make sense to the TT reader.

Kitunda- originated from the Wamatumbi tribe.

Kinjekitile-means ‘kuitikia’ among the Wamatumbi and could not be translated to ‘response’. This is because he made people accept and believe that the ‘water’ will protect them against the bullets, so the name was adopted.

Mkichi- originates from the ‘Wakichi’ a tribe in Tanganyika. This could not be translated because that tribe is not among the TT audience people, and it could not have an impact since they know nothing about the Wakichi people.

However, there is translation inadequacy in that names like, watu-men have been mistranslated because the correct translation for 'watu' is 'people'. Using the word men for watu is ambiguous because watu is meant for both men and women. This will definitely alter the IM in the TT.

Another inadequacy is on Hussein (1969 :xv) **yaliyomo** compared to **Hussein (1970 :ix) of the characters** in the English version. The translated text shows 23 characters whereas the ST has 17 characters. The translation of 'yaliyomo' should be equivalent to the characters in the TT Hussein (1970: ix). Lack of equivalence will lead to mismatch especially when it comes to performing the play and the intended message. The audience watching the play in English will not get the same message in Kiswahili because of the mix up of characters.

Another inadequacy is in the translation of **mtu (1), mtu (11) and mtu (111)**. E. Hussein has used **first man, second man and third man**. The best translation is first person, second person, and third person.

There is also an alteration of characters' names in Hussein (1969: 30) whereby the words acted by character Bwana's words are being narrated by a different character on Hussein (1970: 33) of the English Version. The very character Bwana is nowhere in the 'yaliyomo' where he came from, I don't know. The sentences below show how the mistranslation of names was done

.Hussein (1969: 30)

Bwana: Usiwe na shaka yeye anajua lakini anasaidia kwa silisili maana hataki askari na akida wajue

Hussein(1970:33)

First man: That is all right. Don't worry about him. He knows of our activities and is helping by turning a blind eye to them.

Hussein (1969: 30)

Bwana: Watu wengi tayali nyuma yetu. Askali wapo tayali. Au siyo Kitunda

Hussein(1970: 33)

Representative of the Wazaramu: Many people are behind us and ready. Is that not right Kitunda?

These pages were inadequately translated by mixing up the characters and this will alter the intended message in the TT or in the play. A translator has to be faithful to the style of the original text.

Hussein (1970: 35)

Character 'wote'- in the English text has been mistranslated to men.

Wote should be 'All'

Hussein (1969:35)

Wote: Sawa

Men: Tomorrow night.

This sentence has been mistranslated and the characters in the ST and the TT are not tallying.

This is mistranslation leading to meaning loss of the IM.

In conclusion translators should be cautious while translating proper names from the OT to the TT. This will help preserve the conceptual meaning. Mistranslation of names will add to alteration of the IM.

He should translate where necessary if they are metaphorical or use the names unchanged as E. Hussein has done while translating '*Kinjekitile*' since most names are culture-based, he just adopted them in the TT.

There should be no omission of characters or additions like Daudi, villagers and many others. This is because each character has a major role to play in the theme of the text. It depends on the role of the characters in the play or in the literary works. However, Kiswahili and English cultures have different ways of naming characters and as a result we face inadequacies in translating names of characters. If the characters' names are well translated then, the TA will comprehend with ease the message of the story.

Conclusion

I have discussed the concept of translation inadequacies from various scholars. I have shown how each scholar has described the issue of translation inadequacies.

I have also shown how translation inadequacies in terms of omission, additions, characters' names, similes and onomatopoeia have been portrayed in the English version of *Kinjekitile*.

It is apparent that translation inadequacies lead to deviation in conceptual meaning of the translated TT. It also leads to miscommunication to the TA due to cultural barriers.

I have tabulated and explained all the inadequately translated text in the ST and demonstrated how they have been translated in the TT.

These inadequacies have been introduced in the text either intentionally or unintentional and each has an effect on the TT. The most common effect is misinformation and lack of aesthetic effect in the TT.

CHAPTER THREE

3.0 FACTORS RESPONSIBLE FOR TRANSLATION INADEQUACIES IN LITERARY TEXT

Chapter three discusses factors that lead to translation inadequacies in a literary text with special reference to the English Version of *Kinjekitile*. And as Nord (1997:75) says, ‘translation mistakes or errors are inadequate solutions to translation problems’ therefore, inadequacies like omission and additions can be a blessing in disguise to a translator. We shall do this by looking at what various theorists have said as factors that contribute towards translation inadequacy. And as it is stated, there are many thorns that can mortify us during translation but as translators we have to look for strategies that will enable us to overcome them, so that we can create a natural translated target text. And in our project, one has to find out factors that lead to inadequacies like additions, omissions, mistranslation of figurative language especially onomatopoeia and similes and proper names in literary texts.

3.1 Over Translation and Under Translation

The idea of over translation and under translation was first put forward by Newmark in his book *Approaches to Translation (1976)*. These factors lead to additions and omissions in a literary text.

In 1980s, Chinese translation scholars began to introduce the two factors and used them to analyze translation errors. They aimed at finding out causes of over translation and under translation and later suggested some strategies for overcoming both in the angles of the difference between language and culture.

Over translation refers to information that the target language contains and is more than that of the SL in terms of meaning and style. It conveys the TL readers’ information that

is more than what the SL reader should receive. This could lead to misunderstanding between the SL audience and the TL audience.

Under translation refers to information that the target language contains and is less than that of the source language. Under translation overestimates the knowledge reserves of the TL readers and neglects the comprehensibility of the translation works which could lead to a lack of necessary information that the SL attempts to convey. Both additions and omissions lead to reproducing in the TL the non-equivalence of the source language (SL) in terms of meaning and style. They lead to misunderstanding between the SL and the TL.

Both are deviations from the ideal faithful and expressive translation. The two translations produce non-equivalence in the translated works. Therefore, translators are expected to read, comprehend ST, interpret it accordingly then translate it in a way that there will be no over translation or under translation of the original text so that the ST and the TT have the same impact to the SL audience and the TL audience. The following example shows over translation in the English Version of *Kinjekitile*.

Hussein (1969:23)

Bi Kinjekitile: Bwana! Bwana! Ah Bwana, Kitunda anataka kukuona

Hussein (1970:25)

Bibi Kinjekitile: (calling gently) Bwana, Bwana (more emphatically) Bwana!

Kitunda wants to talk to you.

The words ‘calling gently’ have been over translated giving extra information. The words ‘wants to talk to you’ have been mistranslated to ‘anataka kukuona’. The

correct translation is 'he wants to see you'. There is inadequacy in that new information has been added to the TT.

That is over translation because, what the TA will get is not what was received by the SL audience. Another example of over translation is in

Hussein (1969:1)

Bi Kinjeketile: Shamba la Bwana Kinoo limezidishwa ukubwa sasa .Kila ntu, nasikia kapata mahali pakubwa zaidi.

Hussein (1970:1)

Bwana Kinoo's farm grows bigger every day.

The word **every day** is an addition caused by over translation of the ST. This has altered the implied meaning in that the message to the TT audience is that Bwana Kinoo's farm was increasing on a daily basis whereas in the source text, the farm was bigger than it was before. There is also a linguistic problem whereby the ST shows an increment that happened once whereas the TT implies a continuous process.

Another example of additions caused by over translation of a text is on

Hussein (1969:2)

Bi: Kitunda: Mwenzangu, huna hata kisamvu au kihogo unigaiye?

Hussein (1970:2)

(Intimately) But my dear, don't you have some spinach, or even a bit of cassava you can spare me.? Please...

The TT has more humor compared to the ST. These words, **please and intimately** are indicators of euphemism which does not come out properly in the source text. Translators should ensure that the impact that the ST has on an audience, is equivalent to

the impact that the TT has on the recipient .But if the impact is not the same then there is inadequacy in the translated text.

From the above examples, we can say that when a translator over translates a TT or under translates the TT, then the translation will not have the same impact to the TT reader and the ST reader. This will lead to translation inadequacy.

The other factor that leads to translation inadequacy is under translation which leads to omission of words from the source text leading to a deficiency in the TT which definitely leads to meaning loss or mistranslation of the TT. For instance:

Hussein (1969:24)

Kitunda :sasa tuko tayari.

Kinjekitile: Tayari kufanya nini? (Furaha yake yote imemtoka)

Hussein (1970:24)

Kitunda: We are now ready.

Kinjekitile: Ready? Ready for what.

The words in brackets should have been translated to, **(He has lost all his happiness)** .These words have been omitted due to under translation and these will lead to loss of meaning and misinformation between the ST reader and the TT reader.

The words '**furaha yake yote imemtoka**' were omitted due to under- translation which will mislead and also lead to misunderstanding between the SL and the TL audience.

Another example of omission due to under translation is in

Hussein (1969:27)

**Kitunda: Unakufulu, wewe huwezi kufika kwa Mungu bila kupita kwa Hongo
(Kinjekitile anatabasamu)**

Hussein (1970:30)

**Kitunda: You blaspheme! You cannot reach God through Hongo. It is impossible
(Pause)**

The words showing the mood of Kinjekitile which is one of the central issues in the text have been omitted in the TT. The word ‘akitabasamu’ has been left out and instead the word ‘pause’ has been used. The ST audience message has been under translated thus leading to meaning loss. The idea of Kinjekitile smiling is also omitted.

This could have been brought about by either just skipping the word or carelessness of the translator because the word ‘anatabasamu’ has its equivalence-smiling-which is not appearing in the TT. However, after this research one can take stern measures to minimize this. This will enable the target language readers to understand the meaning of the source text and language in the same way as the source text readers.

3.2 Differences in Vocabulary and Linguistic Structures between the SL text and the TL text

The second factor that brings about translation inadequacy is the difference in vocabulary, and the linguistic structures of the SL and TL. These differences often cause mistranslation which may lead to serious consequences like meaning loss or misinterpretation.

English and Kiswahili have different linguistic structures in that **English language has the article ‘a’ and ‘the’**.

These two are not used in Kiswahili. Instead of the articles the morpheme ‘a’ is used .

Another difference is that the author adapted several words expressing the original sound of the Wamatumbi (Kiswahili) language. The sounds of the Kiswahili words are reproduced using the English phonetic alphabet which differs from the Kiswahili language.

The English words that originated from Kiswahili may differ significantly in sound from the original language. They can sound confusingly similar into other adopted words with different meaning. This is a high risk of mistranslation, since one can select an incorrect word that sounds similar leading to inadequacy.

The best example is **imani** which means **faith**. But the translated text is misleading because it is being referred to as **patience**. There is mismatch because patience is **uvumilivu** .Other examples are words like, **Askari, Akida who was a German leader and the word Bwana**. These words have been used in the English text just the way they appear in the original text. The word Askari has different connotations. It can be, a soldier or a policeman or a guard. A translator has to specify if it is a trained soldier or just a security man so that the intended message can be passed over to the TT audience. If this is not well done and the target audience is aware of one single meaning then it can lead to inadequacy as we use the word in the two contrasting languages. The words **the Red earth** have been translated to **udongo mwekundu** does not bring out the same impact as in the translated text.

Another word is **Bwana** which means **husband or one who has employed somebody/employer or a respectable title for a man or lord or Mr**. A translator has to be very specific so that he does not use the words in a wrong context. For the TT audience the translated text should be explicit, so that he may get to know the type of

'Bwana' he is referring depending on the context. If the TT is implicit, then the intended message might not be perceived well by the TT audience.

Towards the linguistic aspect of translation Venuti (2000:116) points out that, those languages differ essentially in what they must convey, and not in what way they convey. The content of what they must convey refers to the grammatical and lexical forms which according to Venuti (ibid) occurs at the level of gender.

Another language difference is on the use of pronouns **he and she**. These two are used to refer to gender in the English structure. However, in Kiswahili, there are no pronouns to stand for gender. We just use the morpheme 'a' and 'wa' to refer to both she and he. Therefore, if a translator is not very keen with whom he is referring to as he translates from Kiswahili to English, he can inadequately render the intended message. Goldblatt (2002:10) gives some of the reasons for translation inadequacy as the set nature of the original text and the changing nature of our language, the intricacies of cross-cultural research and the ability of some languages lacking some words whereby the words are simply unavailable or insufficient. The pronouns 'he' and 'she' are unavailable in the Kiswahili language. Therefore, whenever a person translates from Kiswahili to English, he will add on or create the **he or she**. The example given below shows proves this .

Hussein (1969:11)

Bibi wa I: Na yeye hakutamani (wanacheka)

Hussein (1970:11)

First woman: Ah, so he doesn't turn towards you. (She laughs)

If a translator used the Kiswahili sentence one could not tell who is who but the pronouns 'she' and 'he' in the translated text will identify the man not turning and a lady laughing'

If a translator does not comprehend such linguistic differences, then he can produce a text with ‘dumb mistakes’.

Another example is in Hussein (1969:18)

Kinjekitile: Ulijuaje kuwa nitatoka?

Hussein (1970:19)

Kinjekitile: How did you know I would pass here?

‘Nitatoka’, the correct translation is ‘I will leave. The author mistranslated the text. It could have been ‘I would leave’. The author was not faithful to the semantic structure of the ST. This is an inadequacy that will lead to meaning loss in the TT indicating that the translator has not been faithful to SL and the TT message will not be equivalent to the ST message. Another example is in Hussein (1969:28)

Kitunda: Hatuwezi kungoja zaidi. Watu wanataka vita .Nguvu ya maji imewapata .Wanataka kuanza vita kesho.

Hussein (1970: 30)

Kitunda: We cannot wait any longer. People have been made strong by the water, and they want to start the war as soon as possible.

There is mistranslation as to when to start the war. The correct translation should have been **Tomorrow** which is an adverb that is specific, showing that the Wamatumbi were set to start the war the following day. It was mistranslated to ‘**as soon as possible**’ that means they had no specific time .The intended message in the ST is not equivalent to the TT message. **Another example indicating mistranslation is in**

Hussein (1969:5)

Kitunda: Mwache aseme tena na nitamfanya ajjutie maisha yake.

Hussein (1970: 6)

Let him say that again and I will make him sorry for the rest of his life. The underlined words have been mistranslated to **make him sorry the rest of his life**. The correct translation could have **been regret the rest of his life**.

The translated text is not natural. It sounds clumsy and the intended meaning is completely lost. This mainly occurs when a translator reads a section of a sentence then decides to translate without considering the IM of the ST and as a result creating an inadequately translated text.

Another text that can illustrate this is in

Hussein (1969:13)

Kitunda: Hebu jamani tusikilizane

Hussein (1970:14)

Kitunda: let us listen to one another

This is literal translation and the intended message does not come out as expected. The best translation should have been; **My goodness! Let us come to an agreement**. People can listen to each other and never agree. So, Kitunda wanted them to come to an agreement as to whether to start fighting or wait for further instructions from their spiritual leader Kinjekitile who was pleading with them not to start the war.

To add on that there are other grammatical errors in

Hussein (1969:24)

Mjumbe wa Wazaramo: Tumefurahi sana kufika kwenu.

Hussein (1970:24)

Representative of the Wazaramo: Well we are glad to be here.

This character is talking about two different persons and yet the sentence is supposed to have an equivalent translation. The OT is talking about the first person being glad for the arrival of the second person whereas the TT is referring to the first person (plural) being glad that they have arrived. This will lead to misinformation between the target audience and the source text audience.

Linguistic difference also affects the translation of figurative language. Most of the rhetorical aspects are extremely language-dependent. For instance, some similes and onomatopoeia do not work in the TL due to linguistic difference. What most translators do which is inadequate, is that they simply omit it from the TT. In the case of Hussein the onomatopoeia had one part maintained and the other parallel one omitted when translating.

These are inadequate solutions because they prune the aesthetic value of the expression or playing words. Care has to be taken while translating expression for a specific function, just to express humor, satire, sympathy, and many others.

One of the proposed strategies of translating expressions is by replacing it with some other related simile or onomatopoeia or rhetorical device which aims to recapture the effect of the source text device. These strategies involve more effort for the translator, yet they are worthwhile in translating literary texts.

In translating similes, E. Hussein omitted some of them. This might be because he didn't get an equivalent in the TT or it was culture based and the contextual meaning could not come out well. In others, he just used explanation instead of an equivalent simile to bring about that aesthetic meaning.

The following example illustrates how Hussein translated similes.

Hussein (1969:34)

Njaa kama hii kupata kuku

Hussein (1970:37)

Getting a chicken at a time like this, must have meant a lot of looking around.

Another example is in

Hussein (1969:6)

Bunduki kubwa inayomwaga risasi kama mchanga.

There was no equivalent so, he used different explanation.

Hussein (1970:7)

The big gun that kills many people at once.

That idea of visualizing the killings of many people 'kama mchanga' did not come out well in the English version. It also did not have the impact it had to the reader of the SLT.

Hussein (1969:26)

Mtagombana wenyewe kwa wenyewe kabila na kabila kama paka na mbwa.

This one was also omitted and in the process the image of people quarrelling or being at logger-heads like a dog and a cat does not come out well in the English version.

3.3 Lack of Contextual Understanding of the Document

Another factor that leads to translation inadequacies in a target text is lack of understanding of the source text document. There are some words whose meanings escape not only to the general public but also the dictionary. The translator has to use his common sense and intuition to come up with the closest possible word for it. This can only happen if he has thorough understanding and advanced skills of the language and the field of translation. A translator has to read and comprehend the source language. We

often run into these painful ‘not found’ terms which the best dictionary not even speaker or expert of the language can provide us with a solution to convey the accurate meaning. It is therefore, upon the translator to have ‘contextualized intuition’ or the ability to find the nearest common sense interpretation of the ‘not found’ element within its context and not resorting to omission as an alternative.

Kinjekitile has words that have been either expounded or borrowed just because they are not in the dictionary and are not known to experts. For instance:

Nywinywila means rumors or whispering campaign

Likida a wamatumbi war dance

Kolelo and Hongo are used to refer to spirits.

Hussein decided to transfer these words without altering them just to retain the intended message. Any alteration would lead to inadequate translation because these words cannot be found in any dictionary.

3.4 Translating a Text That Is Not Their Mother Tongue

‘Service translation’ is another factor that leads to translation inadequacy. This refers to the idea of translators transferring texts to a target language that is not their mother-tongue but is a foreign language. This is what Newmark (1995b) calls ‘service translation’. They cannot do it naturally, accurately and with maximum effectiveness as the native speaker. Most translators do not translate out of their own language and Newmark (ibid)) claims that this makes it hard and results in a mediocre output that should be post-edited before delivering to the client.

Translation is a form of torture because it puts you in a state of despair at times, but it is enriching work that demands honesty and modesty. That is why inadequacies like

omissions and additions are at the same time solutions to translation challenges. Delisle asserts that, if translating is discourse operation, interposing between language and thought, then we should accept that in the art of translating we are going to come across assorted and numerous obstacles that might create inadequacy in a translated text. But as translator, we have to look for strategies to clear these challenges.

E. Hussein translated his book '*Kinjekitile*' from Kiswahili to English which is a foreign language. That is why he made so many translation errors like: omissions, additions and mistranslation of concepts and expressions. The English text has been over translated and under translated in some areas making it more than a translated text and not a natural one. A translator should ideally be a native to that language because being a native will ensure comprehensive translation of the content, complete colloquial understanding of expressions, humor, slang, hidden meanings, cultural significance, context and many others. Most translators only deliver the word for word translation or the superficial meaning of the text. This leads to a loss of the texts' core meaning thus inadequacy.

3.5 The Two Differ In Word Order Of The Sentence Structure

Translation is the rephrasing of words from L1 to L2. Mostly, the two languages differ in word order of the sentence structure. Accurate translation requires significant re-organization of the word order of the original text.

The re-organization must be done with accurate transfer of all information contained in the original document without eliminating or adding information.

Due to complexity of documents accurate restructuring of words within a sentence to enhance readability tends to be difficult thus leading to inadequately translated text.

Some words are untranslatable 'when one wishes to remain in the same grammatical category.' For instance;

Some of the most frequent translation difficulties are semantic and cultural in nature, linguistic untranslatability, true and false friends, calques, standardized terms and cultural untranslatability, idioms, sayings, proverbs, jokes, puns and many others.

Therefore, a translator has to develop a cautious attitude towards these words to avoid translation inadequacy and language misuse. English and Kiswahili differ in word order in a sentence. English is an isolating language whereas Kiswahili is an agglutinative language. Therefore, a translator has to consider this difference as he translates the text to avoid inadequacies. The sentences below show the difference in the sentence structure.

Hussein (1969: 5)

Kitunda: Nilitaka sana kuonana na Kinjekitile

The word **nilitaka** has all the elements embedded in a sentence whereby,

Ni refers to Kitunda.

Li stands for past tense

Taka refers to the verb.

The translated text **in Hussein (1970: 4)**

Kitunda: That reminds me .I wanted to see Kinjekitile very much today.

The words I wanted to- have been agglutinated to 'Nilitaka'

The next example which could demonstrate this idea is in Hussein (1969:3)

Bi Kitunda: Alikuwa shambani?

Bi Kitunda: Was he at the plantation?

A- Kinjekitile

Li- past tense

Kuwa- verb

A translator has to be very keen on such differences to avoid mistranslation which might be caused by such differences.

3.6 Cultural Connotation

Another factor that leads to translation inadequacies is the difference in culture.

Theorists believe that translation is the transference of culture from the source text to the target text that is why translation is mainly referred to as cross cultural. The term itself is complex but it is frequently used by translators since it is one of the key factors that contribute towards inadequacies in a translated text.

Culture according to A. Nida (1993:79) is the totality of beliefs and practices of a society.

Peter Newmark (1998:94) defines culture as the way of life and its manifestation that is peculiar to a community that uses a particular language as its means of expression.

British Anthropologist Tylor 187 claims that culture includes beliefs, art, morals, customs and habits acquired by man as a member of the society. Material culture includes products manufactured by man.

Social culture includes the social organization and how the society interacts. Ideological values, beliefs and what they think. Then the artistic aspect includes music, sculpture, and pottery.

These definitions cover all aspects of human life and behavior and it is transmitted through learning. In general, culture is divided into material, social, ideological and artistic aspects. These categories differ across different types of societies and vary in scale, size and complexity.

Language is a part of culture and translating from one culture to the other culture cannot be adequate without adequate knowledge of the whole culture involved.

In translating *Kinjekitile*, E. Hussein who is from the Kiswahili community based his translation on cultural issues of the Wamatumbi who believed in the magic powers of the holy water or 'Majimaji'. They also believed that Hongo the spirit or Kolelo would protect them from the German bullets.

The Wamatumbi also believed in their spiritual leader, Kinjekitile whom they trusted. He warned them against the dangers of the war but the people did not listen. They waged war against the Germans who did not believe in water, so they used guns and they defeated them. This example is culture based and the English people cannot understand how water or 'Maji' could protect one from the bullets. So, the impact of the IM to the ST audience is very different from the TT reader because of the cultural differences.

Another cultural difference that could bring inadequacy towards the TT reader is that the message of sacrifice/ or kafara whereby Kinjekitile locked himself in the house and smoke was seen coming out of the house and Bi. Kitunda claims that he has really changed. He offered sacrifices to the spirits so that his prayers or needs could be heard. In translation, the message should have an equivalent impact to both the SL receiver and the TL receiver.

The impact of this message 'on sacrifices' in this text will not be the same because of the Wamatumbi who believe in sacrifices and the Germans did not believe in sacrifice. This will lead to inadequacy in the intended message to the receiver.

The idea of using words like Kolelo, hongo, Chunusi and akida which are culture based will lead to translation inadequacies since the words will not be well understood by the

TT audience because they are foreign words. Translation process as pointed out by translators that culture based terms play a very important role in translation process. And in addition Nida (1993:79) believes that the cultural factors in translating are more significant than the pure linguistic differences. He believes that serious mistakes in translation are due to wrong cultural assumptions. A translator cannot understand the source target message without considering the cultural background. He says, for truly successful translation bi-culturalism is even more important than bilingualism, since words have meanings in terms of their culture in which they function. Therefore, if a translator does not comprehend the culture of the SL text then, he will not be able to transfer the same meanings to the TT audience.

In addition to culture being one of the key factors that lead to inadequate translated texts. Bassnet (2002: 22) claims that “No language can exist unless it is steeped in the context of culture and no culture can exist which does not have its centre. The structure of the language is the heart within the body of culture and it is the interaction between the two that results in the continuation of life energy. In the same way that the surgeon operates on the heart, he cannot neglect the body that surrounds it, so a translator treats the text in isolation from culture at peril. From Bassnets expression, if a translator does not consider the culture of the SL text while translating, then he is likely to make errors or mistakes because language and culture are inseparable. He has to merge the two, culture and language and how it can be translated to transfer equivalent message to the TT. This is because language is the core of culture.

Cultural differences have brought many difficulties in translation leading to inadequately translated text. It is only by cultural adjustment and modification can we successfully reach the goal of functional equivalence as argued by Nida.

An ideal translation should integrate both linguistic meaning and cultural meaning of the source language into the target language, so that the reader can experience the same impact. If he does not interpret and analyze the connotative and suggestive meaning of the ST then he will not recreate the meaning of the TT.

3.7 Effects of Translation Inadequacies on literal texts.

Translation inadequacies can lead to meaning loss and distortion of the message. In the process it will undermine the skopos and justification of translation as an act of bilingual communication and as discussed above most errors are due to their incompetence of lexical or structural complexities between two different languages.

Misunderstanding of several words and choosing inadequate solution can lead or produce meaningless structures.

Under translation overestimates the knowledge reserves of the TL readers and neglects the comprehensibility of the translated works which could lead to a lack of necessary information that the SL attempts to convey.

Under translation and over translation produce non -equivalence in translated works.

In translating figurative language where there are linguistic differences a translator faces challenges leading to inadequately translated TT. Most of the figurative language does not work in the TL due to linguistic difference and as a result some translators simply omit words or maintain an aspect. These are inadequacies because they prune the aesthetic value of the expression or playing words.

The consequences of wrong translation can be catastrophic. Just think of what could happen in cases of serious inadequacies in knowledge areas such as science, medicine, legal matters or technology. Poor translation can lead to hilarity, minor confusion and it can be a matter of life and death. For example, Lily and Chilean exile had been granted refugee status in a non-Spanish speaking country. He was going to undergo surgery for the simple removal of a skin blemish from her face. There was the translation problem with the source text being difficult to read, incorrect spelling, unfinished text, badly written text, language problem, slang and difficult to understand. In the process the operator could not go on well because of lack of understanding and information.

A translator should also consider the aesthetic aspect in that omission due to lack of balanced equivalence on the semiotic and cultural levels, linguistic and semantic losses of verbal signs can affect the source text seriously, blocking the understanding of the source message or affecting the aesthetic values. It will also lead to loss of hidden cultural information that reflects social norms, religious beliefs, and ideological attitudes of the ST.

There are also semantic losses that result from cases of mistranslation, superficial interpretation of the semantic and pragmatic equivalence. Incorrect comprehension of a text decreases the quality of a translation. One has to use reading comprehension strategies for underlying words, detecting difficulties, contextualizing lexical items, and adaptations.

Venuti (1995:18) claims that when a text is re-translated at a latter period in time, it frequently differs from the first translation because of the changes in the cultural context.

Translators face difficult challenges in word choice and placement and this affects the overall style and tone of the message.

If the rendering has failed to convey the connotative or emotive meaning aimed at in the original text ,then they have failed to convey the connotative or emotive meaning aimed at in the original.

Translation can be reliable where there is little alteration on the original text to bring out the effect required. Savory (1968:52:55:149) claims that such a translation should appear as if it were really the original text reflecting it's freshness and spirit when the image implied in the expression is reproduced in the TL Newmark (1981:88). If a translator is keen and he reproduces a TT that is equivalent to the ST then the IM will be received by the target audience.

Mistranslation means to translate incorrectly and this is because the words belong to different linguistic and semantic domain. The reason for this is due to limited translation experience whereby, the translator has not done enough practice and therefore, he is inefficient in his work as a translator.

Nida and Taber (1964: 106) observe that obviously in any translation, there will be a type of loss of semantic content but the process should be designed as to keep this to a minimum ,it should not be exaggerated. Only the form of the message then is liable to be changed. And if the text fails to convey the meaning required, it will produce a sentence loaded with extra words and no cohesion. This means that the original text is now deformed and mutilated.

When texts are inadequately translated by additions, omissions and adapting culture-based terms, they make it rather hard to understand the message of the original Aziz (1971:20)

To add on that, in a mistranslated text, then denotative meaning of the text loses much of its efficiency, and the implicational meaning is lost. This is because they fail to represent the deeper meaning of the phrase. An illustration which could illuminate this idea is **in**

Hussein (1969: 15)

Maneno aliyosema ni kama yanatoka katika sanamu. This part was omitted leading to meaning loss.

Good translation requires fidelity on the part of the translator to the text he is going to render to the other language. Translators are accused of being traitors. He does not tell the whole truth. He either omits from or adds to the original sense Aziz (1971:22) Omission which is labeled as under-translation is where important features of meaning are left out. The table in Hussein (1970: 24) shows the omission of phrases from the original text. This text consequently appeared inaccurate and also ambiguous in certain aspects.

In addition, we have over translation where the translator adds more items to the text thus providing extra meaning. The table in chapter 2 shows items on over translation. This leads to the overstated translation forms.

From the above effects a text translated from Kiswahili to English can be over translated or under translated. The message can be distorted or misinterpreted by a translator. There can also be loss in meaning of the TT and instead have a recreated text which is almost equivalent to the ST. To minimize this, a translator has to aim at complete discourse

which in turn incorporated with the context of the situation Herman (1979:69). The diagnosed inadequacies indicate that the task of a translator is rather multiple. This is because he should be aware of the linguistic, cultural as well as idiosyncratic features of the language involved in the translation process in order to render it as it is expected by the ST audience. Savory (1966:36) summarizes this as follows,

“...to linguistic knowledge and literary capacity, a translator must add sympathy, insight, diligence and consciousness.” If he adheres to these faithfully, he will carry out an adequate and reliable translation which will be rendered equivalent to the ST.

Conclusion

In conclusion, we can claim that there are various factors that lead to translation inadequacies in literary text. These factors can be classified into linguistic, cultural, morphological and the translators ability to comprehend and interpret the SL text. These factors lead to translation inadequacies which affect the text by distorting the message or even leading to meaning loss or eroding the aesthetic message of a text. From these factors we can then look at the strategies that can be followed to minimize these translation inadequacies.

CHAPTER FOUR

4.0 STRATEGIES THAT CAN BE APPLIED TO RESOLVE TRANSLATION INADEQUACIES

4.1 Introduction

This chapter will deal with strategies that can be applied by a translator to preserve the content of the message. A translation strategy is a procedure for solving a problem encountered in translating a text or a segment of a text Baker (2005:188). These strategies are divided into two groups. The local one, which deals with text segments and the global strategy which deals with the whole text.

We also have two other categories, the general strategies which deal with different texts and the specific strategy which tackles a certain text. These strategies are applied because languages differ in form, and there is a certain extent to which the form must be changed in order to preserve the meaning. This mainly depends on the linguistic and cultural distance between the languages, and in this case we have Kiswahili and English. And as Nida and Taber (1982:5) observe that, “At this point languages just do not correspond, and so we must be prepared to sacrifice certain formal niceties for the sake of the intended message.” There are various strategies that a translator can use to sort out these inadequacies. In this chapter, I will deal with some of the strategies that a translator can use to minimize translation inadequacies that have been identified in the English Version of *Kinjeketile*. Nida and Taber (1982:63) claim that translating must aim at primarily reproducing the intended message. But to reproduce the message one must make a good many grammatical and lexical adjustments. Therefore we looked at adjustments and how they can resolve the challenges mentioned above.

4.2 Use of Foot Notes

The first strategy is the use of footnotes. Most translation strategies rely on supplementary explanations and information in the form of gloss or notes. If literal translation is applied and the rendering results become meaningless or wrong interpretation takes place, then the necessary adjustments could be made in the text. For instance, there are cases where literal rendering are preserved in the text and the required adjustments are explained in footnotes. When a translator notices that the modification of a text would introduce anomalies in keeping with the cultural distance between the ST and the TT, he may be justified in retaining a more or less literal equivalent in the text and explain it in a footnote. According to Nida (1964:237—239) translated text footnotes have the following functions. First, is correcting linguistic and cultural discrepancies by explaining contradictory customs, identifying geographical and physical objects, supplementing data of names and providing information on plays of words. They are also used in adding information that can help in understanding the document in question. However, footnotes sometimes burden the reader with the unnecessary details. When used in plays, the reader can refer to the page but the audience of stage translation has no possibility of resorting to footnotes to get to understand the unfamiliar terms. Some stylists consider a text sprinkled with footnotes as undesirable.

Prescriptive translation theorists such as Nida (1982:73) have pointed out that the most serious problem involved in translation is the fact that some objects or events may have quite different symbolic value. In translating a particular text with different symbolic values, it is not necessary to change the symbolic values in the source language into another in the target language, but it is certainly necessary to provide some supplementary footnote to identify the different cultural values involved.

For instance **Hussein (1970: 17)** the word ‘nywinywila’ has been expounded using the footnote. It means nywinywila or **whispering campaign**. Another example where footnotes have been used is **Hussein (1970: 22)**

They were lined up using **Likida** the author used the footnote to expound on ‘likida’ which means **war dance**. The use of this footnotes will bring the message of the ST text near to the TT.TT audience will receive the message as intended by the ST author.

However, this procedure is not advisable especially where as Nida says that some readership may be made up by people who regard foreign language as barbaric or have anti feelings towards borrowed words or might even lack sufficient knowledge. This might hinder them from getting the information. They assist the TT reader to make better judgment of the ST contents.

4.3 Substitution

The next strategy is substitution. Snell-Hornby (1988:53) advocates for a mode of translational practice which strives to recreate those dimensions of the source language, that are deemed significant by the translator after considering factors such as readership and purpose. From the perspective of cultural readership, their own culture based form can be recreated. This can be achieved through creating target text culture specific imagery in accordance with the target language conversions. For example, Tymoczko (1999:223)) claims that in translating names, translators are expected to replace proper names with culture specific names that are familiar to the target text audience. This is because proper names would sound odd in the TT and that foreignness and strangeness should be avoided at all cost in translation.

For instance, in the English Version of *Kinjeketile*, the names Kitunda, Kinjeketile, Hongo and many others are inadequately used in the TT because the impact they have on the ST audience is not the same impact that they have on the TT audience. Therefore, using foreign terms in a TT should be avoided by translator and instead substitute them with equivalent or familiar terms from the TT.

4 .4 Globalization and localization

The other translation strategy is globalization and localization. Davis (2003:82– 83) notes that globalization and localization are strategies that a translator could use to translate culture specific items to eliminate the inadequacy. Globalization is whereby the translator replaces culture specific reference with the ones which are more neutral and general in the sense that they are accessible to the audience in a wide range of cultural background. In this case, a translator may replace the names of items, people and food, from a given culture with more generic labels with fewer cultural associations. This method is the most convenient in opening up the text to a wider audience, since it succeeds in conveying the essential characteristics of a referent and in the process one avoids what is not familiar. However, as Newmark puts it, “ It is deculturalizing a culture world” since it might result to loss of association or even worse, to loss of hidden meanings. For instance, the use of culture specific words in TT of *Kinjeketile* will enable the audience to understand the content in a better way because it will avoid what is not familiar. A translator may also opt for localization, in order to avoid loss of effect. He can aim to anchor the reference firmly in the culture of the target audience using naturalization. He must ensure that the translated text sounds like they originated in the same culture of the target language.

However, the introduction of culture specific items requires careful consideration, to avoid inconsistency.

4.5 Omissions

Omission is another strategy that a translator could use, or adopt, to eliminate inadequacies in a text. He can omit the problematic culture specific items altogether, so that no trace of it is found in the translation. Davis (2003:79--82) .Such a decision could simply be an act of desperation on the part of the translator, who is unable to find an adequate way of conveying the original meaning, or is simply unable to interpret the original text. The idea of omission could also be a reasoned decision, where the translation could have provided some kind of paraphrase, or equivalent, but decided not to do so because the amount of effort such a solution would require, on behalf of either the translator or the target reader, does not seem justified. However, he claims that explaining or paraphrasing something in the translated text will give it a prominence it did not have in the original text, thereby distorting the original emphasis and in the process bring about inadequacy.

But if a translator can use omission carefully they could be exploited to produce an effect which is harmonious and in keeping with the original tone to avoid inadequacy.

4.6 Additions

Addition is another strategy that a translator could resort to when the simple preservation of the original text or culture specific item may lead to translation inadequacies. A translator may decide to keep the original item but supplement the text with whatever information is judged necessary. The information can be inserted directly into the text in the form of gloss or elsewhere in the text in the form of a footnote.

However, Hicky (1998:228) stressed that the importance of not allowing such explanations is because they can lead to divergence from the original style. A translator can use short adjectives, or adverbial phrases, rather than notes or additional explanatory sentences. However, a skilled translator can succeed in incorporating it, if at all more detail is required in translating a text.

In connection with the provision of supplementary information for the target reader or audience, it can be asserted that a translator needs a good knowledge of the background of their target audience if they are to gauge accurately exactly what supplementary information is necessary to include in the TT. If one does not have good knowledge of the TT and ST, then they are likely to make such mistakes leading to inadequately translated texts. As Mounin (1976:52— 82) states, a translator may transfer the source language word to the target text, without translating it, by glossing it with an explanation, usually in form of definition.

A translator may use a combination of preservation of the original term and addition of explanatory information. In the event the explanatory insertion makes the original term redundant, then the best opinion is to omit the word completely.

4.7 Compensation

Compensation as a strategy is only used when a translator is faced with apparently inevitable yet unacceptable compromise. Compensation according to Hervey and Higgins(1992:248) is a technique of making up for the loss of important source text features through replicating source text effects in the target text by means of other than those used in the source text. They have highlighted four types of compensation,

compensation in kind, compensation in place, compensation by merging and compensation by splitting.

Compensation in kind involves making up for one type of textual effect in the source text by another type in the target text. For example, the African culture refers to the moon as quarter moon, half moon or full moon whereas the western culture prefers the use of months instead of moon. Therefore, the translator has to compensate the word moon with month if he is translating a text from African culture to the western culture.

The second type of compensation is by recreating a corresponding effect at an earlier or later place in the target text for instance, Ebrahim Hussein used this strategy by compensating for a simile that he could not get an equivalent in the target text.

The third type of compensation is by merging which consists of condensing the source text features being carried over a relatively long stretch of a text. For instance, a complex phrase being carried over into a relatively short stretch like a word or a simple phrase.

The fourth and the last type is compensation by splitting especially in cases where there is no single target language word that covers the same range of meaning as a given source text word.

4.8 Borrowing

Borrowing is another strategy and is defined as the transfer of source language lexemes or words into the target language, normally without formal or semantic modification. It is normally used as a cover for the various degrees of preservation of the cultural specific items that one may resort to in the process of transferring the content of the source text into the TT. This term is also referred to as preservation, repetition or transference. A translator may be forced to retain the source text term in the translation. The elements of

one language pass into another and may overtime become fully integrated into the TT language.

This strategy is source text biased and some audience may be ready to cope with it than others. The borrowed word may remain unaltered, or minor alterations may be made. For instance the word '**calque**' is a French word which is mainly used in English as one of the ways of word formation. The English people have borrowed words like askari, safari, and jambo and these words have been integrated. Some of the words that are borrowed are proper nouns, names of private firms, public institutions, titles of newspapers and many others.

In *Kinjeketile*, Hussein (1970) borrowed proper nouns like Kitunda, MajiMaji, askari, Kinjeketile, Kolelo from Hussein (1969). He did not alter them but they were just used in the same way they appear in the ST. Much as this is a solution, it might also lead to translation inadequacy if it is not carefully done, especially if the words have a special meaning.

4.8 Communicative Translation

According to Hervey and Higgins (1992:21), communicative translation is also a strategy that can be applied to avoid translation inadequacies. This is a process whereby, in a given situation, the source text uses a source language expression standard for the situation and the translator in the TT chooses a target language expression standard for an equivalent target culture situation. This is normally applied where literal translation is not allowed.

It is mainly used in the translation of expressions like idioms, proverbs, onomatopoeia, similes, and many other types of figurative language. The use of phrases or expressions is

a stylistic device, and if the TT translator does not use corresponding target language set of phrases or idioms, then the stylistic effect is lost, due to leading translation inadequacy.

Therefore, if it happens that the set phrases in the source text do not have identifiable communication target language equivalence, then a translator has to choose between a literal reading and some kind of communicative translation.

4.10 Adaptation

It is target text- biased and it is the broadest and most free form of translation. According to Newmark (2001:62), adaptation is forced on to the translator when no corresponding cultural or institutional customs, objects, idioms, or expressions exist in the target culture or language, and yet a smooth natural translation is required. The aim of adaptation is to make the TT comprehensible to the target readership. A translator is expected to use simplified language paraphrasing of cultural expression to make it natural. Translating from one language to the other is challenging, and in case cultural specific elements do not blend, then they end up being foreign.

Adaptation is mainly used in the translation of names in a form called, transliteration. In this case the source text name is altered, so that it is more in line with the target language pattern of pronunciation and spelling.

Harvey and Higgins (1992:29) have pointed out that transliteration is the standard way of coping with the translation of names. Some of the Kiswahili names can be translated to English and as Hussein has transliterated some of his characters. The following examples will illustrate this idea

Wazee - old men

Wanawake - women

Afisa wa Kijerumani - German officer

However how a name may be transliterated may be entirely up to a translator or one may follow a certain standard transliteration created by earlier translators. Standard transliteration varies from language to language.

They also claim that some names do not need transliteration, but have standard indigenous target language equivalence.

Another strategy is where source names are replaced by indigenous target language names that have similar cultural connotation. However, in doing all these, one should ensure credibility and consistency, whereby the entire text context, and setting should be equally transposed or adopted in the target text.

4.11 Domestication or Naturalization

This strategy is mainly employed to bridge cultural gaps and achieve intelligibility in line with the hermeneutic approach which focuses on interpretation and grants the translator the right to manipulate the text so as to make it natural and comprehensible and readable. The original text undergoes adaptation so as to be recreated to comply with the target linguistic and cultural convention and to fulfill the function of a translator or the purpose or skopos of the text. It adapts the SL words just to the normal pronunciation, then to the normal morphology of the TL Newmark (1988b:82).

In translating proper names Richards(1985:68) Harvey Hervey and Higgins(1986:29) believe that there exist two strategies, either the name can be taken over unchanged from

the ST to the TT (literal translation) or it can be adopted to conform to the phonic conventions of the TL. (Transliteration)

The third procedure is cultural transplantation whereby, the SL names are replaced by indigenous TL names that are not their literal equivalents, but have similar cultural connotations Hervey & Higgins (1989:29)

Newmark (1988a:214) asserts that peoples first and sure names are transferred thus preserving the nationality and assuming that the names have no connotations in the text.

However, the procedure of transference cannot be effective where connotation and implied meanings are significant. Leppihalme (1997:79) proposes that proper names can be translated by retention of the name by using it as such, or using the name and adding some guidance or using the name and adding detailed explanation like footnote.

One can also replace the name by another SL name or replace the name by a TL name

The third one is omission of the name this can be done by transferring the sense by other means for instance by a common noun or by omitting the name and the allusion together.

Conclusion

There are many strategies at the disposal of the translator to transfer information from one language or culture to another culture. However, he has to be faithful to the source text and intelligible to the target text. A translator should weigh and take into account all the factors that would lead to an adequately translated text. It is claimed that a combination of these strategies would result in a more accurate understanding of the culture specific concept than other procedures. There is no strategy that can be singled out as the best but all can be applied selectively depending on the linguistic and cultural gap between the two languages.

CHAPTER FIVE

5.0 SUMMARY AND CONCLUSION

5.1 Introduction

The main focus of this project was to find out translation inadequacies that usually come up in the translation of literary text, with special reference to addition, omission, smiles, onomatopoeia and proper names. This has been done through a comparative study of the Kiswahili Version of *Kinjeketile* which has been rendered into the English Version by Ebrahim Hussein. Research has been thoroughly done on theorists and scholars who have discussed on these areas. Newmarks theory was applied. This project has been classified into additions and omissions as inadequacy. It has also discussed the translation inadequacies of similes, onomatopoeia, and proper names.

The next discussion focused on the data, and observation of these inadequacies and their effect on the IM of the translated text. The other area is on the factors that lead to such inadequacies, and lastly, the strategies that can be applied to overcome the issue of inadequacies in a given text.

5.2 Summary of Research Findings

Translation inadequacies occur in various literary texts because translators fall short of maintaining the meaning in the ST into the TT. This is due to the disparities among languages. Culler (1976:21-22) states that, the bigger the gap between the SL and the TL, the more difficult the transfer of the message from the former to the latter.

The difference in culture between the SL and the TL, makes the process of translating a real challenge and therefore, leading to inadequacy.

A translated text can be inadequate, if the subject, and the theme of the ST is missing, or if the translator has not captured the skopos or purpose of translation.

Another finding is that there are additions in the English Version of *Kinjeketile* whereby, the number of words in the TT exceed the number of words in the ST. Additions can occur due to grammatical differences or to avoid ambiguity, to clarify elliptic expressions or paraphrasing. This occurs in order to make translation a dynamic equivalent. Additions are inadequacies because they bring about misinformation, cause serious implications, lead to meaning loss and lack of equivalence. However, they are inevitable because they are used as strategies to enable the TT audience receive the intended message through footnotes, explanation, gloss or paraphrasing.

We also have translation inadequacies due to omissions. This happens when a segment of the ST and the information it contains cannot be traced in the corresponding TT. These omissions could either be intentional or unintentional. They occur at the morphological syntactic, textual, rhetorical and semantic levels. They are usually occasioned by unnecessary repetition of adverbs, differences in sentence structure, semantic misfit and cultural differences. This leads to meaning loss, misinformation and inadequately translated text, lack of emphasis, and lack of skopos. This can however, be corrected by use of substitution, adaptation, gloss, and paraphrasing.

There are translation inadequacies in translating similes because most of them are culture based and as a result, there are no equivalent similes in the TT. A translator will therefore, have to paraphrase or look for a simile from the TT which can best substitute it or he can simply eliminate it completely.

Next we have onomatopoeia, which are culture based and the sound of one item or issues in one language is very different in the TT. This is because they are culture based and for one to translate, he has to omit or look for an equivalent. It is a challenge and that is why

Hussein inadequately translated them by omitting the second phrase thereby diminishing that beauty or aesthetic effect to the target text. The best strategy is to look for an equivalent and adapt it in the TT or substitute it with an equivalent onomatopoeia in the TT.

Finally, proper names were inadequately translated by using most of them just the way they appear in the ST. The impact they have on the ST audience is not the same as the effect they have on the TT audience. The best translation is to use the strategy of globalization or localization where the equivalent names that are familiar to the TT audience can be used. However, if they have a special significance or meaning and there is an equivalent name in the TT, then they can be translated. Another suggestion is that the name can be omitted completely although this will lead to misinformation.

5.3 Recommendations

Translation inadequacy in literary text as a topic can be researched further because most translated texts have not been perfectly done. It would therefore be encouraging, if the translation trainees, practicing translators, and scholars can carry out further research on translation inadequacies with specific reference to poetry, or any other literary text. This would motivate translators to be more cautious while working on translated texts for better, reliable and valid results.

Furthermore, our hypothesis has been achieved, since Hussein inadequately translated the English Version of *Kinjeketile* by using omission, addition, and mistranslated similes and onomatopoeia. He also inadequately translated proper names.

However, he tried to use them as strategies, thereby nullifying part of our hypothesis. All in all, inadequacies have been identified and their effect on the TT has been well

explained where distortion of the intended message occurred. The strategies have also been evaluated on how to curb the issue of translation inadequacy in a literary text.

These findings can be used for further research on the same topic since it has not been tackled exhaustively. This is because translating literary text and especially a play, is not a simple task.

REFERENCES

- Adams, R.(1973) *Proteus : His lies, His truth: Discussion of literary translation*. New York: North & company.
- As- Safi, A.B. (2007). *Theories, methods and Strategies of translation*. Atlas Global Center for Studies and Research : Petra University.
- Avelling,H.(2002).*Mistakes in Translating A Functional Approach*. La Trobe University Melbourne :Australia.
- Aziz, Y. (1971). *Some Pitfalls in Translation Al Rafidaun Literary Review* Vol II, University of Mosul.
- Baker, M.& Saldanha, G. (1998). *Encyclopedia of Translation Studies* .New York : Routledge.
- Bassnet, S. S. (2002). *Translation Studies*(3rd Ed). London and New York : Routledge.
- Budrick, S & Wolfram,S. (1996). *The Trans-ability of Cultures*. Sanford: University Press.
- Catford, J. (1965). *A linguistic Theory of Translation*. London : Oxford University press.
- Chinese Thesis Papers, (2010).*The Application of Addition and Omissions to Chinese-English. Translation of Political Writing*.
- Eco(1996) <http://www.thomodenwood.com/eco/ecoauthor.html>.link.
- Fromilhague,C.(1995).*Les figures de style*. Paris: Nathan.
- Goldblatt, H. (2002) *The writing life*. The Washington Post; Book World.
- Graduate Prospects Ltd- copyright (2013). Booth Street East Manchester; England Wolves
- House,J.(2009).*Translation*. New York; Oxford UP.

- Hussein, E. (1969). *Kinjekitile*. Oxford University Press: Nairobi. (Kiswahili)
- Hussein, E. (1970). *Kinjekitile*. Oxford University Press: Nairobi.(English).
- Journal of English and Literature 2011:19-27 vol 2* Islamic Azad University of Border
Abbas, Iran (Research Papers)
- Mazrui, A. (2007). *Swahili Beyond the Boundaries*. Literature, Language and Identity
Centre for International Studies: Ohio University.
- Mc Arthur,T,(ed). (1992).*The oxford companion to the English language*. New York:
Oxford University Press.
- Moon,R.(1998).*Fixed expression and idioms in English*. A corpus-based approach:
Oxford University press.
- Mounin,G.(1963). *Lesproblemes theoriques de la traduction*. Paris: Gallimerd.
- Mukenia, E. (2009) *Rethinking Language of Instruction in Africa Schools' Policy and
Practice*.
- Munday, J. (2000)..*Introducing Translation Studies* (2nd ed). London : Routledge.
- Munday, J. (2004). *Theories of Translation Studies Theories and Application*(2nd ed)
.Routledge: London.
- Newmark,P. (1981).*Toward a science of translating*.Leiden:E.J.Brill.
- Newmark, P. (1986). *Semantic and Communication Translation. A text book of
Translation*, Oxford : Pergamon Press.
- Newmark, P. (1982). *Approaches to Translation*. Oxford : Pergamon Press.
- Newmark,P.(1988). *A Text book of Translation* .UK: Prentile Hall.

- Nduta,M.(2012). *Challenges of Swahili Plays*. department of linguistics: UONN
- Nida, E. A. (1964). *Towards a Science of Translation Linguistic Etymology in Translation*.Lenden – Brill: The Netherlands.
- Nida, E. A. (2006) .*Theories of Translation*.Leiden:E.J.Brill
- Nida, E and Taber,C (1982). *The Theory and Practice of Translation*. Leiden; E.J Brill.
- Nord, C.(1997). *Translation as a purposeful activity a Functionalist Approaches*. St Jerome Publishing: Manchester.
- Omboga,Z (1986). *Fasihi Tafsiri katika Ukuzaji wa Fasihi ya Kiswahili- Matatizo na Athari Zake*. Thesis,; University of Nairobi.
- Ortony,A.(1993). *The role of similarity in similes and metaphors* .Cambrige: Cambridge University.
- Patrizia, P. (2004). *Comparing Italian and English an introduction*; Roma: Aracnie Editrice
- Raffel, B. (1971). *The Forked Tongue A Study of the Translation Process*. Mounon: The Hague .
- Richards, J.C.(2005).*Interchange(3rd ed)*. New York: Cambridge.
- Rodica ,D (2004) *Omissions in Translation Perspectives: Strategies in Translatology*. Volume 12 Number 3:163-175.
- Snell M.(1988).*Translation Studies: An integrated Approach*. Amsterdam and Philadelphia :John Benjamin’s Publishing Company.
- Singh. (2013) *Encyclopedia Britannia Company*.Marridia ;Webster *Unabridged Dictionary*.

Toury ,G.(1995).*Descriptive Translation Studies And Beyond*. Amsterdam: John Benjamins.

Tymoczoko,M.(1999).*Translation of Postcolonial Context*. Manchester: St Jerome.

The American Heritage Dictionary of English Language (4th ed). Copyright @2009. Houghton: Mifflin Company.

Veermer ,J.H.(1989), *Skopos and translation*. Aufsätze Universität : Heidenberg.

Venuti, L. (2000). *The Translation Studies Reader*, :Routledge, London.