

**CHALLENGES OF TRANSLATING SYMBOLISM, WORDPLAY AND
REPETITION IN PLAYS, A CASE STUDY OF S. A. MOHAMED' S "AMEZIDI"
AND IT'S TRANSLATION "HE'S FAR TOO MUCH" BY SARAH WESCHLER
AND NIWAEELI KIMAMBO**

BY:

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DECLARATION

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

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DEDICATION

I dedicate this work first and foremost to The Almighty God who has given me the strength and the will-power to get through this course. Secondly, to my family members more so my husband Mr. Livingstone Bumbe who took the role of a father, mother 'house help' at a time when I was too busy even to notice his presence. I can't forget my children Derrick Otenyo and Angela Aluso who prayed for me and with me at times when I was almost giving up. They encouraged me and reminded me time and again not to give up just like I have always taught them. My brothers Joseph, Charles and plus my sisters Millie, Grace, Jayne, Joan and Christine-you gave me moral support and sacrificed a lot to see me get on well with my studies.

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ABSTRACT

This study explores on the unique challenges of Swahili-English translation. The paper has also attempted to bridge the gap brought about by differences in culture between these two languages. It explores the possibility of compromise between practical concerns related to readability of TT as exactly as the ST reader. This is was has given birth to our topic on challenges that translators dealing with dramatic texts are likely to encounter, as they translate symbolism, wordplay and repetition, in *Amezidi* and its translation *He's Far Too Much*, and how best they can deal with these challenges which occur at cultural level.

The study looks at what is omitted, what is added and what is circumlocuted in the TT in order to bring out the equivalence effect or near equivalence to the target reader in the ST

The study also investigates what should be retained, what should be literally translated and what should be changed for the reader of the TT to understand what the author of the source text intends to be understood.

Finally the paper looks at strategies that can be employed to deal with such challenge, which may arise as a translator transposes symbolism, wordplay and repetition from Swahili to English. We apply both the qualitative and quantitative method to analyze the said challenges and make conclusions with regard to how symbolism, wordplay and repetition have been dealt with by Weschler S and Kimambo N, in the English version of “*Amezidi*”.

Our main objective is to identify any ‘mistranslations’ and look into factors contributing towards these and then make suggestions on how to deal with such challenges.

This dissertation consists of five chapters. **Chapter one** deals with the introductory elements of the study which include the introduction, the background of the study, the statement of the problem research objectives, research questions, significance of the study, scope and limitations, theoretical framework, literature review, research methodology and conclusion.

Chapter two on the other hand deals with the analysis of symbolism, wordplay and repetition in the English version of *Amezidi*. And this chapter is further divided into three sub sections namely definition of terms, how the translators have exhibited wordplay symbolism

and wordplay in both TT and ST and the choices they are forced to make or the challenges they may encountered

Chapter three focuses on findings and comments on the said findings by highlighting challenges which translators of dramatic texts are likely to encounter as they deal with translating symbolism, wordplay and repetition.

Chapter four suggests strategies that translators of dramatic texts can employ in order to deal with the aforesaid challenges.

Chapter five concludes the project and suggests recommendations for further research.

ABBREVIATIONS

TL	.....	Target Language
SL	.....	Source Language
TA	.....	Target Audience
TT	.....	Target Text
ST	.....	Source Text
SC	.....	Source Culture
TC	.....	Target Culture
TR	.....	Target Reader

TABLE OF CONTENTS

DECLARATION	ii
DEDICATION	iii
ACKNOWLEDGEMENT	iv
ABSTRACT	v
ABBREVIATIONS	vii
LIST OF TABLES	xi
CHAPTER ONE	1
BACKGROUND OF THE STUDY	1
1.0 Introduction.....	1
1.1 Background of the Study.....	3
1.2. Statement of the Problem.....	5
1.3 Research Questions.....	7
1.4 Objectives of the Study.....	7
1.5. Research hypothesis.....	7
1.6. Rationale of the Study.....	8
1.7 Scope and Limitations.....	8
1.8 Theoretical framework.....	9
1.8.1 Jakobson and the Concept of Equivalence in difference.....	10
1.9 Literature Review.....	14
1.9.1 Translation of Plays.....	21
1. 9.2 Translation of Symbolism.....	26
1.9.3 Translation of Repetition.....	27
1.9.4 Translation of Wordplay.....	27
1.10 Research Methodology.....	28
1.11 Significance of the Study.....	29
1.12 Conclusion.....	30
CHAPTER TWO	31
DEFINITION OF TERMS; TRANSLATION OF WORDPLAY REPETITION AND SYMBOLISM	31
2.0 Introduction.....	31

2.1. Definition of Terms:.....	31
2.1.1. Play:	31
2.1.2 Wordplay	31
2.1.3. Repetition.....	32
2.1.4. Symbolism	32
2.2. Types and Functions of Wordplay, Repetion and Symbolism.....	33
2.2.1. Types of wordplay	33
2.2.2. Functions of Wordplay:	37
2.2.3 Wordplay as Exhibited in ‘ <i>Amezidi</i> ’ and it’s Translation	39
2.2.4 Findings on the Equivalence Translation of Wordplay	55
2.2.5 Challenges of Translating Wordplay	56
2.3 Types of Repetition:	57
2.3.1 Functions of Repetition:	66
2.3.2 Repetitions as Exhibited in <i>Amezidi</i> and its Translation.	73
2.3.3 Findings on Repetitions and their Equivalent Effect.....	98
2.3.4 Challenges of Translating Repetition	98
2.4. Types of Symbolism.....	99
2.4.1 Functions of Symbolism:.....	101
2.4.2 Symbolism as Exhibited in ‘ <i>Amezidi</i> ’ and its Translations	102
2.4.3 Findings on the Equivalence aspect of Translation of Symbolism	120
2.4.4 Challenges of Translating Symbolism.....	122
2.5 Conclusion.....	124
CHAPTER THREE	125
COMMENTS AND ANALYSIS ON FACTORS CONTRIBUTING TOWARDS	
TRANSLATION CHALLENGES OF SYMBOLISM, WORDPLAY AND	
REPETITION	125
3.0 Introduction	125
3.1 Analysis on Wordplay.....	125
3.2 Analysis on Symbolism.....	128
3.3 Analysis on Repetitions.....	129
3.4 Over- translation verses Under-translation	130

3.5 Difference in Word Order	131
3.6 Difference in culture.....	132
3.7 Context	133
3.8 Conclusion.....	134
CHAPTER FOUR.....	135
STRATEGIES THAT CAN BE APPLIED TO DEAL WITH CHALLENGES OF TRANSLATING SYMBOLIM, WORDPLAY AND REPETITIONS.....	135
4.0 Introduction	135
4.1 Adaptation	136
4.2 Borrowing.....	137
4.3 Communicative Translation	138
4.4 Addition.....	139
4.5 Omission.....	140
4.6 Globalization and localization.....	140
4.7 Compensation.....	141
4.8 Footnotes	142
4.9 Conclusion.....	143
CHAPTER FIVE.....	145
SUMMARY, CONCLUSION AND RECOMMENDATIONS	145
5.0 Introduction	145
5.1 Summary of research findings.....	145
5.2 Recommendations	146
REFERENCES.....	147

LIST OF TABLES

Table 1M: Showing wordplay	54
Table 2R: Showing type of lexical repetition	97
Table 3S: Showing number and type of symbolism	119
Table 4M: Character's names and their translations	122

CHAPTER ONE

BACKGROUND OF THE STUDY

1.0 Introduction

One of the key questions that have been posed by scholars analyzing translations of African literature into other languages is whether a language can express what is alien to it; that is why, Gyasis (2006; 3) questions whether a foreign language is ‘capable of translating in an entirely satisfactory manner an imagination that has its roots in an alien culture.’ This is still pertinent today; and so we ask, is wordplay, symbolism and repetitions precisely communicated in translation? This is what our research aims to find out. Different scholars bring out arguments stating that either, a message has been brought out well or not without considering the different choices which a translator makes in bringing out certain stylistic structures or even different contexts that they are looking into. Just like a potter will use mud to shape anything into any imaginable form, so does a translator, using language. In other words, as long as language can conceive an alien idea it can be moulded to express that idea in its own way. We notice that ideas that have been totally new with time, have been conceived and have been made familiar to users of a language. Such choices are as a result of a translator’s socialization and the need to have their translations acceptable in the target culture. This is the background of this study. Hence we shall attempt to look at possible choices that translators can put into consideration in order to counter any challenges they are likely to encounter in their attempt to translate dramatic texts.

This research follows a guideline from our stated objectives whose aim is to identify and compare how symbolism, wordplay and repetitions have been dealt with by our translators in their attempt to translate ‘*Amezidi*’ into English. We hypothesize that if proper strategies are employed, it is possible to translate symbolism wordplay and repetitions and bring out naturalness of the target language and remain faithful to the source text. The rationale of our study is that there is a wider readership and audience of English language as compared to Swahili though Swahili has spread and gained acceptance in the world. In our research we have limited ourselves to Said Ahmed Mohamed’s play ‘*Amezidi*’ and its English version ‘*He’s Far Too Much*’ because of its rich use of symbolism, wordplay and repetition.

The comparison of texts in different languages inevitably involves the theory of equivalence. Equivalence can be said to be the central issue in translation although its definition, relevance, and acceptability within the field of translation studies has caused heated controversy, and many different theories of the same concept have been elaborated within the field of translation for the past fifty years. In this respect, we must note that, the kind of equivalence achieved by translators as a product can be weighty if certain features are retained and reconstructed in the target language not because they are important in an even 'inherent in sense' but because they are assigned importance from the recipient's 'vantage point' as alleged by Toury (1995;12).This means, our understanding of equivalence is the relationship between source text (ST) and target text(TT) meaning what the recipient receives as a translation of the ST in the first place. In other words, while dealing with the concept of equivalence we ask, "how will the recipient receive a translation?" Is it in the same way the ST author intended the SL reader to receive? In this study we interpreted equivalence to mean, naturalness in the TT and faithfulness to the ST. We hence to qualify the kind of equivalence that has been achieved rather than dwell on idealized connotations on what equivalence should be. This therefore implies that a translator is usually forced to make certain decisions after considering the message, the sender the addresser and the addressee. She/he puts words sentences or phrases in context to make the ST reader/audience have the same feel as the ST reader/audience; hence, the need to understand a translator's decision makes us visualize the reason behind certain translations. To us, such considerations are very crucial owing to the fact that translators are of different levels of education, historic and social backgrounds. In addition to this, the way they look at issues can be as varied as their number in the world. We therefore appreciate when they are forced to compromise, unless it is on the basis of their incompetence, there is usually a good reason for it.

In our literature review we have note what other scholars have observed during their research on translations from one language to another. Our methodology entails scrutinizing our identified examples for us to be in a position to ascertain if there are any mistranslations omissions or circumlocutions that have been employed in the process of translating symbolism, wordplay and repetitions. We then explore some of the strategies that can be

employed to achieve equivalence and then finally the significance of our research is indicated, in relation to the field of translation studies.

1.1 Background of the Study

Research carried out so far on translation of African literature has tended to remain too broad. Consequently, needs to have been done on translation of literary texts in East Africa. In this regard African literature has so far focused mainly on novels and short stories, and not specifically drama and poetry, as indicated by Suh (2005:1). In our research, we noted this imbalance and, will direct our activities towards other literary texts- to be precise, drama, hence our own choice to investigate challenges of translating symbolism, wordplay and repetition in dramatic texts. Also worth of noting is the fact that dramatic texts are peculiar and distinct from prose and poetry because of performance and their uniqueness in style and form. This uniqueness is what has motivated us to have quest of looking into this area. One of the translators of our book under study, Weschler S (1996) perceives African drama as “African literature” a perception that needs to be refined because literature is usually both regional and country specific; an idea supported by Suh (2005; 1). That is why many drama critics and drama translation scholars and researchers (like Lefevre 1970 and Aaltonen 2000) maintain that a play is essentially culture bound and meant essentially for performance- and that “a theatre production is always closely tied to its own specific audience in a particular point in time (Aaltonen 2008) and, the translator of a play “must aspire to reproduce in the target language both the linguistic and especially the cultural elements which constitute its stage- worthiness’ as asserted by Edebiri (1993;577) In our text, “*Amezidi* ” (1995) S.A. Mohamed is specific to the Tanzanian culture any time after independence hence stressing the fact that drama unfolds in time and space and is always integrated in extra linguistic situations which are cultural and cannot be translated in isolation. A point that has been stressed by Veltrusky (1997:10)

Suh (2005; 1) maintains that efforts towards translating African literature into European languages are sometimes frustrated by lack of correspondence of cultural details which predominate in the African texts. Even though translators are more often than not, forced to rely on approximations of these cultural traits, lack of equivalence for aesthetic features

derived from African languages/cultures is also a challenge to translators working from English to Swahili. We therefore intend to focus on challenges of translating African drama from Swahili to English, and will keenly consider translation of the already stated stylistic devices which are; symbolism, wordplay and repetition.

Our choice of this author and text among many East African playwrights is influenced by a number of reasons. S.A. Mohamed has a vast experience in the literary world. As a functional writer he has vast experience in all genres i.e. novels, short stories drama and poetry. His books *Pungwa* (“Exorcism”1988), *Kivuli kinaishi* (“Living Shadow”1990), *Amezidi* (“Exaggeration”; 1995) *Kitumbua Kimeingia Mchanga* (“Something Has Gone Wrong” 2000), and *Posa za Bi Kisiwa* (“Lady Island’s Dowry” together with Kitula Kin’gei”2007) *Kimya Kimya Kimya* (2011) “Silence Silence Silence” are widely read in East Africa. ‘*Amezidi*’ has attained major attention by both academia and the general reading audience, being acclaimed as the first piece of Swahili theatre of the absurd i.e. a drama that uses the abandonment of conventional dramatic form to portray the futility of human struggle in a senseless world, as sighted by Kimani Njogu (1977:51). In addition to this, the play, has become an integral part of the literary texts read in East African Anglophone Schools at Secondary, tertiary and higher learning institutions.

We cannot afford to close an eye on the Swahili poetry books he has written which are, *Sikate Tamaa* (1990) and *Kina Cha Maisha* (1984) As an artist, S A. Mohamed has a personal style in his choice of words and expressions depicting his emotional and intellectual ideologies. Weschler S and Kimambo N (2005; 119) say this about ‘*Amezidi*’, “it refrains from florid, Arabicized vocabulary that is the hallmark of much of traditional Kiswahili literature” And indeed the bulk of the play is written in rich Swahili vocabulary and tone. Nonetheless the play is full of wordplay and carefully chosen idiomatic expressions. Furthermore, the many structural differences between Kiswahili and English render any literary transposition between languages a daunting task. Not only is Mohamed perceived as being very authentic language-wise, extremely gifted in his rich Swahili vocabulary; he uses symbolism, wordplay and repetition to articulate his points in a way that is captivating and appealing to his audience.

Hadjivayanis (2012; 112) observes that in Tanzania, Ahmed's native land, Swahili is not only the national language but also the vernacular. Weschler S and Kimambo N have lived and studied in Dar-es-Salaam, Unguja and Pemba, and therefore we seek to find out how they have rendered their translation in the TL owing to the fact that they are trained translators and Swahili is Kimambo's mother tongue.

Since the stylistic devices mentioned above constitute the leading motive of S.A. Mohamed's artistic works, we deem it worthwhile to examine how Kimambo and Weschler have transposed them into English and identify any challenges they may have encountered, that may have lead them to make particular choices.

1.2. Statement of the Problem

When dealing with symbolism, wordplay and repletion, one is dealing with translation across cultural boundaries. This can pose challenges to translators. Discrepancies may occur because of lack of equivalence which may in turn cause mismatches especially when translators have insufficient or no knowledge about the source culture (SC). This is because a playwright does not intend to be plainly understood and therefore, context is required to disambiguate meaning as Omboga (1986:84) asserts.

We agree with him and the reason being, translating symbolism, wordplay and repetition in English may challenge translators and this may task them to use more general words, less neutral or less expressive statements, if not, they may paraphrase or omit the styles altogether as Mona Baker (2007:28) notes. Concepts that are represented by signs and symbols of the world in the source text confront the translator with a world which is often very different from the one to be created in the target text. This reveals that translation of plays from Kiswahili to English and vice versa definitely will cause challenges for the simple fact that, no two languages can ever express the same aspects ideas and symbols in exactly the same way 'wholesale' without making any alterations here and there. Such alterations could be engineered by the translator or by the need to make the TT reader get the same feel as the ST reader. That is why, in our research we will seek to find equivalence at all costs thereby seeing to it that all considerations are made for better readership. What this means is that, the intended message may be distorted, omitted or paraphrased by the translator as long as he

/she has a good reason to do so. As we have already pointed out in our text under study, we intend to find out if this has been achieved or not.

Rachel Mork (2013) in her book, *What is Symbolism in Literature* has noted that, though symbolism, is not universal, in many cultures it eludes a feeling, mood, and attitude such that when used, it adds deeper meaning to a story. That is why symbolism can be used sparingly or heavy-handedly by an author yet another may repeatedly use the same object to add meaning or convey deeper meaning, or may use variations of the same object to create an overreaching mood or feeling. To her, symbolism is often used to purport a literary theme in literary texts and we share our views with her.

On the other hand, wordplay manipulates language in particular the sounds and meaning of words with the intent to amuse and pass on information. We will consider the meaning of wordplay as verbal wit; whose equivalence is logology /verbal play. We have noted that wordplay is explicitly exhibited in our play under study and therefore to determine if wordplay is translatable or not, we will employ the equivalence theory on the basis of semeiotic approach to language as advocated for by Roman Jakobson who notes that translation involves two equivalent messages in two different code units and that the fact that language may differ doesn't mean that a translation cannot be possible. He adds, that whenever there is a deficit, circumlocutions may be done. We will look at this theory in detail under our theoretical framework.

Similarly we looked at translation of repetition as an act of communication in which meaning is conveyed at different levels of emphasis. Hence, we assess the (un)translatability of symbolism, wordplay and repetition as common stylistic devices in S A Mohamed's "*Amezidi*"; translated as '*He's Far Too Much*' by Weschler S and Kimambo N.

1.3 Research Questions

We purpose to deal with the following research questions;

What are some of the challenges that a translator of dramatic texts is likely to encounter and which decisions is he/she likely to take when translating symbolism, wordplay and repetition from English to Swahili.

What factors contribute to these challenges/decisions?

How do these factors affect the message intended?

Are there any strategies that can be employed to overcome these challenges?

1.4 Objectives of the Study

The following are the objectives of the research.

- To identify symbolism, wordplay and repetitions in the source text (ST) and note how they have translated in the target text (TT).
- To discuss the appropriateness of symbolism, wordplay and repetition as exhibited in the target text. (TT)
- To examine possible challenges which Weschler S and Kimambo N may have encountered in their attempt to translate symbolism wordplay and repetition.
- To look into general strategies that a translator may consider in their attempt to translate symbolism, wordplay and repetition from Swahili to English.

1.5. Research hypothesis

The following are our hypotheses;

- There are linguistic factors brought about by differences in culture, which need to be considered in translation of symbolism, wordplay and repetition from Kiswahili to English.
- These factors contribute towards the choices a translator makes as he/she translates symbolism, wordplay and repetition from Swahili to English.
- Symbolism, repetition and wordplay can be translated if proper strategies are employed during translation.

1.6. Rationale of the Study

We based our research on some of the challenges encountered by translators in their attempt to translate Swahili dramatic texts into English and looked at, considered the choices they are forced to make, and suggested strategies that can be employed to deal with such challenges for future translations of Swahili plays into English.

Recent success of multilingual websites, wikis and blogs, and international film festivals is a good indicator that suggest that an audience for multilingual or translated material does exist. Similarly, for the sake of encouraging the most basic type of cross-cultural understanding, creative translation is still, well, worth the effort. Translating drama or other literary works into English is a budding area in literary translation in that the Swahili culture has aspects that need to be understood in English culture more so with the advent of modern science and technology which has led to globalization. This is supported by the fact that English as a language is gaining acceptance in Tanzania and is attracting a wider readership hence the need to meet this demand.

Whereas the use of Kiswahili in East Africa and the world at large has forced COMESA countries to lobbying for its adaptation as their official language and for its use in the United Nations Organizations and European countries hence necessitating its enhancement, English remains one of the leading world languages that is used globally by most states. In this regard, Tanzania is now being forced to adopt it as one of its main language in preference to Swahili.

We can therefore interpreted this to mean that, this initiative will widen the English language`s readership and create market for Swahili writers in the Anglophone world where English is currently the lingua franca.

1.7 Scope and Limitations

The study limited itself to S.A Mohamed`s play “*Amezidi*” translated by S. Weschler and N. Kimambo as “*He`s` Far Too Much*”. We looked at symbolism, wordplay, repetition and their translations. What will be of great interest to us will be how S. Weschler and N. Kimambo tackled the aforementioned stylistic devices and we will be keen to note what

prompted their choices and note down any challenges they may have encountered during their translation exercise. Similarly, we have noted with interest that there is a difference in time and space between "*Amezidi*" (1995) and "*He's Far Too Much*" (2010), hence the text is ideal for comparison because a lot has changed in so far as cultural aspect of the society is concerned. In other words language is also influenced by social, cultural historical and political factors (semiotics). What this implies is that language changes over a period of time. In the academic field the Swahili language has in all East Africa countries has grown from then till now. It is a compulsory and testable subject in Kenya in primary, secondary and tertiary institutions. In addition to this, the Kenyan government has incorporated oral literature and sociolinguistics in its syllabus at primary and secondary (High school) level. From 1995 till now as noted earlier, S.A Mohamed has authored many plays such as "*Pungwa*" ("Exorcism" 1988), "*Kivuli Kinaishi*" (Living Shadow 1990), "*Kitumbua Kimeingia Mchanga*" (Something Has Gone Wrong 2000) "*Posa Za Bi Kisiwa*" (Lady Island's Dowry) together with Kitula King'ei (2007) and "*Kimya Kimya Kimya*" (Silence Silence Silence 2011) amongst other authors. What this means is that there is still a lot the author feels is going on in the society that needs to be highlighted through literary texts.

What prompted us to prefer "*Amezidi*" is the fact that the play depicts a true reflection of the social, political and economic state of most African nations, many years after independence. We will not therefore consider the same literary works of art used in his other plays, as part of our scope.

1.8 Theoretical framework.

The comparison of texts in different languages inevitably involves a theory of equivalence as noted by Leonardi V (2004;1) Equivalence can be said to be the central issue in translation particularly in literal translation although its definition, relevance and applicability within the field of translation theory has generated many different theories of the same concept in the past fifty years. There are other innovative theorists in this field-Vinay and Derbelnet (1995) Nida and Taber (1969/1982) Catford (1965) House (1977) and Mona Baker (1992) who have studied equivalence in relation to the translation process using different approaches and have provided fruitful contributions in the field of translation.

These theorists can substantially be divided into three main groups; in the first place we have those translation scholars who are in favor of a linguistic approach to translation and who seem to forget that translation in itself is not merely a matter of linguistics as sighted by Leonardi V (2004; 1). In fact when a message is transferred from SL to TL, the translator is also dealing with two different cultures at the same time .This particular aspect seems to have been taken into consideration by the second group of theorists who regard translation equivalence essentially as transfer of message from the Source Culture (SC) to the Target Culture (TC) and a pragmatic/semantic or functionally oriented approach to translation. Finally there are other translation scholars who seem to stand in the middle such as Mona Baker, who claim that equivalence is used for sake of convenience because most translators are used to it rather than because it has any theoretical status- Kenny, (1998;77) quoted in Leonardi V (2004;1).We don't agree with this.

And therefore our preferred group of theorists is that of, Roman Jakobson. Jakobson offers a variety of suggestions for the translator whenever there is a deficiency in terms of equivalence. He also stresses the fact that something can be carried from one language to another regardless of the cultural or grammatical differences between the ST and the TT. This forces a translator to decode the ST message first and transmit it into an equivalent message for theTA.This means that the communicative aspect of the message is stressed and that is essentially the aim of translations-to communicate. Since our research aims to adopt Roman Jakobson's concept of equivalence we find it prudent to briefly discuss this theory as our preferred theoretical framework.

1.8.1 Jakobson and the Concept of Equivalence in difference

Jakobson considers the problem of equivalence in meaning (1959/2004:13a) by describing three kinds of translation; intralingual, interlingual and intersemiotic.To him *inter-lingual* translation, refers to translation between two different languages. He goes ahead to examine key issues of this type of translation notably linguistic meaning and equivalence. He says interlingual translation (within two languages) is whereby a translator makes use of synonyms in order to get the ST message across. In this case the theory states that there is no full equivalence between code units because translation involves two equivalent messages.

He goes ahead and states that even if languages are different, translations can still occur although a translator may face the challenge of getting an equivalence. He acknowledges the fact that whenever there is a deficiency, terminology may be qualified and amplified by loan words or loan-translations, neologisms or semantic shifts and finally by circumlocutions. He contends that translation task is something which can always be carried out from one language to another regardless of the grammatical or cultural differences between ST and TT. He follows the relation set out by Ssouzer between the signifier (the spoken and the written signal) and the signified (the concept signified). Together the signifier and the signified form the linguistic sign, but the sign is arbitrary or unmotivated as Ssouzer (1916/83; 67-9).

maintains. Thus, he says, the English word *cheese* is the acoustic signifier which ‘denotes’ the concept ‘food made of pressed curds’ (the signified) although there is no inherent reason for that to be so. Jakobson adds that there is no inherent reason for that to be so and stresses the fact that it is possible to understand what is signified by a word even if we have never seen or experienced the concept or thing in real life. He goes ahead and gives an example of the word *embrosia* and *nector* found in a Greek myth. It contrasts with *cheese* which they almost have encountered first hand. In addition to this Jakobson moves ahead to consider the thorny problem of ***equivalence in meaning*** between words in different languages and says ordinarily, there is no full equivalence between words in different languages (1959/2004; 139) and that there is no full equivalence between code units. Looking at a word like *cheese* in English and saying it is identical to Russian *sry* and Spanish *queso*, and German *kasa*. Consequently we see the general principle between inter-linguistic difference and their semantic field. Therefore interlingual translation involves substituting messages in one language not for separate code units but for entire message in the other language. Hence the translator will decode and transmit a message received from another source. He therefore stresses the fact that translation involves two equivalent messages in two different code units (2004; 139). For the message to be equivalent in both ST, and TT the code units will be different since they belong to two different sign systems/languages.

On the other hand, as far as *linguistics and semiotics* are concerned Jakobson looks at equivalence in difference as the cardinal problem of meaning and thus equivalence focusses on difference in structure and terminology of language rather than inability of a language to render a message that has been written in another language. Therefore, it means, putting words into separate concepts to get meaning, then that should be done.

He appreciates the fact that cross-linguistic differences centered around obligatory grammatical and lexical forms if not well taken care of, can easily distort a message because “languages differ essentially in what they *must* convey and not in what they *may* convey” (2004; 141). It can be concluded that Jakobson’s theory is essentially based on semiotic approach to translation according to which the translator has to decode the ST message first and transmit it into an equivalent TC message. In semiotics signs take form of words, images, gestures and objects. In this case, meaning is made and reality is presented. This means that signs do not just convey meaning but constitute a medium in which meaning is constituted. Otherwise semiotics help us realize that meaning is not passively observed but arises in the active process of interpretation.

For instance *gender*; in our text under study can easily distort meaning and that is why we see our translators toss with the heading ‘*He’s Far Too Much*’ instead of *She/he Far Too Much*. At this stage we must note that Swahili is gender sensitive and that is why we have noted that the feminine aspect that should be depicted in the heading *a-*, meaning male or female, is lost by the fact that ‘**He**’ alone has been used, denoting the masculine aspect. Similarly in Swahili, the term ‘**man**’ denotes only male while in some cases in English it refers to both male and female. So if such aspects are not put into consideration by a translator, a lot of information is likely to be lost.

Another area that is likely to cause a challenge is the level of **aspect**. A good example is the narrative aspect in Swahili i.e. **A-** as in **a-li-end-a**, **a-ka-l-a**, **a-ka-som-a**, **a-ka-la-la**, **a-ka-rudi kwao**. When we literally translate this sentence it will read as thus; he/she went, he/she ate, he/she studied, he/she slept. The aspect whereby an action is taken one after another is lost in

English for the simple reason that Kiswahili is an agglutinating language whereas English is not.

Jakobson stresses the fact that at cross linguistic level, differences will be depicted at the level of *semantic field*. For instance, when the English man says I have two children, the Spanish is keen on being gender specific and so he/she will say *hijas* if both children are female. This is where we see an illustration on how languages can be different while at the same time we see that such concepts can be rendered inter-lingually. That is why Jakobson (2004;143) recons that what is considered ‘untranslatable’ requires ‘creative transposition’.

On the other hand Leonardi, V (2004; 3) asserts that there seems to be some similarity between Vinay and Darbelnet’s theory of translation procedures and Jakobson’s theory of translation. Both theories stress the fact that whenever a linguistic approach is no longer suitable to carry out a translation, the translator can rely on other procedures such as loan-translations, neologism and the like. Both theorists recognize the limitation of a linguistic theory and argue that a translation can never be impossible since there are several methods that the translator can choose from. Therefore, the role of the translator as a person who decides how to carry out the translation is emphasized in both theories. Vinay and Darbelnet as well as Jakobson conceive the translation task as something which can always be carried out from one language to another, regardless of the cultural or grammatical differences between ST and TT. It can be concluded that Jakobson’s theory is essentially based on semiotic approach to translation according to which, the translator has to decode the ST message first and then transmit it into an equivalent message for the TC.

1.9 Literature Review

We will review works of other scholars who have dealt with similar issues concerning translation of dramatic texts from Swahili to English. We shall also review what such scholars have proposed in translating symbolism, wordplay and repetition in dramatic texts. While translating literary texts one is bound to meet challenges on ambiguities homonyms and arbitrariness as a Newmark (1988; 12) maintains. In other words, a literal translator concerns him/herself with translation of literary texts. He/she respects good writing by taking into account the language, structures and context, whatever the nature of the text. He/she participates in the author's creativity and recreates structures and signs by adopting the target language text as closely as intelligibility allows. And that is the reason as to why we are dealing with translation of symbolism, wordplay and repetitions from Swahili to English. Newmark adds that the literary translator assesses the literal quality of a text and its acceptability to the target reader. He/she does so with deep knowledge of cultural and historical aspect of both the source and the target language. Translation of literary works largely depend on who is translating and what he/she knows. We aim to get answers to how Swahili plays can be translated into English while maintaining the original meaning of the ST author not forgetting that most plays are written with a view that they can be performed in major theatres of the world.

We will also review what scholars translating wordplay, symbolism and repetition have considered as important factors that need consideration and, as such a detailed discussion of the translation phenomenon is deemed indispensable. We shall consider drama and theatre translation terms such as performability and speakability. According to Newmark (1988; 77-80) literary translation involves translating texts written in a literary language. Such language is distinct from the language of science or that of administration and is highly connotative and subjective because each literary author is lexically and stylistically idiosyncratic and through his /her power of imagination he/she uses certain literary techniques such as figures of speech, symbolism and homonyms through which he/she weaves literary translation of literary texts. At this juncture, it is important for us to consider the uniqueness of literally texts in order to understand how best to deal with them.

Huang X (2010; 10) on his part argues that literary texts are distinct from non-literary texts and have a real but- hard to define “added value” carried by the particular way in which they exploit lexis grammar and pragmatics; this added value is everything to do with text style. Here, the implication is, a good translation must produce something of the source text style; otherwise the distinguishing literariness in the original text will not be conveyed in the TT. Scholars like Pym, (2012; 120) dismiss translations from the equal form restrictions between ST and TT because translations involve many shifts and transformations. Huang X (2010; 13) appreciates the fact that literal texts are expressive text types; they have a written base form, though they may also be spoken, they enjoy high social prestige. This suggests that they also fulfill an effective/ aesthetic rather than transactional or informational function aiming to provoke emotions and/or entertain rather than influence or inform; they have no real true-value- i.e. either are judged as fictional whether fact based or not. Furthermore, they feature words images etc. with ambiguous and /or indeterminable meaning; they are characterized by poetic language use; (where language form is important in its own right) as with wordplay or rhyme as Huang X (2010; 13) has noted. Perhaps, the most interesting part in translating symbolism and wordplay is the fact that each translator has his/her own translating skills and therefore a more systematic and analytic understanding of such features and elements will be paramount for him/her. The translator should naturally be able to analyze each language aspect and be able to produce rich and living target language as well as possess a lively imagination.

In other words, literal texts are in written form and have aesthetic function, focusing on the expression of emotions, with poetic language conveying implicit meaning. This means, in literary translations the typical features of the source text needs to be taken into consideration. Such elements as the linguistic and cultural differences of the target readers need consideration. Of course this implies that, interlinks are formed within context. We make an observation that, just like in poetry, devices such as assonance, alliteration, onomatopoeia, rhythm, verse, meter and hymn are sometimes used to achieve musical or oratory effects. With regard to plays certain linguistic features have certain textual functions. For example; repetition in Mohamed (1995; 7) ‘*Amezidi*’ contributes a lot in expressing the

character's (Ame's/Heezfar's) tedious life characterized by extreme poverty and overdependence on foreign aid.

It is evident from Huang X (2010; 14) that choice of wording of literary texts (plays) highly depends on target language and culture. Literal texts are solidly rooted in the source language (SL) and culture yet due to linguistic or cultural differences literal translations may fail to gain acceptability. As it is, translators have choices to make, with linguistic and cultural differences. Translators are hence faced with the crucial challenge of dealing with linguistic and cultural differences because there are a set of issues potentially impact on their translated choices.

Not only that, Huang (2011; 15) observes that target texts and the audiences are likely to be different from the audience that the playwright had in mind originally and that, a 'good' translation of any text from any period will, to some extent, only be 'good' in the context of a particular audience at a particular time and place. For instance, a good English translation of *'Amezidi'* for people in East Africa in 1960 might not be a 'good' translation for people in Japan in 2013 because of the difference in space and time and socio-cultural differences in the two cultures. Alternatively the people who lived in East Africa in 1960 may not be the same ones still living there up to now and if they are, then definitely much has changed socially, politically, culturally etc. etc. We share the same sentiments because, within that span of time, a lot happens in a people's social, political, and cultural not forgetting their climatic conditions.

We also note that literary translation is a complicated act, and to this effect, there is no definite correct translation yet, according to a certain criteria or from a certain perspective. Doing translation to some extent, according to Huang X (2011:16), is like physiology because physiologists' research about special bodies just like translators examine special literal texts. For instance, to research upon a world champion boxer means scrutinizing his/her body strength, weight, age, diet, etc. On the same note, one physiologist may prefer to do research upon the champion's muscles, while another may focus on his mental attitude. Neither of them is wrong but each is selective. What is important is how to select or identify

the research topic. That is why stylistic approaches to translation studies supply a theoretical perspective, which identifies the style as the essence of literary translations. We also share similar views.

Walibora K (2013;1), while working on his project contents that, it occurred to him that translating from English to Swahili (something he has done for many years) is something different from translating from Swahili to English. For him, Swahili words and structures, far from the English counterpart seem to flow naturally. The reverse doesn't have the same spontaneity perhaps because English isn't his first language and he realizes the need for fidelity to the original text. For instance, he tossed with how to translate "*Maskini Babu Yangu*" as "Ooh Poor Grandpa", "The fate of grandpa" or "Poor Grandpa". The challenge here is that somewhat redundant idiom "oh." Neither does it give away too much about the ebb of the narrative as in the "Fate of My Grandpa". It didn't fully capture the condition and nuance as that of the Swahili translation of "*Maskini Babu Yangu*". When '*Maskini*' is used before a noun it evokes a deeper sense of pathos, empathy and sympathy than the English "Poor". In other words, if a translator is not careful, then he/she will lose the "touch", "feeling" and "mood" portrayed by certain words which are totally absent in the English culture.

Walibora K (2013; 1) notes that there is a desperate linguistic gap between Swahili and English. Swahili has neutral pronouns for *he/she* which is presented by a prefix "*a-*" after occurring before a verb. For instance, the sentence '*she is walking*' will be translated as (*yeye*) *a-na-temb-e-a*. In speaking or writing Swahili, one is not bothered by grammatical differentiation; such is the bane of translation approximation, sometimes a poor one of the original text.

Walibora adds that, rendering Swahili idiomatic expression in English may pose a challenge to translators. For instance, '*the tropical sun menacingly striking the top of peoples heads*', in Swahili culture is, "*Jua lilikua la utosini*" but literary this can be translated as "the sun was at the top of the head 'struggling'". We can thus translate this to mean, it was during the

midday sun. But this doesn't come close to recreating the linkage of the tropical sun's effects implied in the Swahili original text.

Kitula K (1999:48) notes that when translating Swahili terminologies, whether a word or lexeme, acronym, polysemy, synonym or hyponym a translator faces a challenge because such terms have connotative and associative meaning. This calls for keenness on the part of a translator if such aspects must be tailored towards the intended meaning or else they may pose a challenge to a translator. Similarly the target audience (TA) may receive a different text (meaning) altogether if much care is not put into consideration. We identified such aspects with our translators in our book under study when they were trying to transpose the term *bwana* because it has a multiple of meaning in different contexts and that is why the term was retained, as it were.

Tumbo (1982:92) stresses consideration for the intrinsic and extrinsic characteristics of a concept before adopting it. He concludes by saying that Swahili is younger than other international languages in terminology and may be forced to use loan words to deal with such deficits. For us we can only assume that we will not face similar challenges in our book under study because we will be working from a young language (Swahili) to an old one (English). He adds that other challenges include lack of agreed suitable Swahili technological terms, (which is likely not to be a challenge to us), inadequate Swahili equivalencies, (ours may entail many competing terms), lack of harmonization, distorted terms and partially naturalized terms.

Dundari (2008), after looking at translation of symbolism asserts that translators are affected by their own culture and consequently, symbolic system. He appreciates the difference between the authors' and the translators' culture which can greatly affect a translation. He adds, a translator may make use of inappropriate methods without putting into consideration text type. As such, a translator of symbolism in drama should instill the same feeling as that of playwright in the readers mind since each literary movement is distinguished by different features. One can only assume that recognition of these factors will help readers understand implied meaning and context of a text. Hence, meaning behind symbolism should be

considered. The same should apply to repetition of words, structure, sounds, punctuations and visual devices of a language.

Embleton (1991; 200-202) on her part, discusses some findings from studying wordplay and other humorous effects in the translation of names in asterix comics. She finds out that easy cases may not be as straight forward as they may seem. If languages don't share cognitive vocabulary, translating wordplay names becomes even more challenging, (e.g. Swahili to English, Ame (*Heezfar*) and Zidi (*Tumach*) posed a challenge to Kimambo N and Weschler S to extend that they had to do some circumlocutions for the TT audience to get the true meaning of the names, put together as one. This is what our theory of equivalence has advocated for. She points out that translating wordplay from related languages both linguistically and culturally, is a bit easy and a translator will be more successful in rendering the intended meaning to the TC audience. Here we see the need to communicate and sound natural in the TT.

According to Alexieva (1997:141), the difficulties of translating puns, is caused by asymmetry between world and language manifesting itself in different ways in different languages. For example a word which has a set of multiple meanings in one language may have a corresponding word in another with only one meaning (the Swahili have only one word for house-*nyumba* yet English has many depending on size and type) with a different set of multiple meanings. The same applies to wordplay. The phonological and graphemic structures which are important for wordplay are also different in different languages. We have noted such instances in English and Swahili.

Alexieva (1997:141-142) argues that the differences go even deeper than this. Speakers of different languages and members of different cultures view the world differently. This means wordplay depends on the speaker's perception and the frequency with objects and phenomena belonging to some particular domain. We noted this while dealing with names of drinks which are not found in the Swahili culture. Davis (1997:26) points out that wordplay makes some reference to the structure of a language. It is tied to one specific relationship in one specific language. This being the case, all languages have their own "manner of

meaning” which makes the relationships in one language different and we have some instances which have been sighted in our present. A good example here is the terms *kimbelembele*, *kinyumanyuma* and *kimbavumbavu* in our book under study Wordplay will not work directly in all languages study and according to Davis (1997:27) this may cause problems to translators because wordplay is the idiom of the language which to him is the signature of language.

However, Davis (1997:32) does not consider wordplay to be purely translatable or untranslatable. In her terms, a word would be entirely untranslatable or translatable only if it had meaning that existed completely outside of the system of the language, with no relationship to any of the other words that exists in that language. Of course a word will always have connection to the other words and concepts, and therefore, it will always be in some part translatable and yet at the same time some part of it or its relationships will be untranslatable. Davis (1997:38) appreciates the fact that every sign can be taken from its original context and put into a new context; every sign including wordplay is available for translation, although meaning in the new context (Target Text) will not necessarily be different from the original context (Source Text).

It seems that translatability depends on what one means by “translating” the wordplay. Even replacing source language wordplay by target language wordplay will usually require changes in the structure and meaning of words and sentences as Delabastita (1996 b: 135) observes. He adds, sometimes, the surrounding context also requires modification in order for wordplay to be clearly exhibited. This leads to a paradox whereby the translator is able to be ‘faithful’ to the source text in terms of its wordplay only through being ‘unfaithful’ to the grammatical and lexical aspects in the TT. We have noted this aspect in translating Swahili into English.

Hence, Henrick Gottlieb (1997:217) on the other hand argues that although structurally suitable words in the SL will quite probably differ in the ST, there are often alternative ways to render wordplay using other ambiguous words. The same has been seen in our text under study. For instance, our translators have used endnotes to clarify their choice of meaning of

the term *nafsi*. They have rendered it as *soul*, *character* or *space* appropriately. The multiple meanings are meant to give the TT audience/reader the feel and meaning that is seen in the ST.

On the other hand Attardo (2002:101:193) argues that connotations of word in different languages are different because it is possible that the words that the logical mechanism of the wordplay is based on, is not possible to guarantee a humorous translation in each and every case as noted by Delabastita (1996 b: 135-136) .A good example in our text under study is;

Mohamed (1995; 22)

Zidi; Keti

Mari; Siketi

Zidi: Kaa

Mari; Sikai

Weschler S and Kimambo N (2010) have this as;

Tumach; Have a sit

Mari; I won't have a sit

Tumach; Sit

Mari; I won't sit

In the above example, humour weightage is lost in the TT.

1.9.1 Translation of Plays

Unlike other text types such as scientific or scripts for spoken language, literary texts are expensive with an art that has aesthetic value. Consequently, the language used in literal texts is artistic and different from the standard language and that is why some utterances are foregrounded through specific figures of speech like symbolism, wordplay, repetitions and the like. In other words, ordinary language will always focus on the subject matter as opposed to figurative language.

The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of this art is to make objects 'unfamiliar,' to make forms 'difficult', thus increasing the difficulty and length of perception because, the process of perception is an aesthetic in itself and be prolonged by an author. We appreciate the fact that

literary work is created artistically so that its perception is suspended and the greatest possible effect is produced through the slowness of the perception.

Therefore Shklovsky highlights the slowness of perception as a characteristic of literariness. In other words, works are created artistically by increasing the level of difficulty and length of perception as noted above. This effects of a host of techniques and crafts involving the cognitive process. For instance, symbolism always entails greater interpretive efforts, and as such, this enforce the aesthetic value of literary works. Hence from the translator's point of view, if a translator, is not aware of this, he/she may find a challenge during the translation process or totally ignore an artistic technique that is crucial in conveying a particular message.

Gult (1991:164) reiterates that a thorough understanding of the original text is a necessary precondition for making a good translation. The problem however is, "how do we know that someone has a thorough understanding of the source text? According to Hawthorn (2000; 344), language styles assist us in searching for the answers to the questions even though understanding is impossible due to the openness of literature. This can occur for the fact that stylist in linguistics interpret the ST and the TT in systematic ways, and attempts to develop the fundamental concerns of features and functions that are beyond the hunches of the common reader.

None standard language is yet another challenge in translating plays. In '*Amezidi*' we notice that since conversations are dialogues, they give way to certain rules of grammar which are compromised when communicating the intended meaning; as is a characteristic of dialogues. For instance repetitions that bring out stress and may not follow grammatical rules of the language hence translating it involves the use of some strategy for the same meaning to be portrayed in the TT. That is why Bassnett (2002;15) points out that "again and again, translators of plays take pains to create readable target language texts, avoiding the stilted effect that can follow from adhering too closely to the source language syntactical structure (2002:15). She suggests that "What translators must do, therefore is to first determine the function of the SL system and then find a TL system that will adequately render the function

of the SL system and then find a TL system” (Bassnett 2002:199) This allows her view of giving priority to the aesthetic function of a language. We note that to determine the function of a source language ‘does require the translator’s knowledge of the style, which guides the translator to consider the way in which individual sentences form a part of the total structure’ (2002:15) with regard to the translation strategy which is to maintain a non-standard and feature of language or adapt it into the standard (smooth and neutral) target language, the translators’ criterion is the function of the source language system as Bassnett (2002:115) clearly put it. We share similar views.

Omboga (1986:56) maintains that proper nouns are never translated unless they have meaning. Nouns, pronouns and descriptive adjectives build on character’s traits. They show the aim of the author having chosen them keenly to expand on themes. For instance the characters *Ame* and *Zidi* show how Africans have overdone everything i.e. they are over-depending on aid, they experience extreme poverty, poor governance, go through a poor education system; and so on and so on. Omboga adds that sometimes the quality of translation is pegged on how a translator translates the names of his characters. He observes that when a character takes on different roles as the case in our text under study, a translator must be keen if not she/he will cause a mismatch. A good example is our character *Heezfar* who takes on the role of Mari, the Student the Boss etc. while on the other hand Tumach takes on the role of the Teacher the Assistant, Secretary Joyce etc.

Sometimes names of characters are omitted altogether and when this happens, then a lot of information is lost. In our text under study, no character was left out or omitted. But the name of the character Mari was retained in TT as it appeared in ST. This could have been done on purpose or otherwise. Whichever way there is an explanation for it. It’s not coincidental. The vocabulary depicted in names is meticulously chosen and keenly sieved and as Omboga (1986:65) asserts names have connotative meaning and a translator must be keen not to literally translate them. Context is very important. Thus the way a playwright depicts his characters clearly shows his feelings on themes. We have seen that Mohamed S A abhors overdependence on foreign aid, not forgetting lack of development or underdevelopment/stagnation in development of most African countries. We also notice that

naturally, company names are never translated not to mention schools, regions and places. The reason being, they are associated with a country and its culture. For instance, names such as European Community (EC) West Germany Italy, Japan etc. in ''*Amezidi*'' are maintained in both the TT and ST without being interfered with. What this implies is, they cannot be translated.

In this case, if the translator is not keen to render such aspects in the TC then, meaning will be lost. Infact, English is not gender sensitive and that is why the translator tossed with the title of the play; "*He's Far Too Much*" We note that there is nothing feminine about the title. May be the translators could have rendered the title as *he/she is Far Too Much*. Similarly, Kiswahili has no definite article '**the**' and '**an**' instead Swahili will add **yule, huyu, huyo**, hence meaning can easily be lost. A translator who is not versed with the grammar of both TT and ST will cause ambiguities and mismatches if he is not keen enough as pointed out in Omboga (1986:5" a)

Figurative language speech is used to put clear what is hidden and explain on themes with an aim to communicate cultural aspects, as Omboga (86:68) observes. Such aspects are well translated communicatively as they help in communicating the message loud and clear.

We notice that wordplay appeals to the ear/listener and therefore a translator shouldn't ignore it since it portrays some important message in translation. Equivalence is attained when the two languages have similar cultural effects if not the meaning will be distorted, misunderstood or lost altogether. If one doesn't tailor meaning correctly, one denies the TT its dramatic style. Omboga (1989:112) asserts that we don't just translate language but everything that makes literary works be seen as such; and this is what translation is all about. We share similar views.

Poyatos (1977:1) consents that non-verbal communication cannot be ignored since qualities of voice such as timbre, resonance, loudness, temp, pitch, intonation, range syllabic duration and rhythm are stylistic devices that cannot be underscored. According to Hornby (2006:79) kinesics i.e. body movement, posture, gesture and facial expressions (Cf Poyatos 1977: 42:43) are non-verbal communication devices that carry a lot of meaning. Through such

devices, personal and environmental elements are brought to life. Facial expressions and gestures have varying expressive riches inherent in the Source Language and Target Language. For instance it is said, in Japan the beckoning sign which we use in English to mean ‘ come’ actually means ‘go’ and eye contact shows impoliteness and so the Japanese usually avoid eye contact. Similarly a smile in Japan shows negative feelings or signify a request for a favor as Hasananda (1997:94-96) maintains. This means, the differing associations evoked by semantic field ‘smile’ and the matching items in Japan, would be a basic problem in translations. That is why we feel that if such actions are done repeatedly or/and are symbolic then a translator need not to ignore them during the translation act otherwise mistranslation leading loss of information may occur.

Body language can also prove challenging during the translation act. Gestures, attitude and fast steps convey other meanings that needs consideration as one translates. Kinesics and paralinguistic may vary in language with related cultures leading to considerable difficulties for a translator. The feeling of amusement, inner satisfaction or a subdued smile, a grin and so on may show an agent’s attitude and evaluate the speaker negatively. Hornby (1984:119) observes that cultural and emotional elements such as pride and humour may be the most difficult to translate. Interpretation of theatrical signs can vary radically from one culture to another particularly with symbolic signs hence need to check on actability, performability and speakability.

Olali T. (2004: 255 – 256) contends that performance depends on message, context, body movement function of the text, participants,setting,occasion,proximity,space and audience proclamations of the performance and how they key in and out of the performance. He appreciates the fact that performance deals with who performs, who listens, what the occasion is, place and time of performance. He adds, it depends on what the play is like and what its subject and contents are (2004:278). He appreciates the fact that one cannot underscore the performer himself/herself, setting, audience, style, and gender participation (2004:296). He reiterates that performance without audience is not true performance (2004:318) to him characters have their manner of articulation and pronunciation that needs consideration. Similarly the audience can be caught up in performance by actively getting

involved in performance hence maintaining the tempo of the play. All these aspects will require consideration during the act of translation. In addition to this, Gravier (1973:41-43) states that spoken word, when at normal speed may be captured only once by the audience. Not only that, a direct statement can be followed by a question. In pronunciation, appropriate intonation is paramount if an actor aims to tailor the original information as intended by the playwright. Actor's movements in the original play may change in the target play depending on how the audience will perceive them. A translator will be forced to put all these considerations into account to avoid challenges during real translation.

1. 9.2 Translation of Symbolism

Symbols have different meanings from era to era, age to age, culture to culture and country to country as Ghobadi (2013:1) says. Symbols are key to understanding meaning behind strings of words. They are personally, archetypically, idiosyncratic in their understanding and consequently their understanding is not easy.

According to Merriam Webster Unabridged dictionary, symbolism is the art or practice of using symbols especially by investigating things with a symbolic meaning or by expressing the visible or intangible by means of visible or sensuous representation as;-

- Artistic imitation or invention that is a method of revealing or suggesting immaterial, ideal or otherwise intangible truth or states.
- The use of conventional or traditional signs in the representation of divine beings and spirits.

Symbolism is of different types i.e. character symbolism, object symbolism, place symbolism, colour symbolism, number symbolism, shape symbolism, animal symbolism and many more.

In our research we attempt to investigate the rendering of symbols in Mohamed A.S play "*Amezidi*" In our observation, we notice several strategies employed by the translator in dealing with symbolism in dramatic texts. We shall find out if symbols are translatable or untranslatable.

1.9.3 Translation of Repetition

Repetition is significant in all linguistic levels in literary texts. It is deeply rooted in thought and it started with Plato whose treatment of it renders the things of the world as copies of a higher reality and makes “the world as an icon” (Deleuse 1969 in Miller 1982:248) Plato’s idea on repetition is a manifestation of the philosophical level in literal writing.

In literal translations, repetition-when, not clumsy or a sign of meager vocabulary-can be an essential stylistic device, and is usually motivated. For these reasons translating repetition requires great caution. Therefore maintaining repetition in the ST by its corresponding repetition in the TT is recommended, no matter how monotonous or strange it sounds. The implication of this is, variations or omission of repetition in translating plays could result in cross misjudgment and distortion of the author’s intention and hence the need for such to be avoided. Specifically speaking, literal translation of repetition should always be the first choice given that there is no linguistic or cultural differences that may hinder its translation. In this case, word repetition can be translated literally, i.e. a translator will engage in translating repetitive ST words into the corresponding TT words that have the same meanings. On the other hand sound repetition, may prove, challenging because of the linguistic differences between source text and target text for the simple reason that the echoes of the sound created by words, forces the translator to look for means of achieving proper compensation and as thus, meaning may easily be compromised.

1.9.4 Translation of Wordplay

According to Attardo (1994; 16) wordplay is a consciously metalinguistic phenomenon. This implies that the speakers deliberately take advantage of certain characteristics of language namely; the existence of homonyms and polysemous words, to create a humorous effect.

Therefore, the humorous effect appears to be the most important reason for taking advantage of the possibilities that language offers for creating wordplay. Viesbergs (1997; 159) and Delabastita (1996b; 130) among others, state that the function and goal of wordplay gives the possibility to address potentially taboo issues.

According to Alexieva (1997; 139-140) humans seem to have a strong wish to create a humorous effect when communicating with others, and this is the motivation behind wordplay. At the same time they like to test their own and the audiences skills of making analogies. If the audience is able to catch the intended meaning and share in the humorous effect then, this may cause a strong feeling of solidarity between the speaker (author) and the audience. On the other hand if the audience fails to grasp the intended meaning the speaker may get some feeling of power and superiority. That is why a translator has the duty of bringing out the intended effect if the naturalness of equivalence effect is to be maintained in the SL.

This implies that wordplay has an additional goal besides creating humor and that is the various social functions that humor may create. Such include facilitating interaction in a group ,creating bonds inside a group (excluding the outsiders) and allowing the speaker not to commit to words uttered in order to save face as Attardo (1994;322;330) asserts. The author of humorous texts has similar goals in addition to getting the reader somehow involved in the interaction with the text or a game of recognizing the allusions as Leppihalme (1996; 202) maintains. We therefore feel that readers may have varying reactions towards wordplay but at least some will appreciate and enjoy it as it has been the case with us in our text under study.

We therefore strongly feel that a translator should not hence take wordplay lightly and that by a playwright employing wordplay, he/she has some communicative goal in mind. The goal and effect created by wordplay should be preserved during the act of translation for the simple fact that it is intended.

1.10 Research Methodology

We will start our research by identifying and extracting cases of wordplay, symbolism and repetitions as they appear in ST and compare with their translations in the TT. We will then list them chronologically, page by page and note cases whereby symbolism, wordplay and repetition were literally translated, paraphrased, omitted mistranslated or cases whereby the translators were forced to make different choices they had at their disposal.

We will also use tables and pie charts to note down our findings then make conclusions. The secondary data will be collected through literal research and Google sites that have related information to our area of study. Analysis will be done on how the translations affected the TT. We will then interpret the results and make conclusions. We will give our results by use of words, sentences and explanations. Then a survey will be made from the results. An investigation will then follow to ascertain the challenges the translators may have encountered and we will be keen to note down, the appropriate translation procedures that were used, following the Jakobson theory of equivalence.

1.11 Significance of the Study.

This study will highlight some of the strategies that can be employed by translators translating literary texts more so figurative language such as symbolism, wordplay and repetition. This will be of great benefit to scholars intending to render Swahili into English and it will create a wider readership of English in Tanzania and English among the Anglophone countries and other parts of the world since Swahili has been recognized as one of the leading languages globally, and Tanzania has recognized the fact that she needs English if she has to compete favorably with world leading economies.

At a more general level this study exposes the researcher to critical interpretative approach and close analysis of literary texts in dealing with translation of literary texts. Practicing translators would gain a great deal from this project. They will improve their translation skills after going through our analysis which highlights some of the mistranslations that may occur in translated works of literariness. They will be more cautious as they carry out their translations. In addition to this, this study will make it easier for future translators who take literature and translation of Swahili texts into English as part of their research. We will not forget the academic world whereby future researchers would have a wider range of referential material to refer to and this will assist them improve their translation skills and use the available choices they have at their disposal.

Not only that, this study will be relevant to international community agencies like UN and UNESCO hence promote inter-linkage between Kiswahili and English.

1.12 Conclusion

In this chapter we have highlighted some of the challenges that researchers in a given study are likely to encounter as they translate literary texts especially figurative language found in plays, from Swahili to English. We suggested some of the strategies that can be employed by literary translators in their attempt to translate dramatic texts from Swahili to English. Our statement of the problem has been made and the objectives stated. Our hypothesis has been formulated and the rationale of our study stated. We haven't forgotten to indicate the scope and limitations of our research, and last but not least Roman Jakobson's theoretical framework of equivalence has confirmed how challenging it is for a translator to bring out equivalence effect in the TT without distorting the original message in the ST in two distinct languages. At the same time we notice that equivalence can be achieved through circumlocution. This brings us to the different choices translators have at their disposal in their endeavor to render SL into TT. For that reason, a translators must work out ways of bringing about naturalness and the faithfulness intended in the TT for equivalence effect to be achieved.

In our literature review, we have noted that translating texts in two distinct cultures can be a complex endeavor that requires a translator to compromise something in one way or another. We have highlighted our methodology and the significance of our study. We conclude by saying that translation of symbolism wordplay and repetition is worthwhile endeavor to undertake when a translator is dealing with challenges of translating dramatic texts, owing to the fact that such literary effects are intended by the author of a playwright and that their importance cannot be underscored at any cost.

CHAPTER TWO

DEFINITION OF TERMS; TRANSLATION OF WORDPLAY REPETITION AND SYMBOLISM

2.0 Introduction

We will aim to explore the meaning of the terms *play*, *wordplay*, *repetition* and *symbolism*. We will extract examples of each one of them as they appear in the ST and their translations in the TT in order to identify their equivalence effect in the ST. We will also investigate the challenges encountered in the translation of Swahili wordplay, repetition and symbolism as we ascertain possible challenges that may have forced the translators to make certain choices before settling for a particular meanings. Finally we will draw conclusions on the translatability and or untranslatability of Swahili symbolism, wordplay and repetition.

2.1. Definition of Terms:

2.1.1. Play:

The Oxford Advanced Learners Dictionary (2010:1120) defines a play as a piece of writing performed by actors in a theatre or TV or Radio. According to Dictionary.com website retrieved in January 3rd 2008 from Wikipedia the free Encyclopedia, a play is a form of literature written by a playwright usually consisting of scripted dialogue between characters intended for theatrical performance rather than just reading. The term could be used in a general way or more specifically to refer to a non-musical play.

2.1.2 Wordplay

For the purpose of this study I will follow Dirk Delabastita's definition of wordplay. According to him, "Wordplay is a general name for various textual phenomenon in which structural features of the language(s) used are exploited in order to bring a communicatively significant confrontation of two (or more) linguistic structures with more or less different meanings" (1966:128) In this definition we notice that linguistic structures resemble each other in form or contrast to create humour out of the different meanings. He points out that semantically several meanings are activated by identical or similar forms in a text. Formally

the definition includes homonymy (same sound and writing), homophony (same sound) homography (same writing) and poronymy (similar forms). In other words, the manipulation of language (in particular the sound and meaning of word) with intent to amuse is referred to as wordplay. Hence wordplay is verbal Witt; which is also known as logology or verbal play as stated by Rob Pope (2002:2)

According to Pope, jokes and witty remarks (including puns and figurative language) are obvious instances of wordplay in which most of us routinely engage. Delabastita (1996:128) defines wordplay as a general name for various textual phenomena in which structural features of the language are exploited in order to bring about a communicatively significant confrontation of two or more linguistic structure with more or less similar forms and more or less different meanings.

2.1.3. Repetition

Huang X (2011; 159) defines repetition as the act of doing something again. It can be recital from memory or rehearsal. It means reiteration or repeating the same word or same sense in deferent words for impression on an audience. It is therefore the act of repeating repeated action performance, production, utterances or presentation. My focus of repetition will be on the linguistic level, whereby, words/sentences are covered together to make texts, as Tuolan (1998:23) maintains. I will also focus on lexical (word) repetition, which is frequently used in literary texts and therefore contributes to lexical cohesion. Lexical cohesion is the recurrent use of same words or related words to convey a sense of intergratedness of a text. Cohesion also refers to the linguistic means by which sentences are woven together to make texts. Such patterns of lexical cohesion are important since they help us to interpret a text rapidly and contribute to our retention capacity in relation to what we have read.

2.1.4. Symbolism

According to Oxford Advanced Learners Dictionary (1989:1304) symbolism is the use of symbols to represent things especially in art and literature. It is the use of an object or action (a symbol) to represent or suggest something. According to American Heritage Dictionary of English, symbolism is the art of presenting things by means of attributing symbolic meanings of significance to the object, events or relationship. In other words, it is an arbitrary sign

written or printed, that has acquired new meaning. It can be an object, an action or idea that represents something other than itself, often of more abstract nature.

The term symbolism in a broad sense, is anything which signifies something .A symbolized object or event just like a metaphor has associations and meanings. Yet the two differ in that some associations and meanings of symbolism are quite strongly established and cannot be reinterpreted from scratch by the receiver, for instance among most western Kenyan communities an owl is symbolic for bad omen if not death. The implication here is that symbolism and metaphor are closely linked. A word, phrase, object or event can in turn signify something or a range of reference beyond itself as Abrams (1993; 206) in Hung X (2011; 107) asserts. A good example here is blood amongst the Christian communities. It means life, salvation protection forgiveness etc. etc. In short symbolism is an object, a person or anything that stands or represents something. A literary symbol can be interpreted in multiple ways bringing out different meanings. Sometimes symbolism is only pertinent within context and interpreted to represent people, ideas, or things in life.

2.2. TYPES AND FUNCTIONS OF WORDPLAY, REPETITION AND SYMBOLISM

2.2.1. Types of wordplay

Many researchers writing on the subject of wordplay seem to use the terms wordplay and **pun** more or less interchangeably while others, for instance Leppihalme (1997:142) in Koponen (2004:34), appear to consider pun to refer to only a subclass of wordplay namely that of a homophonous or paronymical wordplay which is a form of wordplay that suggests two or more meanings of a word by exploiting *multiple meanings* of the word or a similar sounding word for an intended humour or rhetorical effect. We aim to take into consideration all types of wordplay, especially considering the source and target languages in question. Delabastita (1996: b: 131) points out that puns are more common in languages like English: the reason being that English has many words in comparison to other languages.

The most frequent source of verbal humour in film is wordplay. Pierini P (2007:3) maintains that one aspect of wordplay and translations that many researchers have approached is whether wordplay is translatable at all since it depends so strongly on the structure of the source language for meaning and effect.

In wordplay we can *identify identical sounds but different spellings* for instance in English we have ‘right’ verses ‘rite’ (homonymy). A good example of this in Swahili is ‘*thamini*’ and ‘*dhamini*’

We also have words which are *identical in spelling but sound differently*. A good example is the English word ‘*read*’ (present tense) verse ‘*read*’ (imperfect). A similar example in Swahili is *bara’bara* meaning njia kuu /**road** and *Ba’raba’ra* meaning sawa/. We also have *hata* which is a preposition meaning **until/up to** and *hata* as a conjunction which is connective; meaning then. It could also mean, **I will go as far as i can** as see in ‘*hata nitampiga.*’ **it is okay**

Similarly, in repetition, two meanings can be found in the same utterance (vertical wordplay) or can be revealed through repetition in context (horizontal wordplay) for instance in Mohamed S A (1995:1) we have this illustration ‘*Wataoza Kwa kelele*’” could mean to ‘**rot**’ and ‘**give way**’ in marriage. Similarly in Mohamed S A (1995; 1) the verb *kubali* generally means **to give consent**. It also has a secondary meaning associated with agricultural fertility and production: and that is **virgin land**.

All these sighted examples are **single word ambiguous** elements that are required to produce meaning. Wordplay can be found at all levels of language. Such features can be phonological (homophones etc.), morphological, derived and compound words; the parts of which have lost their literal meaning, lexical (polysemous words and idioms) and syntactic ambiguous phrases or sentences) as Delabastita (1996 b: 130-131) reminds us.

Delabastita (1996 b: 129-130) notes that ambiguity alone is not enough to create the humorous effect of wordplay. Rather, he states that it is important to remember that wordplay is a feature of texts. Consequently, the possibilities for wordplay existing in language already means that it requires effective context either verbal or situational, to be activated. Hence, verbal contexts are related to human knowledge and expectation of grammatical and coherent texts as well as conventionalized phrases. This concept of wordplay can be linked with Attardo’s (1994:169) discussion of local logic, which all kinds of jokes have. Such playful local logic often violets the expectations readers have of grammatical sentences and possible

situations but the audience is ready to accept this for the duration of the joke. That is why, Attardo (1994:16a) argues that in case of wordplay the logic is more or less because since the two sound the same they must mean sort of the same thing.

Delabastita's (1996 b: 132) definition takes up the communicative significance which is related to the contextual aspect in the sense that we should differentiate between accidental ambiguities in the text and those used intentionally for wordplay and the effect it creates. He further admits that it is often very difficult to determine the intention of the author who employs wordplay generously. In the end the recognition and appreciation of wordplay depends on the readers reading habits as well as the gutter connection of the text. Similarly Leppihalme (1997:149) considers it often difficult to distinguish between cases of intentional and unintentional wordplay. Sometimes in as a slip of the tongue or spelling error or the text findings its way to a certain context giving rise to a pun that would not exist. This means, whichever way we look at, we find wordplay very significant in communicating meaning in a way that is quite artistic, captivating and humorous.

In relation to the reader's ability to recognize and appreciate wordplay or other humorous effect, Attardo (1994:196) discussed the humour competence of a native speaker elaborating on Chomsky's notion of grammatical competence. This humour competence is responsible for the fact that a reader, at least, when reading in his or her native tongue, is able to recognize the perlocutionary goal of the text, the effect that the author has intended it to have, and thus distinguish whether a text is in fact humorous or not.

To understand the two systems or domains Alexieva (1997) and Attardo (1994) in Helsinki 2004:37 and Davis 1997:25 see this as proof that wordplay makes reference to the way a language itself is a system where a network of relationships, phonetic, syntactic, semantic, pragmatic, exists. She adds that a word or other elements can have any meaning alone, but in a whole language or one text and marked by them, a multiple of meanings may arise. On that note, then, wordplay is play on the relationship that the word has on all the other words in the same system.

According to Davis (1997:24) wordplay is not just one or more words invoking the meaning of another word but also explicitly refers to the whole system of language itself where two things are at the same time somehow similar and different. Using an example where humour arises from homophony of the words **genes** and **jeans**, she argues that the audience will not understand the full meaning of the wordplay unless they become aware of the two different systems; that of **genes** in reproduction and design **jeans**, which are associated with sexiness. Attardo (1994:168) defines wordplay as a consciously metalinguistic phenomenon whereby speakers deliberately take advantage of certain characteristics of language (namely, the existence of homonyms and polysemous word etc.) to create a humorous effect. This humorous effect appears to be the most important reason for taking advantage of the possibilities those languages offers for creating wordplay. While looking at wordplay we were forced to categorize types of wordplay by looking at other figures of speech in which wordplay can be easily identified;

1. Antithesis

Antithesis is a construction in which words are opposed but balanced in opposition as Pierini P (2007; 14) has pointed out.

For example Weschler S & Kimambo N

Teacher: What was the question again? (*The student laughs*)

Other student: The question or the answer?

Teacher: Answer the question

Other student: No question the answer.

Another good example of wordplay in our text under study is;

Mohamed (2011; 44)

Student; No, inside-out!

Teacher; No, outside-in!

Similarly, we have Mohamed (2011; 46)

Student; Talking, silently?

Teacher; No silent-talking.

2. Hyperbole

Pierini P (2009; 14) defines a hyperbole as an exaggeration or overstatement, usually deliberate and not meant to be taken literally.

For example Weschler S & Kimambo N (2011; 5)

God worked for seven days and rested but you slept for nine days. Here the implication is laziness – The week has only seven days? And not nine days. This is exaggerated laziness.

(2011; 17) The Boss has not been on duty for two weeks. This implies exaggerated freedom, rest and relaxation.

3. Irony

Irony refers to words with an implication opposite to their meaning. Ironic comment may be humorous or mildly sarcastic as defined by Pierini P (2009; 15). For example, Weschler S & Kimambo N (2011; 40)

Student; the good thing is that we are rich men, and a rich man has no need of thought.

This means, they are poor and not rich as it is being said.

‘We buy ready-made goods’ this means, they buy second hand things-Infact they get aid because they can afford the very ready made things that he is talking about!

Let the white man serve us – the black man serves the white man in all areas of life so it is ironical to hear him say this.

2.2.2. Functions of Wordplay:

Viesbergs (1997:159) and Delabastita (1996:130) in Koponen M (2004:38) state that the function and goal of wordplay is to create a humorous effect and draw the audience’s attention to something in the text. In addition to this Delabastita (1996 b: 130) adds that wordplay gives the possibility to address potentially taboo issues. A good example in our text under study is seen in Weschler S & Kimambo N (2011; 2) which goes,

Heezfar: What are those? Trousers or bay of bum?

Tumach: Trousers (*He turns and looks at his rare end.*)

Heezfar: Mice ate your trousers

Tumach: Trousers ate my mice...’ And the bonobo sees not his own bum’... (*He laughs*)

Heezfar; Mice ate your trousers, you know? But no bonaboo lives around here, so...

As seen in the above example, the motivation behind wordplay is creating a humorous effect when communicating with others. Alexieva (1997:139-140) maintains that wordplay tests an audience's skill of making analogies. The audience is able to catch the intended meaning and share the humorous effect with the playwright (author) and causes a strange feeling of solidarity between the speaker (author) and the audience. On the other hand if the audience fails to grasp the meaning, the speaker may get a feeling of power and superiority. He is left alone with his ideas hanging!

This implies that wordplay has additional goal besides creating humour. It creates a social function including facilitating interaction in a group, creating bonds outside a group and excluding the outsiders as Koponen M (2004:39) puts it. Wordplay allows the speaker not to commit to the words uttered in order to save face as Attardo (1994:322-330) maintains. We notice that the author of humorous text has similar goals of getting the reader or audience somehow involved in the interaction with the text, or in a game of recognizing the allusions as Leppihalme (1996:202). In other words, readers may have varying reactions towards wordplay but he maintains that the author probably creates the wordplay so that at least some of the readers will appreciate and enjoy it.

From a translators point of view wordplay should not be ignored or taken for granted. Like any other stylistic device, an author who uses it has some communicative goals in his or her mind. We will not hesitate to discuss issues relating to translation of wordplay in particular and may be humorous. Let us now exploit some instances of wordplay in our text under study.

2.2.3 Wordplay as Exhibited in ‘*Amezidi*’ and its Translation

Mohamed S.A	SOURCE TEXT (ST)	Weschler S & Kimambo N	TARGET TEXT (TT)	OBSERVATION
(1995:3)	Ela <u>natazamia</u> kesho katika <u>mauti</u> .	(2011:IV)	So I <u>look</u> towards tomorrow into <u>death</u>	Wordplay on ‘look into death’ brings out words opposite in meaning that the old man is waiting to see tomorrow while he will be dead by then. One sees when they are a live and not dead. This is ironical. Equivalence effect maintained.
(1995:6)	Zidi; <u>Hauliwi</u> Tokea hapo, kwani <u>hujui?</u> Ame; Na <u>nikijua?</u> Zidi; Ujue cha <u>kuliwa</u> Ame; <u>Kinacholiwa?</u>	(2011:3)	Tumach: You could never eat them to begin with. Heezfar: And if I <u>did know?</u> Tumach: You would know what to eat. Heezfar; That which is eaten?	Rhythm of the sounds <i>jua, hu-jui,</i> ’ cha ku- <i>liwa</i> <i>Kinacho-liwa</i> has been maintained in the use of <i>know</i> and <i>would know</i> and what <i>to eat</i> and which <i>is eaten?</i> Equivalence effect is maintained.
(1995:6)	Zidi: <u>Suala</u> kwa suala Ame: Suala kwa <u>jibu</u>	(2011:4)	Tumach: <u>A question</u> for a question? Heezfar: A question	Sound and rhythm is maintained both in ST and TT.

			<u>for an answer</u>	Wordplay is seen on words which are opposite in meaning but balanced. Equivalence effect is felt.
(1995:7)	<p>Ame: Na wala <u>hukuniamsha</u> basi!</p> <p>Zidi; <u>Unaamshika</u> kwani?</p> <p>Ame: Kwa nini <u>nisiamshike?</u></p> <p>Zidi; Si ulisema u huru?</p> <p>Ame; Na wewe je si u huru pia? Na kwa nini na wewe <u>usiniamshe?</u></p> <p>Zidi; Nilijua <u>huamki</u>.</p> <p>Ame; Kwa nini?</p> <p>Zidi; kwa raha!</p> <p>Ame; Na wewe je?</p> <p>Zidi; Kwa raha.</p>	(2011;6)	<p>Heezfar: Anyway why didn't you just <u>wake me up?</u></p> <p>Tumach: As though you would have <u>woken up!</u></p> <p>Heezfar; Why <u>wouldn't I have woken up!</u></p> <p>Tumach: <u>Wouldn't you</u> say you are free?</p> <p>Heezfar: And you? Aren't you free, too? What's stopping you from waking me up?</p> <p>Tumach: I know you <u>wouldn't wake me up</u></p> <p>Heezfar: Why?</p> <p>Tumach: You were sleeping to your heart's content.</p>	<p>The message portrayed here is sarcasm. The meaning of the word <i>wake up</i> has been maintained</p> <p>But additional information has been added in the English version hence loss of effect and naturalness of sound <i>amka</i>, <i>anamshika</i>, <i>huamshiki</i> in the in the ST.</p> <p>Equivalence effect is still maintained.</p>
(1995:8)	Ame: Tokea hapo	(2011;7)	Heezfar; Well on	We notice loss of

	basi... usisahau kama mimi ni ndugu yako; na ndugu <u>watalingana</u> kama <u>hawatafanana</u> .		that note don't forget that I am your kinsman and kinsmen will <u>match in constitution if not in face</u>	wordplay and sound effect on the words <u>lingana</u> and <u>fanana</u> which doesn't come out clearly in the TT. I would have preferred it to read, Brothers will <i>look alike</i> in <i>deeds</i> if <i>not in looks</i> but still the equivalence effect is felt.
(1995:12)	Ame: Hujasikia wewe, watu <u>wanao kwenda</u> huku <u>wamelala</u> au <u>wanaolala</u> huku <u>wanakwenda</u> ?	(2011:13)	Heezfar: Haven't you heard of people who <u>walk while they sleep</u> or <u>sleep while they walk</u> ?	Sound/rhythm has been lost because of paraphrasing though meaning is maintained. I would have said ' Haven't you heard of <i>people who sleep-walk</i> or those who <i>walk-sleep</i> ? This has reduced the message weightage.
(1995:13)	Zidi: ...masofa ya <u>kujimwaya</u> na <u>kujimwaga</u> . Masofa ya <u>kifahari</u> na <u>kitajiri</u> tuliyoyaagizia....	(2011:14)	Tumach... Sofas to <u>sprawl</u> over and <u>luxuriate</u> upon. These decadent opulent sofas we had shipped in...from...	Meaning of the phrase: <i>Kujimwaya</i> na <i>kujimwaga</i> and <i>kifahari</i> na <i>kitajiri</i> is captured though the sound effect is lost in the TL. The

				aesthetic bearing of language meaning is hence diluted a bit but still equivalence effect is maintained.
(1995:14)	Ame: Raha <u>kulishika</u> sikwambii <u>kulitazama</u> na <u>kulikanyaga</u>	(2011:15)	Heezfar: Yes <u>pleasure to touch</u> – not to mention to <u>give out</u> or <u>tread upon</u> .	Meaning is well tailored bringing out the equivalence effect though the message weightage is reduced, because <i>Kulitazama</i> meaning <i>look at</i> has been omitted in the TT.
(1995:21)	Mari: Kasri la <u>ndoto</u> . Zidi: Kasri <u>bainifu</u> ... kasri la <u>mashiko</u> ya dhahiri. Mari: <u>Hapana, nalia-kimya</u> kimya lakini! Zidi: la wapaswa <u>kufurahi</u> na <u>kucheka</u> lakini.	(2011:25)	Mari: A castle of <u>dreams!</u> Tumach: <u>A real castle</u> , a castle you can touch and see Mari: No, I am <u>crying- silently</u> though. Tumach: You ought to <u>laugh</u> and be <u>happy</u> .	Wordplay on <i>crying</i> Meaning is well articulated. Difference in word order in the two languages is noticed In Swahili more emphasis is portrayed and sound effect comes out more strongly than in English. The word <i>crying silently</i> words which are opposite in meaning. A point is stressed. Meaning is

				maintained.
(1995:22)	<p>Mari: <u>Huna haja</u> ati!</p> <p>Zidi: Ah, <u>nina</u></p> <p><u>wahaka</u> hasa: Si <u>haja</u></p> <p><u>tu homa homa ya</u></p> <p><u>moyo</u> (Anaweka</p> <p><i>mikono yake</i></p> <p><i>aliyofumbata upande</i></p> <p><i>wa moyo wake ulipo.</i>)</p>	(2011:27)	<p>Mari: Oh! You just <u>don't bother!</u></p> <p>Tumach: Ah! I <u>worry; really, I don't just bother....?</u></p> <p>I am sick, truly heart sick. (<i>He claps both hands to his heart</i>)</p>	<p>Lose of authentic beauty because of paraphrasing though meaning is still maintained</p> <p>Wordplay on different words with the same meaning.</p> <p>The effect grows weightier as one proceeds to read on.</p> <p>Meaning is maintained.</p>
(2011:24)	<p>Ame: Unacheka nini?</p> <p>Zidi: <u>Furaha</u></p> <p>na <u>raha</u> na <u>msiba juu</u></p> <p>(Anainuka</p> <p><i>huku anacheka bado)</i></p> <p>Ame: <u>Furaha</u> na <u>kicheko</u>...na <u>msiba</u></p> <p>na <u>kicheko pia?</u></p> <p>Zidi: Hujasikia</p> <p>weledi wakisema <u>kucheka uchungu?</u></p>	(2011:29)	<p>Heezfar: What are you laughing about?</p> <p>Tumach: Its <u>pleasure and leisure</u> and <u>mourning</u> to boot (<i>He gets up, still laughing</i>)</p> <p>Heezfar: <u>Laughter</u> and <u>pleasure?</u></p> <p>...And jovial grief.</p> <p>Tumach: Haven't you heard what the wise say?</p> <p>“<u>Laughing is bitter!</u>”</p>	<p>Rhyme is well created and</p> <p>Maintained in TL.The intended meaning has been literally translated and wordplay has been created on words which are opposite in meaning.</p> <p>Equivalence effect felt.</p>
A(1995:26)	<p>Ame: (<i>Anamfuta Zidi machozi</i>)...akibaini</p>	(2011:33)	<p>Heezfar: (<i>He wipes away Tumach's</i></p>	<p>Meaning is tailored well through</p>

	atarudi <u>kinyumenyume</u> au <u>kimbelebele</u> au hata <u>kimbavumbavu</u> . We ngoja tu		<i>tears</i>) ...when she does realize she will come <u>crawling</u> <u>back-or bounding</u> <u>forward</u> , or even <u>careering side to</u> <u>side</u> . You just wait!	paraphrasing. The three words brings out multiple meaning creating some musical sound with embedded sarcasm which lacks in the English translation.
(1995:27)	(Katika wimbo wa fahari na makuu)... Rangi <u>inolala</u> Yalala <u>huku yatuma</u> <u>nyeupe</u>... Tuimbe ngozi nyeupe. Hiyo <u>yaitwa bwana sasa</u> <u>Bwana anayelala</u> <u>kutuma!</u>	(2011;33-34)	(In the song of renown and glory)... Colour that sleeps Sleeps <u>while white</u> <u>serves it</u>. Let's sing of black skin... That has taken up <u>its</u> <u>lordship</u>. The lord, who sleeping, <u>is</u> <u>served!</u>	You need to be awake to send. But here the opposite is seen. This aims at ridiculing Africans for their laziness in their quest for development. They are doing very little to attain it. Meaning has been paraphrased. I would have said <i>'the lord who sleeps to send is served!</i>
(1995:30)	Mwanafunzi: <u>Suala?</u> Mwalimu: <u>Jibu</u> Mwanafunzi: Suala. Mwalimu: Jibu Mwanafunzi: Jibu Mwanafunzi: Sawa	(2011:37)	Other Student: <u>Question?</u> Other Teacher: <u>Answer</u> Other Student: Question.	Faithfulness to ST seen. Literal translation has been done. The meaning has come out well hence equivalent

	<p>Mwalimu: sawa nini? Mwanafunzi: Sawa sawa Mwalimu: sawa</p>		<p>Teacher; Answer. Other Student: Okay Teacher: Okay what? Other Student: Okay Okay Teacher: Okay.</p>	<p>effect has been Communicated and felt. Wordplay on two words that are opposite in meaning is seen. Sound effect is also maintained.</p>
(1995:32)	<p>Mwalimu: Na <u>suala</u> ni lipi vile? (<i>Kicheko cha wanafunzi</i>) Mwanafunzi: (<i>Haonekani</i>) <u>Suala</u> au <u>jibu</u>? Mwalimu: <u>Suala- jibu</u> Mwanafunzi: Hapana, <u>jibu-suala</u> Mwalimu: Hapana, <u>jibu hasa!</u> Nani atalijibu <u>suala</u>?</p>	(2011:40)	<p>Teacher: And, what was the <u>question</u> again? (<i>The students laugh</i>) Other student: The <u>question or answer</u>? Teacher: <u>Answer the question.</u> Other student: No <u>question the answer</u> Teacher: No <u>answer!</u> Who will <u>answer the question?</u></p>	<p>The teacher's incompetence is portrayed. He has forgotten the question and doesn't know the answer. A humorous effect is felt hence meaning is well tailored with the two words which are opposite in meaning use to ridicule the poor education system in the African continent.</p>
(1995:33)	<p>(<i>Wimbo wa utajiri</i>) <u>Hana anacho</u> <u>Anacho hana</u> Kope <u>si</u> zake Kope <u>ni</u> zake... <u>Kasimama</u> huku <u>kalala</u></p>	(2011; 41)	<p>(<i>The song of riches</i>) He <u>has not what he has!</u> <u>What he has not he has!</u> Those eye lashes are <u>not his own.</u></p>	<p>Manipulation is evident. Meaning is lost because hana anacho means he owns nothing and kope si zake means he has so many</p>

	<p><u>Kalala yu macho!</u> <u>Au yu macho kalala!</u></p>		<p>Those eye lashes <u>are his own...</u> He stands as he sleeps - <u>Sleeps with</u> <u>his eyes open!</u> <u>Or, with eyes open,</u> <u>he sleeps!</u></p>	<p>depts. And yet the translators have rendered it as <i>he has</i> <i>not what he has</i> and <i>the eye lashes are</i> <i>his own.</i> I would have preferred to translate this as.... <i>He is over indebted</i> <i>He is not over</i> <i>indebted....</i> <i>He stands while</i> <i>asleep. Sleeps while</i> <i>he stands.</i> <i>His eyes are open!</i> <i>Or with eyes open</i> <i>he sleeps.</i> Some meaning is lost.</p>
(2011:34)	<p>Tajiri kashiba kashiba kashiba ndiyo maana <u>kalala .Ashibaye</u> <u>hulala....</u> <u>Alalaye hafikiri,</u> huota!</p>	(2011:42)	<p>The rich man has had his fill... He full, he's full, thus <u>he sleeps</u>. He who is full goes to sleep... Ah why think? He who <u>sleeps</u> <u>thinks not</u>. He dreams!</p>	<p>Sarcasm is seen Homonyms have been created. Paraphrasing has been done and meaning well- tailored. This is a witty statement.</p>
(1995:36)	<p>Mwalimu: Joto.... Joto... <u>ndani joto</u> <u>nje joto</u>, ndani</p>	(2011:45)	<p>Teacher: Heat, Heat heat <u>inside</u>, and heat <u>outside</u>...can't</p>	<p>Emphasis is well tailored. A good translation of words</p>

	<u>hakukaliki</u> na nje <u>hakutokeki</u> ...		stand it <u>inside</u> ... can't take it outside	which are of opposite meaning
(1995:38)	Mwanafunzi: <u>Wamekufa</u> <u>Mwalimu; Hapana,</u> <u>Wamelala</u> Mwanafunzi: <u>Wamekufa.</u> Mwalimu: <u>Wamelala</u> Mwanafunzi: <u>Wa-</u> <u>me-ku-fa!</u> Mwalimu: Wa-me-la- la! Mwanafunzi: Wamekufa Mwalimu; Wamelala- kufa Mwanafunzi; Wamekufa-lala	(2011:48)	Student: They're dead. Teacher: Asleep. Student: They're dead! Teacher: A sleep! Student: They're <u>dead</u> Teacher: They are dead asleep Student: They are asleep a-dead. Teacher: They are asleep. Student: They're dead.	Stress is seen through the repeated sounds <i>ku-fa</i> and <i>la-</i> <i>la</i> Meaning has been tailored well though emphasis relayed in ST is weightier. Wordplay on words which are opposite in meaning is depicted well.
(1995:39)	Mwanafunzi: <u>Raha ya</u> <u>kifo.</u> Mwalimu: Hapana, <u>kifo cha raha</u>	(2011:49)	Student: The <u>pleasure of death!</u> Teacher: No, the <u>death of pleasure!</u>	Equivalent effect felt. Wordplay has been literally translated bringing out the equivalence effect. Two different meanings have been brought out well.
(1995:41)	Bosi: Nilicheka kwani? Msaidizi: Kwani	(2011:51)	Boss: Was I <u>laughing?</u> Assistant: were you	Wordplay has been well articulated. Two words, that are

	<p>ulilia? Bosi: Nililia, kwani hukusikia? Msaidizi: Nilisikia ukucheka. Bosi: Ulisikia nikilia? Msaidizi: Ulicheka Bosi: Nililia? Msaidizi: Ah _Uli... Bosi: Nilicheka nikalia... Msaidizi: Sawa. Bosi: Sawa nini? Msaidizi; Kwamba ulicheka. Bosi: Kisha nikalia. Msaidizi: Kisha ukalia. Bosi: Na wewe? Msaidizi: Mimi nilicheka pia? Bosi: Kisha? Msaidizi: Kisha nikalia.</p>		<p><u>crying?</u> Boss: I was <u>crying</u>. Did you hear me? Assistant: <u>I head you laughing</u>. Boss: <u>You heard me crying?</u> Assistant: <u>You were laughing</u>. Boss: I was crying Assistant: Ah-you ... Boss: I laughed I cried.... Assistant: That's right. Boss: What's right? Assistant: <u>That you laughed</u>. Boss: <u>Then I cried</u> Assistant: Then you cried. Boss: And you? Assistant: I also laughed. Boss: Then? Assistant: Then I cried.</p>	<p>opposite in meaning are used emphasizing/stress the action. Punctuation has been interfered with hence affecting the voice variation but still bringing out the equivalence effect.</p>
(1995:46)	<p>Boss: <u>Aliyemo hatoki na asiyekuwamo haingii</u>.</p>	(2011:57)	<p>Boss; <u>No one inside is getting out no one outside is getting in</u>.</p>	<p>Though the message has been paraphrased,</p>

				equivalence effect felt. Wordplay is employed on words which are opposite in meaning.
(1995:54)	Ame: Na ndugu....? Zidi: <u>Hawalani wala hawauani.</u> Ame: Badala yake? Zidi: <u>Huhifadhiana...Hupe ndana...Husaidiana.</u>	(2011:66)	Heezfar: And brothers...Tumach: <u>Don't eat or kill</u> each other. Heezfar: Instead ... Tumach: They love <u>each other; help each other, cover up for each other.</u>	Different words with same meaning have been used to bring out humour. Meaning is well tailored to bring out the equivalent effect.
(1995:55)	Mari: <u>Sitaki</u> vitendawili mimi <u>sipendi</u> Zidi: <u>Hutaki</u> ama <u>hupendi</u> _Mari: Tofauti...	(2011:70)	Mari: <u>I don't want</u> riddles <u>I don't like</u> them. Tumach: You <u>don't want</u> them or <u>you don't like</u> them? Mari: And the difference...	Emphasis is seen by use of words that are near synonyms bringing about equivalence effect through paraphrasing.
(1995:56)	Zidi: La, n'nalia Ninalia kwa kucheka <u>kicheko kilio</u> Au ...au unataka nilie kulia hasa Mari:(<i>Futuko</i>) lia mwana kulia	(2011:71)	Tumach: No, I am Crying. I laugh until I cry, <u>I cry until I laugh.</u> Do you want me to cry for real? Mari: (<i>Indifferently</i>)	Wordplay is depicted on two words which are opposite in meaning. Ridicule comes out well bringing out the

			Cry, you cry baby!	equivalence effect.
(1995:57)	Mari: Huyo! (<i>Anafutuka kukasirika tena.</i>) Anarejea kule kule kwenye <u>tanzi</u> na <u>tanzuzi</u> , <u>fumbo</u> na <u>fundomana</u> , <u>tata</u> na <u>tatizi</u> ? Vitendawili...	(2011:75)	Tumach: There she goes again! (<i>He huffs in anger</i>) Back to her <u>questions</u> and <u>queries</u> to all her <u>puzzles</u> and <u>predicaments</u> Riddles riddles day in day out.	Near synonyms have been used. Some aesthetic beauty of sound effect has been diluted but still meaning has been well articulated bringing out the equivalence effect.
(1995:60)	Mari: Wewe si uliniahidi nikaja hapa ukawa ukanichezsha kindumbwendumbwe charira kikojozi kakojoa na nguo ukaitia moto! <u>Ukanipa pasi kunipa</u> vitu <u>vilivyopo</u> <u>visivyokuwepo!</u>	(2011:77)	Mari: Didn't you make a promise? And then I came here and you put me through your <u>prances</u> and <u>dances!</u> Liar, liar, pants on fire! It's all make-believe- <u>gifts</u> you cannot <u>give</u> me, <u>presents</u> that aren't <u>present</u>	Meaning changes in the second word, and this shows rich language and vocabulary of ST. Sound effect seen in ST wordplay is effectively brought out.
(1995:61)	Mari: Kutoka katika giza la vumbi la <u>kuwezwa</u> na <u>kumezwa</u>	(2011; 78)	Mari: From engulfing <u>grit</u> and impenetrable <u>gloom</u>	Wordplay on 'grit' and <i>gloom</i> well translated. Sound effect come well. Equivalence effect has been well

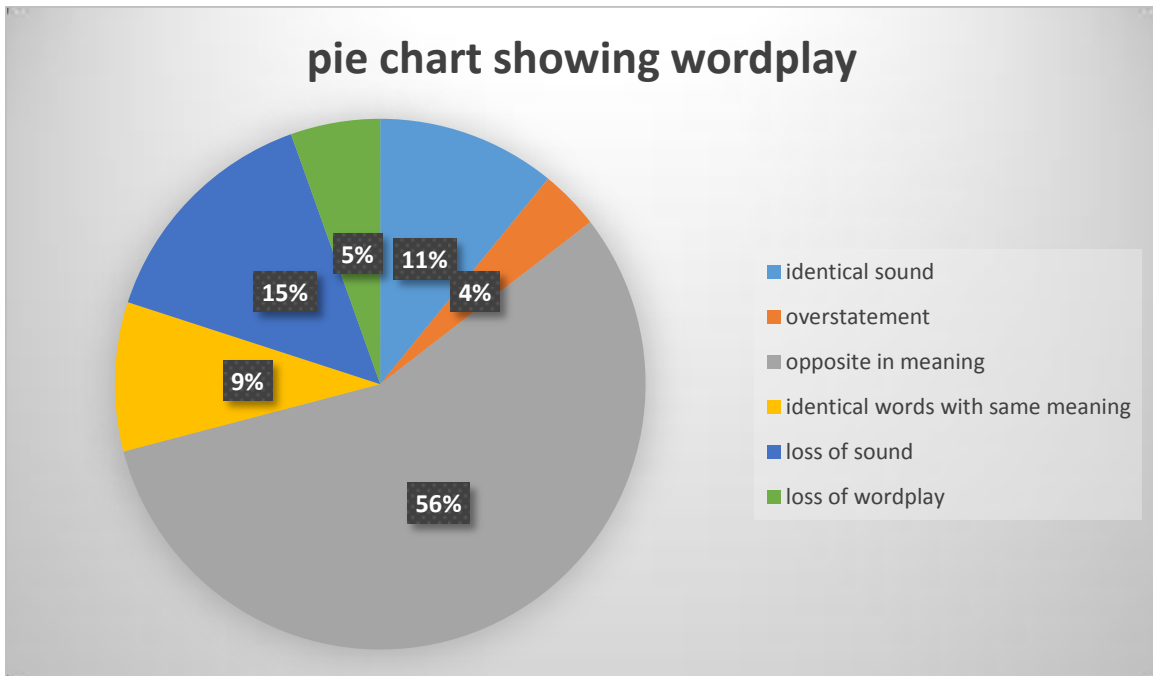
				brought out.
(1995:62)	Mari: Si ndani ya shimo la <u>nakama</u> , shimo la <u>shakawa</u> na raha?	(2011:80)	Mari: Into the chasm of <u>destruction</u> , the chasm of <u>despair</u> and delight.	Wordplay on <i>destruction, delight</i> and <i>despair</i> well-tailored for equivalence effect to be felt. But the appellative ‘ <i>si</i> ’ has been lost. It is not found in TT.
(1995:64)	Ame: La pana <u>uturi</u> hapa. Zidi: Uturi mzoga! Ame: La <u>mzoga uturi</u>	(2011;82)	Heezfar: No, but isn’t there a <u>fragrance</u> here? Tumach: Fragrant <u>copses</u> Heezfar: No <u>copses</u> <u>fragrance</u>	Wordplay on the two words which are contradictory in meaning is noticed hence well translated for equivalence effect to be felt. We notice that copses cannot have fragrance. This is ironical.
(1995:68)	Zidi...na kiza <u>tunakichekelea</u> (<i>vigelegele wote wawili</i>) Kiza <u>tunakisherehekea</u> (<i>vigelegele</i>) <u>Kiza</u> <u>kitamu</u> kiza <u>Kitamu</u> <u>kiza</u> <u>kitamu</u> .	(2011:87)	Tumach:...Darkness -it fills us with <i>mirth</i> (<i>They ululate</i>) Darkness -we <u>celebrate it</u> Darkness, sweet darkness. Sweetness, darkness sweetness.	Some meaning lost by omission of the sound ‘ <i>ki</i> ’ in <i>ki-za ki-tamu tuna-ki-chekelea</i> and –‘ <i>ea</i> ’ in <i>cheke-lea</i> sherehe- <i>kea</i> which brings out some rhythm and rhyme. Opposite in

				meaning comes out well, bringing out the equivalence effect.
(1995:75-76)	<p>Ame: Kutokana na ule msaada labda...</p> <p>Zidi: Msaada wa <u>tumbo kuuma na tumbo kuendesha...</u></p> <p>Ame: <u>Tumbo la Msaada.</u></p> <p>Zidi: <u>Msaada wa tumbo.</u></p> <p>Ame: <u>Tumbo la msaada</u></p>	(2011:91)	<p>Heezfar: You know may be from the aid?</p> <p>Tumach: <u>Aiding my stomach in acting and running.</u></p> <p><u>Heezfar: Aiding the stomach!</u></p> <p>Tumach: <u>Stomaching the aid</u></p>	Equivalent effect felt. The meaning portrayed in the process of ‘aiding the stomach’, they end up ‘ <i>ailing</i> ’ the stomach! So the <i>Aid ails!</i> How ironical?
(1995; 81)	<p>Ame: Ni kama <u>kugeuka nyuma na kuelekea mbele</u> iwapo kuna kiza...<u>Tumetoka</u> huko am pengine <u>hatujatoka...</u> pengine <u>tumesimama pale pale, au tumepiga hatua nyuma</u> pasi na <u>kujua, pasi na kutambua...</u></p>	(2011:97)	<p>Heezfar...like <u>turning back</u> or <u>heading forward,</u> when either way there is only darkness ...far back <u>where we come from...</u>and far off <u>where we</u> are going...or perhaps we <u>haven’t come</u> yet, perhaps we’re <u>stuck back there.</u> Or maybe we took a <u>step backwards-</u> without even</p>	When you turn back you head backwards and not forwards. Steps are taken forward. The humour in wordplay comes out well by Stressing on words which are opposite in meaning. We notice that equivalence effect has been rendered here. The Africans think that they are ‘moving’ forward

			knowing, without even <u>realizing it</u> .	yet they are ‘running’ backward in economic development.
(1995:83)	Ame: Moyo una kwambia “ <u>hatufiki</u> ” Wewe unauambia “ <u>tutafika</u> ”. Basi inakwambia <u>hatufiki</u> , <u>tutafika</u> , <u>hatufiki</u> , <u>tutafika</u> ...	(2011:106)	Heezfar: Your heart tells you ‘ <u>We won’t make it</u> ’ you tell it ‘ <u>We will make it</u> ’ And it goes:’ We won’t, we will, we won’t, we will ...	Emphasis laid on words with similar sounds but same with meaning hence bringing out the equivalence effect.
(1995:85)	<u>Raha ya maumivu na maumivu ya raha...Fanyeni kitu basi au bora niseme msifanye kitu basi!</u>	(2011:109)	<u>The pleasure of pain and the pain of pleasure. Do it, then...or better yet do nothing at all.</u>	Emphasis is put on words opposite in meaning stressing the need for change on the state of affairs in the African continent. Some meaning lost on <i>fanyeni kitu</i> i.e. do something.
(1995:86)	Huu <u>si mwanzo</u> Huu <u>ni mwisho</u> Mwanzo unaanza <u>mwisho</u> Hata akibaki mmoja. Lazima mwanzo wa mwisho uanze	(2011;110)	This <u>is not the end</u> , This <u>is the beginning</u> , The <u>beginning</u> that <u>starts with the end</u> <u>must begin</u> .	Equivalence effect is felt in words with opposite meaning because it is the end, the end of the beginning. This means, it is a ‘new’ beginning. The Africans must start afresh.

Table 1M: Showing wordplay

Type	number
Identical sound	16
Overstatements	2
Opposite in meaning	31
Identical words with same meaning	5
Loss of sound effect but meaning maintained	8
Loss of wordplay	3
Total	75



2.2.4 Findings on the Equivalence Translation of Wordplay

An aspect of wordplay in translation that many researchers have approached is whether wordplay is translatable at all, since it depends so strongly on the structure of the source language for meaning and effect. Alexieva (1997:139) considers wordplay to be universal in all languages in the sense that all languages seem to have words with different meaning but identical (or nearly identical) in written or spoken form. This is caused by a symmetry between language and the surrounding world, the latter of which exhibits many more objects and phenomena that a language can have words for. Indeed the same has been noticed in the English translation of *Amezidi*. We see this in Mohamed (1996; 6)

Zidi; Suala kwa suala.

Ame; Suala kwa jibu.

Translated by Weschler and Kimambo as;

Tumach; Question for question.

Heezfar; Question for answer.

As Delabastita (1996 b: 131) has pointed out, language may well have different ways of creating wordplay. Similarly one language may use some forms of wordplay than others. And that is why Viesbergs (1999:162) states that if we modify idioms to create wordplay, the context will give them new meaning, and this seems to be a universal tendency among languages. On the other hand Leppihalme (1996: 12) points out that these ‘modified idioms’ are ‘allusive wordplay’ and as we have seen, in a book under study they appear much less common in English than Swahili. Here we notice the use of wordplay depends on the mastery of language of the translator.

Even if we all agree that wordplay is a universal feature of language, a specific instance of wordplay may not be translatable into other languages. There are certain cases where translating wordplay would appear to have better chances of succeeding than others. For instance, wordplay relying on phonological aspect is often most successful if the languages are related, and similarly any type of wordplay will have a higher chance of success when

translated if the language in question share common base of loan words. Polysemous (co-existence of many possible meanings for a word/phrase) words on the other hand may sometimes be translated relatively easily even between languages that are not related, because polysemy (multiple related meanings) seems to be a universal feature of languages.

2.2.5 Challenges of Translating Wordplay

Whether serious or comical wordplay creates linguistic problem of translatability because different languages have different forms of meaning form distributions as Delabastita (2004:601) maintains. It is thus evident that structurally, languages are different and there are typological dissimilarity between SL and TL: this increases the linguistic untranslatability.

Here we notice that wordplay surprises us by flouting the law of nature that pretends that two things cannot occupy the same space to be one and if it needs to be can be translated, as such, at the same time. It is an exercise of the mind at being concise. In other words the more we play with words the more we find that most of them possess multiple meanings because words are alive and they refuse to sit still. Not only that, as words grow older they accumulate new meanings; words wonder wondrously!

When faced with wordplay the translator has several issues at his/her disposal in his/her task as a translator. He must establish whether the wordplay is actually intended to be one and needs to be translated as such. It could be that the wordplay that the translator encounters in the source text was not deliberately created and is nothing but mere ambiguity in the text.

Ideally speaking, wordplay combine double meaning which affect the phonological and semantic features of a language. This can easily cause a challenge when trying to transpose a word into another language i.e. in our case Swahili and English. Sometimes translators will be forced to ignore some examples of wordplay to a great extend so as to keep to the content of the SL and maintain its communicative effect bringing out equivalence in meaning as Reiss (2000:169) maintains.

Therefore to achieve equivalent effect of both the SL and the TL of both the lexical and the semantic aspects may not be easy because in wordplay, meaning is crowded in homophoric or polysemous words or phrases for some special effects. This is because the polysemous

word in the SL might not have the same effect in the TT. When a writer uses wordplay he aims to provide his reader with some special aesthetic enjoyment. Faithfulness to the exact wording or sentence structure may be compromised to some extent in cases where we have conflict of choices. Therefore the primary goal of the translator may not be to achieve some fixed standard of equivalence but rather naturalness in communication.

It looks like that was the aim of the translators of our book under study. Most cases of wordplay have been paraphrased or literally translated to maintain the equivalence effect in the TT and naturalness in communication. Now let us consider looking at another aspect and that is; different types of repetitions.

2.3 Types of Repetition:

Lexical repetition is a kind of repetition used in literary texts. It attributes to the use of the same word or of related words. This type of repetition refers to the linguistic means by which sentences are woven together to make texts. For instance in the prologue, in *the old man's song*:

Mohammed S.A. (1995:1) says;

Kwani kuna hawa,

hawa waliozaliwa,

Wa'loandaliwa mazingira

ya uvuvi na balaa.

Hawa watakula kelele.

'talala juu ya kelele

Wataoza kwa kelele

Wimbi la maneno na kelele

Wimbi la maangamizi, kelele!

Weschler S and Kimambo N (2012: iii) have translated this as:

For there are those,

Those who have yet to be born.

The word has been readied for them,

With indolence and catastrophe.

They will eat laments,

And sleep upon laments.
They will marry amidst laments
And rot away in laments
Wave of words and laments
Waves of destruction- lament!

In the above example, same words/phrases/sentences have been repeated. Toolan (1998:23) in Huang (2011:159) asserts that such repeated words bring about a lexical cohesion. This means such patterns are important because they help us interpret a message quickly and easily while bringing out a sense of text cohesion.

We also have near repetitions or complex repetitions which are considered as indirect yet important way of acquiring lexical cohesion and collection. According to Toolan (2009) such type of repetition brings about monotony and deflection. This means expectations are deflated and yet reinforced at the same time. This situation brings about familiarity for instance in our book under study, Mohamed S A (1995:34) says;

Lete ndege turuke
Lete, lete gari tutembee
Lete, lete nyambizi tuzamie
Lete, lete meli tuabiri
Lete, lete mzinga tupigane
Ndugu kwa ndugu, kaka kwa kaka
Lete, lete nguo tuzivae
Lete, lete kila kitu
Fedha tunazo
Utajiri tunao.

Translated by Weschler S and Kimambo N (2011:43) as

Let's fly
Bring the car
Let's go for a ride!
Bring the ship,

Let's sail!
Bring the submarine,
Let's go under!
Bring the tanker,
Let's go to war!
Kinsman to kinsman,
Brother to brother
Bring garments
Let's don them.

In the repetitions above we see the playwright's sarcasm at the way Africans are not ready and keen at innovating what they require for economic growth but want to import everything and lead luxurious lives. We see elegant variations instead of repetition. We also notice variation in style. The use of the article "*bring*" and the '*let's,*' brings the audience and the playwright together. Not only that, we can see the elegant variations as a commonly accepted style in what I can term as "good notice pointer to information" which has already preceded as Carter (2008:105) in Huang X (2011:162) points out. This reinforces the message much as it deflects it a sarcastic way in which the playwright depicts the overdependence of Africans on foreign aid from the already developed nations.

The reference to *the car, the ship, the submarine, the tanker* bring about familiarity reinforced in by repetition, which works to make it sound all somehow extremely too familiar to the reader.

We then have the "information context" of the lexical unit which occurs when repetition is expressed using different words or phrases i.e. using synonym, opposite hyponym/ superordinated, lexical units as Biutkuvienė (2013:110) observes. Same unit repetition is a lexical unit repeated in exactly the same form with inflectional or derivational change. And just as we have seen from few examples above, it has the same effects as exact repetitions as Biutkuvienė (2013:10) points out.

Though Biutkuvieni K (2013:109) asserts that repeating the same words, phrases or sentences in everyday life may be referred to as something negative and boring. We notice that repetition in literary texts (plays) is a highly valued stylistic device where it performs various literary functions depending on the genre, period and writer.

In conversational discourse, repetition is divided into self- repetition and allo-repetition: categories that may be immediate or delayed. Immediate repetition usually occurs in the next utterance or even in the same sentence whereas delayed repetition is found later in the dialogue as Biutkuvieni (2013; 114) points out (Cf Tannen 2007; 63-64). In dialogues, he distinguishes 3 types of repetition namely;

- i) Exact repetition
- ii) Repetition within a variance and
- iii) Paraphrase

Exact repetition is also called cohesive repetition. Here, words or statements are repeated in exactly the same word order or almost the same. A good example of exact repetition can be noticed in Mohamed (1995:65) when the playwright says;

Zidi: Mbu ...

Ame: Mbu...

Zidi: Huyu! (*Anakwenda kulia*)

Ame: Huyu! (*Anakwenda kushoto*)

Zidi: Huyu (*Anarusha mikono ovyo. Wanamwinda kwa mda mrefu*)

Weschler S and Kimambo N (2012; 82) have translated the above as;

Tumach: Mosquito.

Heezfar; Mosquito

Tumach: Over here (*Moves to the right*)

Heezfar: Over there (*Moves to the left*)

In the above illustration, Heezfar repeats exactly what Tumach says .Emphasis is depicted on the numerous mosquitoes.

The second type of repetition in dialogue is repetition with variation as exemplified by Biutkuvieni (2012:115). This kind of repetition in dialogues occurs when questions are

transformed into statements and statements changed into questions, For instance, Mohamed (1995; 47) says

Ame; Tutoke basi...

Zidi; Twende wa'?

Ame; Nje.

Zidi; Nje!

Ame; Eh nje!

Zidi; Si ndani?

Ame; Si ndani enh!

Zidi; Ndani

Ame; Nje

Zidi; Ame

Ame; Zidi

Zidi; Ame...Zidi...

Ame; Tutoke

Weschler S and Kimambo N (2011; 59) have the above as;

Heezfar: Well, let's get out then.

Tumach: And go where?

Heezfar: Outside.

Tumach: Outside?

Heezfar: Enh, outside

Tumach: Not inside?

Heezfar: No, not inside!

Tumach: Inside

Heezfar; Outside

Tumach: Inside.

Heezfar: Outside

Tumach: Inside.

(Silence)

Tumach: Heezfar.

Heezfar: Tumach.

Tumach: Heezfar...Tumach...He's far too much...

Such repetition is heavily loaded with a lot of information in similar statements whose difference is seen in punctuation and that brings out voice variation. We can now look at paraphrase as a kind of repetition. This occurs when a repeated sentence contains analogous ideas which are expressed in different words as seen in Mohammed (1995:20)

Mari: Anayecheka... Hapana anayecheka hapa... labda nafsi yako...nafsi yako inajicheka!

Zidi: Nafsi?

Mari: Nafsi? Alah!

Zidi; Nafsi yangu?

Mari: Nafsi yako enh!

Zidi: Nafsi yangu inajicheka... Itakuwaje?

Mari: Kwa uzembe wako

Zidi: N'najicheka

Kwa uzembe Wangu?

Mari: Unajicheka

Kwa uzembe wako enh!

Zidi: Mbona sihisi?

Mari: Una ugaga wa hisia eti?

Zidi: Ugaga... Kwani nilikuwa na jeraha?

Weschler S and Kimambo N (2011:23-24) have translated the above as:

Mari: laughing! No one is laughing here... unless it's your soul... Your soul is laughing at itself!

Tumach: soul?

Mari: Yes, soul.

Tumach: My soul?

Mari: Your soul, yes.

Tumach: My soul is laughing at me...how could that be?

Mari: At your indolence

Tumach: I am laughing at my own indolence?

Mari: You are laughing at your own indolence, yes!

Tumach: How comes I don't feel it?

Mari: Your feelings have scabbed over.

Tumach: Scabbed over? As though I cut myself?

The above illustration shows *repetition with a variance*. In the conversation between the character Tumach and Mari, we notice that the repeated words/ phrase are immediate self-repetitions. Considering the function of repetition, the emphatic part is evident. By repeating the same words Tumach wants to find bearing and understand why and where the laughter is coming in from. By repeating the same words, he stalls for some time in order to present some few facts. In this way the reader is made to stop and make certain guesses about the laughter as exemplified in the above example.

This also implies that the dialogue between Mari and Tumach shows that the conversation is expanding and showing bounding episodes.

In his play Mohamed SA has made use of repetition in order to reflect the spirit and flavor of Swahili way of oratory. These repetitions create a rhetorical effect thereby further dramatizing the action of the play through the emphatic experience or communication of the speaker's intention. For example in Mohamed (1995; 31)

Mwalimu: Nyambizi

Mwanafunzi: Amefanyaje?

Mwalimu: Maana yake nini?

Mwanafunzi: Maana yake nini?

Mwalimu: Nakuuliza wewe.

After going through this, we are left with emotions thoughts, and sensations which force us to mediate on the life the future generation in the African continent. This is a future bleak of desire and one that needs self-reflection. In addition to this, analyzing Mohammed's (1995:68) works we can clearly see that repetition contributes to the expression of a character's tedious lives. He says

Miaka mia tulikuwa vile vile

Leo tuko hivi hivi

Tu papa au tumeendelea

Tumelala tu macho

Au tumelala tu macho.

Weschler S and Kimambo N (2011:86) have translated as:

We have been this way for a hundred years,
And now we are this way again, today
Are we in place, or moving forward?
Are we wide-awake in slumber?
Or asleep with eyes wide open?

This is also depicted in Mohamed (1995:86)

Huo mwisho ukifika

Maiti wote ‘tafufuka

Vipofu wataona

Viziwi watasikia

Mabubu watasema

Vichaa watatengamaa

Wajinga’ taarevuka

Na la’ lolala’ taamka

Baragumu ‘tapolia!

Weschler S and Kimambo N (2012; 86) translated this as

We’ve been this way for a hundred years
And now we are this way again, today.
Are we in place or moving forward?
Are we wide awake in slumber?
Or asleep with eyes wide open?

In this quotation, we see routine and slow suffering of the African and such kind of repetition is a characteristic of lexical repetition.

Therefore the monotony of the character’s lives is expressed in the monotony of re-interaction.

The *echo of sound* is yet another type of repetition based on alliteration which is characterized by similarities between consonants. Alliteration gives emphasis to the grammatical shape of clause and phrase as noted by Catter & Nash (1990:120) Vowels can also be used to create internal variations within phrases or sentences, this is called *assonance* in poetry. For instance Mohamed (1995:86-7) says in the epilogue

Huu si mwisho

Huu ni mwanzo
Mwanzo unaoanza mwisho
Hata akibaki mmoja
Lazima mwanzo wa mwisho uanze ...
Mwanzo utanza
Utakapofika mwisho...
Huo mwisho ukifika,
Maiti wote tafufuka
Vipofu wataona
Viziwi watasikia
Mabubu watasema
Vichaa watetangamaa
Wajinga watarevuka
Na walolala wataamka
Weschler S & Kimambo N (2011:110), have translated it as;
When the end comes,
The dead will arise
The blind will see
The deaf will hear
The dumb shall speak
The broken shall mend
The feeble minded understand
And those who sleep will wake.
When the trumpets sound.

Such repetition of sound has aesthetic value in literal texts. The sound must seem like an echo to the sense as Pope 1971 in Boas- Beier (2006:102) puts it. In the Swahili version, we notice the repetition of the sound /*ta*/. It brings out the effect of what will be done. The pattern of repeating /*ta*/ has an unpleasant connection of what is likely to happen but may not happen. This kind of repetition is also associated with emotions, e.g. *ta+ona* -meaning *will*

see, ta- sikia- meaning *will hear*, *ta-sema* -meaning *will talk* and, *ta+amuka-* meaning shall arise!

Such words connote the use of all senses in a bearing, indicating that whatever it takes, the action must be done. It also evokes the readers thoughts about what will happen during the end of time. If such repetitions are not maintained by translators they deprive the audience/ reader of the TT an opportunity to appreciate the playwright's artistic way of dealing with repetition.

2.3.1 Functions of Repetition:

Repetition as a technique, if well-articulated, foregrounds the redundancy and tiredness of the act: the monotony of the lives of characters is expressed in the monotony of reiteration as Abdula (2001:299) in Huang (2011:167) maintains. Mohamed SA (1995:1) creates this affect in this line;

Kwani hawa

Hawa waliozaliwa,

Wa'loandaliwa mazingira

Ya uvivu na balaa

Hawa watakula kelele

'Talala juu ya kelele

Wataoza kwa kelele

Sometimes particular sounds are associated with particular emotions, the following are good examples of such sounds;

Mohamed (1995:19). **Wwaaaw**, ah- this shows admiration and appreciation

Mohamed (1995:20). **Haha-** shows laughter

Mohamed (1995:21). **Oh!** Njoo uje ulole – Here we see sarcasm

Mohamed (1995:22). **Eee!** Hata mimi nimesikia- affirmation.

Mohamed (1995:23). **Ah!** – shows refusal

Mohamed (1995:24). **Aoo!** -shows Anger

Mohamed (1995:25). **Aaaaa!** – shows denial

Mohamed (1995:26). **Ha ha ha** –shows laughter

A translator must be keen to render the same in the TT especially when such sounds are repeated. In other words when repetition occurs in languages it evokes a character's thoughts, for example in Mohamed SA (1995:19-28) we see how Mari is disappointed because Zidi hasn't brought her what she ordered for.

Zidi: (*Amepandwa na madadi*) Mari! Mari! Ndiye. Mari: (*Mari ameshaingia ndani*) wwaaw! Ah Karibu...Karibu... pita mpenzi, pita (*Anapiga goti kuweka mikono yake miwili aliyofumbata, kwenye moyo wake...*) sikujua... ah, Mari mzungu...mzungu, mzungu umekwisha kazi. Pandora... nywele zako za singa (*Mari kavaa wigi*)

Weschler S & Kimambo N (2011:22)

Tumach: (*He gets very excited*) Mari Mari... if really is Mari (*Mari has now entered the cave*) wwaauu Ah welcome...welcome... come in my love come in... (*He kneels down and claps his hands to his heart...*) I don't recognize you... Ah Mari look at you... so fair all light and lovely... you fair mzungu girl ...and your hair so silky smooth (*Mari is wearing a wig*)

Not only that another function of lexical repetition is to intensify emotions. In other words, repetition is expressive in that it gives emphasis or emotive heightening to the repeated meaning as Short and Leech in (1988:247) have noted: Leech (1969:78) in his book, '*A linguistic audience to English poetry*', argues that repetition is fundamental if not a primitive device of intensification. He adds (1969:79) although repetition sometimes indicates poverty of linguistic resource, it can, as we have seen, have its own kind of eloquence. By underling rather than elaborating the message, it presents a simple emotion with a force. It may further suggest a suppressed intensity of feeling as it were, for which there is no outlet but a repeated hammering at the confining walls of language. In a way saying the same thing over and over is a reflection of the inadequacy of language to express what it has to express in one go.

A good example is seen in Mohamed S.A (1995:41-42)

Bosi: Mashine ya kuchemsha maji ya moto imeshatengenezwa?

Msaidizi: Bado!

Bosi: Friji je?

Msaidizi: Bado pia.

Bosi: Na simu nazo? Naona hazitoki nje?

Msaidizi: Bado mzee!

Bosi: Na birika la maji ya moto?

Msaidizi: Bado kabisa.

Weschler S. & Kimambo N (2011:52) have translated this as

Boss: Has the water boiler been fixed yet?

Assistant: Not yet.

Boss: And the fridge?

Assistant: Also...not yet.

Boss: And the phones? I see they don't go out.

Assistant: Not yet sir.

Boss: And the electric kettle?

Assistant: Oh, no. not yet.

We see the Boss' concern over the many things that need to be repaired but so far they haven't and the hopelessness of the education system in this country is depicted in the fact that, the engineers that were hired from the University know nothing about repairs for they were only taught the theory part. There is also an emotion of helplessness/ hopelessness and therefore intensification of the message is inevitable for it is foregrounded by repetition.

Similarly repetition is used to show great anxiety mixed with excitement as Mohamed SA (1995:13) asserts:

Ame: Wapi vile (*Anababaika*)

Zidi: Si Paris vile?

Ame: Enh, Paris ndiyo!

Zidi: Ndiyo Paris Ame: Ah, Paris.... Paris mji wa Fenich, mji wa mapambo, mji wa silka mila na utamaduni.... Mji wa sayansi na teknolojia ... Tulikuwa tukisoma vile au siyo?

Weschler S and Kimambo N (2011:14) translations are:

Heezfar: Where was it again?

Tumach: Wasn't it Paris?

Heezfar: Enh Paris, right!

Tumach: Yes Paris

Heezfar: Ah, Paris... city of furniture and accessories... city of culture custom and tradition city of science and technology..., what was it we were doing there... Studying, no? Mohammed (1995:21) has used repetition to show ridicule/mockery. We see Mari, Tumach's lover coming to visit him and finding the house empty without anything or the things he had promised her. She says;

Mari: Eee bwana kunidodosa hakwishi...bwana we, salamu ulizoniletea... ..Njoo... Mari... njoo, njoo...Mari ndiye huyu Mari nimeshafika nilikaa kwangu ukanichagiza...ukanibembeleza... oh njoo, uje ulole. Mafanikio yenyewe? (*Mari anacheka*)

Weschler S and Kimambo N (2011:25) have translated this as:

Mari: look here, nagging just doesn't end (*sighs*) all those messages you sent me....'come Mari, come, come Mari, come.....so it's me Mari, I have arrived. I was minding my own business and you wouldn't let me be, wouldn't stop coaxing "oh come! Won't you come; won't you come admire my success? Mmh. And this is that success, huh? (*She laughs*)

The speaker's intention to convey doubt is similarly seen in Mohammed's (1993:75) use of repetition as seen in:

Ame: Labda Kipindupindu

Zidi: Kipindupindu?

Ame: Labda

Zidi: Labda kweli?

Ame: Hapana

Zidi: Linatoka wapi basi?

Ame: Labda ee!

Zidi: Ec?

Ame: Kutokana na ule Msaada labda.

Weschler S and Kimambo N (2011:97) have translated this as

Heezfar: May be it is cholera.

Tumach: Cholera?

Heezfar: Maybe.

Tumach: Maybe true...

Heezfar: No...

Tumach: Where did it come from?

Heezfar: Maybe E.C.

Tumach: The E.C.?

Heezfar: You know, maybe from that aid?

To communicate the intention of total despair and helplessness, repetition is employed for example:

Mohamed (1995:62-63) says

Zidi: Hapana, tusingie kiwiliwili chote

Mari: Lakini tumo, tu mumo?

Zidi: Tujitoe basi!

Mari: Tuingie zaidi labda

Zidi: Hapana tujididimize humu! (*Anampa Zidi mgongo*)

Weschler and Kimambo (2011:80) have rendered this as

Tumach: No, let's not go in all the way.

Mari: But we are in, we are in

Tumach: So let's get out!

Mari: Or maybe let's go further

Tumach: No, Let's get out (*he turns his back to Mari*)

Mari: No let's plunge all the way down

In addition to this Mohammed (1995:79-80) engages repetition with an intention to communicate a feeling of strong supplication or humble pleading.

Zidi: Kwa heri basi Anne!

Ame: Usiondoke Zidi....

Zidi: Lazima niondoke Ame wakati umewadia!

Ame: Usiende Zidi.

Zidi: Aaa... nikumbuke... Mari... Mari...yuko wapi... Mari.

Weschler S and Kimambo N (2011:102-103) have it as:

Tumach: Fare well then Heezfar

Heezfar: Don't leave me Tumach

Tumach: I must Heezfar. My time has come!

Heezfar: Don't go, Tumach.

Tumach: Aaa... Remember me... Mari...Mari where is she... Mari

In addition to this Mohammed S.A. (1995:14) uses repetition with an intention of bringing out praise, admiration and approval! As seen in:

Zidi: Hebu (*Anapeleka mkono kwenyezulia la ndoto*) peleka mkono wako upapase mwili wake shaari zake nyororo... ahhhh Raha tupu... zinateleza laini!

Ame: Raha kulishika sikwambii kulitazama, kulikanyaga... na sasa utazame ule mkabati wa fahari uliotengenezwa kutokana na weusi wake unaong'aa kama uliosingwa mafuta...

Weschler S and Kimambo N (2011:15) have rendered this as:

Tumach: Come on (*he runs his hand along the imaginary carpet*) bring your hand down and feel this surface these plus threads... aaaah, what pleasure... Pure pleasure. ...So sleek and smooth

Heezfar: Yes pleasure to touch- not to mention, to gaze at or tread upon. And now take a look at that ebony cabinet- gleaming black as though polished with oil...

We find it worth to note that the above examples as well as many others in the play are pointers on instances where repetition comes out clearly as a characteristic of Swahili oratory and juxtaposes the playwright and his audience to feel and see the effects of his themes on reader's emotions and understanding of his artistic work. In repetition we see reinforcement validation of ideas and stress which creates room and helps the reader understand (know) a character better.

Biutkuviene (2013:109) has observed that repetition may serve as a musical thematic or symbolic device. And Tannen (2007:58-61) in Biutkuviene points out that the main purpose served by repetition is conversation production, comprehension, connection and interaction. In other words repetition helps us avoid silence during a conversation. It helps achieve text cohesion and stimulate fruitful interaction between speakers. Similarly repetitions play the following functions namely; participatory listernship, ratifying listernship, humor savoring, stalling, expanding, and evaluating through patterned rhythm and bounding episodes.

In addition to this though repeating the same words or phrases in every day's life may not depict a highly value stylistic device in literary texts performing various functions and contributing to the creation of an aesthetic target text, lexical repetitions may serve as a

means to make literary texts more realistic to everyday situations. Repetition helps us avoid silence during conversations to better comprehend the information ahead or read on, and it enables us to stipulate mutual interaction between speakers.

According to Hatim, “opting for a synonym or a paraphrase when what is required is verbatim reinteraction can mar the communicative effect intended” Hatim and Mason (1990:124). In other words a translator maintains all the repetitions in the original text and duplicates the entire effects of the repetitions as each is motivated by the playwright. For instance Mohamed SA (1995:20)

Zidi: Nafsi

Mari: Nafsi enh

Zidi: Nafsi yangu?

Mari: Nafsi yako enh!

Zidi: Nafsi yang inanicheka....itakuwa je?

Mari: Kwa uzembe wako.

Zidi: N’najicheka kwa uzembe wangu?

Mari: Unajicheka kwa uzembe wako enh!

Zidi: Mbona sihisi?

Mari: Una ugaga wa hisia eti!

Zidi: Ugaga? Kwani nilikuwa na jeraha?

Weschler S & Kimambo N’s (2011:24) translation is

Tumach: Soul?

Mari: Yes soul!

Tumach: My soul?

Mari: Your soul yes!

Tumach: My soul is laughing at me....how could that be?

Mari: At your indolence

Tumach: I am laughing at my own indolence?

Mari: You are laughing at your own indolence.

Tumach: How come I don’t feel?

Mari: Your feelings have scabbed over.

Tumach: Scabbed over? As though I cut myself

2.3.2 Repetitions as Exhibited in *Amezidi* and its Translation.

<i>Mohamed SA (1995)</i>	<i>ST</i>	<i>Weschler S & Kimambo N (2012)</i>	<i>TT</i>	<i>OBSERVATION</i>
(1995:1)	<p>Wakati kipeperuka, Peperukia kingoni Kwani kuna hawa, hawa waliozaliwa... Hawa watakula kelele 'talala juu ya kelele, Wataoza kwa kelele Wimbi la maneno na kelele. Wimbi la maangamizo, kelele! Ewe wakati Ewe wa zamani na wa sasa.</p>	(2012: iii)	<p>As time flies Fly along with it ... For there are those Those who have yet to be born... They will eat laments And sleep upon laments! They will marry amidst laments, And rot away in laments. Waves of words and laments. Waves of destruction-lament! Oh, Time, You, Olden days, You, Nowadays,</p>	<p>Same or exact unit repetition employed for emphasis. Sound effect is felt and rhythm is maintained. Equivalence effect has also been felt and maintained.</p>
(1995:2)	<p>Nimeishi si haba, Nimeishi kuona mengi Nimeishi kusikia mengi.</p>	(2011: IV)	<p>I have lived not a little I have seen not a little I have heard not a little.</p>	<p>Same or exact unit repetition plus hyponym .Stress on time (tense) and rhythm is seen. We also notice a</p>

				lyrical poetic effect in the repeated words.
(1995:3)	Siku nenda siku rudi	(2011:v)	Day in day out.	Equivalence in meaning has been captured. There is the use of an idiomatic expression that has same weightage in meaning.
(1995:3)	Nikajilauimu, nikamlaumu, Nikawalaumu Nikailaumu, ... Yeye nikamchungua, Hiyo nikaichungua, Jamii nikaichungua Mwenyewe nikajichungua! ... Sasa mguu njia mguu kaburini ... Waambie naja, Naja kugeuka vumbi la usahaulivu.	(2011: v)	I blamed myself I blame him I blame them. I blame it. ... I questioned him. I questioned it. I questioned them. I questioned myself. ... One foot on the path one foot in the grave ... Tell them I am coming, I turn to dust and become oblivion.	Emotions of despair and hopelessness brought out. Lyrical poetic effect is maintained and the readers' thoughts are evoked. Equivalence effect is brought out. We see same unit repetition. Opposite in meaning is seen in the repeated words.
(1995:4)	Aa haya ...	(2011:1)	Alright then. Not yet	Meaning has been

	bado...bado kabisa... Bado...bado		not yet at all.	tailored well to bring out emphasis, i.e. character shows the real situation they face and their attitude toward it. Sarcasm is seen in the tone. The appellation <i>ah</i> is lost.
(1995:6)	Ame: Mpe paka. Zidi: Hataula. Ame; Mpe mbwa. Zidi: Ataunusa tu na ende zake. Zidi: Mpe mbuzi. Zidi: Labda...labda Mbuzi aliyekosa majani!	(2012:4)	Heezfar: Give it to a cat Tumach: Won't eat it. Heezfar: Give it to a dog Tumach: He'll just sniff, and be on his way Heezfar: Give it to a goat. Tumach: Maybe... maybe a goat that's starved for grass. Heezfar: well...	Readers' thoughts are evoked. Sound echo is stressed. Equivalent effect is felt through same unit repetition and hyponym.
(1995:6)	Zidi: Amefanyaje? Ame: Amefanyaje. Zidi: Suala kwa Suala Ame: Suala kwa jibu	(2011:4)	Tumach: What happened to it? Heezfar: What happened to it? Tumach: A question for a question Heezfar: A	Readers' thoughts are evoked. Emphasis has been relayed bringing out the equivalence effect. Through antonym

			question for an answer	and same unit repetition.
(1995:7)	Ame: Ah . . . ati kazi...kazi...kazi ... sasa kazi ndiyo maana yake au siyo? Zidi: Na wewe hupendi kazi basi. Ame: Na kwa nini mtu apende kazi?	(2011:5)	Heezfar: Ah. So work... work ... Work. Now that's work no? Tumach: And you just don't like work. Heezfar: And why should anyone like work?	Sarcasim is maintained and the sound/ echo comes out through same unit repetition creating an effective equivalence effect
(1995:9)	Zidi: Yeye nani? Ame: Yeye yeye. Zidi: Humtaji? Ame: Simtaji	(2011:8)	Tumach: He-who? Heezfar: He- him Tumach: Won't you use his name? Heezfar: No, I won't use His name	Message has been literally translated. Meaning is well portrayed in TT. Repetition for emphasis is seen through same unit repetition and antonym thus creating the equivalence effect
(1995:9)	Zidi: Haujavunda... haujavunda Mhogo haujavunda	(2011:8)	Tumach: Hasn't even moulded Hasn't moulded Cassava hasn't moulded	Literally translated Same unit repeated more than once for emphasis. Sarcasim comes out. Equivalence effect felt.
(1995:11)	Zidi: Nenda katafute	(2011:11)	Tumach: look man,	If we back

	kijiti bwana.... Ame: kijiti, kijiti, kijiti cha nini?		you go and find a twig. Heezfar: Twig, twig, twig, twig, what for?	translate the word kijiti literally it will not bring out the meaning of <i>cane/stick</i> hence twig is the most suitable for naturalness in the TT; Emphasis comes out well on same word repetition.
(1995:12)	Zidi: Humu pangoni Ame: Pangoni au Kasrini mwetu? Zidi: Ah, Kasri ndiyo. Kwani lina nini? Ame: Ukubwa wake... nafsi yake... mapambo yake samani zake... vitu vyake vyote kwa ujumla	(2011:13- 14)	Tumach: Here in this cave? Heezfar: In this “cave” or in this castle of ours? Tumach: Oh yeah, this castle. But what has it got? Heezfar: It’s got its size, its expansive soul... its décor and furnishings... All these things that add up together.	Equivalence effect felt. We see great admiration and approval through hyponym and antonym though some sound effect is lost.
(1995:13)	Zidi: Ah Paris. Paris mji wa Fenicha, mji wa mapambo, mji wa silka mila na utamaduni, mji wa	(2011; 14)	Heezfar: Ah, Paris... city of furniture and accessories, city of culture, customs and tradition... of science	Emphasis is well maintained and the equivalence effect comes out with emotions of

	sayansi na Teknolojia		and technology	admiration and approval through same unit repetition and hyponym
(1995:14)	. Zidi: Na Makabati... Ame: Na yale Mabakuli... Zidi: Na ndani ya vile vyoo... Ame: Na ile TV na video... Ame: Na zile picha za mkono... Zidi: Na ile meza...	(2011:16)	Tumach: And those book cases... Heezfar; And all those silver vases... Heezfar: And that TV with its built in VCR... Heezfar: And those paintings... Tumach: And that high table...	Lyrical aspect comes in musically. A chronology list of things: one after another brings out strong feelings of approval and admiration through use of synonyms.
(1995:19)	Mari: Hodi! Zidi: (<i>Anashtuka</i>).Nasikia sauti ya Mari. Mari; Hodi. Zidi: (<i>Anapendwa na madadi</i>) Mari! Mari! Ndiye. (<i>Mari ameshaingia ndani</i>) Ah! Karibu... Karibu... Karibu, pita mpenzi, pita.(<i>Anapiga goti na kuweka mikono yake miwili</i>)	(2011:22)	Heezfar: knock! Knock! Tumach: (<i>Startled</i>), I hear Mari's voice Mari: knock, knock Tumach ;(<i>He is very excited</i>) Mari! Mari: It really is Mari (<i>Mari has now entered the cave</i>) Wwwaaaaaawww! Ah, welcome welcome, come in my love come in. (<i>he</i>)	Same word repeated more than once for emphasis. Sarcasim and admiration. Comes out well. Equivalence effect has been felt though the sound Wwwaaaawww! Has been added in the IT in order to bring out the

	<p><i>aliyoifumbata kwenye moyo wake</i>), Sikujua... ah Mari mzungu, mzungu, mzungu amekwisha kazi... Pandora nywele zako za singa (<i>Mari kavaa wigi</i>)</p>		<p><i>kneels down and claps his hands to his heart</i>) I didn't recognize you... ah Mari look at you... so fair all light and lovely you fair <i>mzungu</i> girl and your hair so silky smooth, (<i>Mari is wearing a wig</i>)</p>	<p>naturalness and communicative effect.</p>
(1995;20)	<p>Zidi: (<i>Amezazaika</i>) Sofa! Sofa gani? Sofa si hilo hapo <i>dear</i>? Sofa kutoka Paris... sofa Mari: Hapana sofa hapa. Zidi ;(<i>Anashangaa</i>) Sofa hilo hapo, hulioni! (<i>Zidi anamshika bega Mari na kumuongoza</i>) Hili hapa nini? Keti, keti.</p>	(2011:23)	<p>Tumach (<i>His face falls</i>) sofa! What sofa...? Isn't that a sofa over there, <i>Cherie</i>? A sofa all the way from Paris... a sofa. Mari; You don't see that sofa over there.... (<i>He is shocked</i>) Wait let me show you. (<i>He takes Mari by shoulder and leads her.</i>)What is this, right here? This, here...sit...come on, sit down.</p>	<p>Equivalence effect felt through use of same unit repetition. A feeling of confidence assurance is seen in Tumach's voice.</p>
(1995;20)	<p>Zidi: Nafsi? Ame: Nafsi enh!</p>	(2011:24)	<p>Tumach: Soul? Mari: Yes soul</p>	<p>Equivalent effect felt. Emotion of</p>

	<p>Zidi: Nafsi yangu? Ame: Nafsi yako enh? Zidi: Nafsi yangu inanicheka? Itakuwaje? Ame: Kwa uzembe wako Zidi: Ninajicheka kwa uzembe wangu? Ame: Unajicheka kwa uzembe wako enh! Zidi: Mbona si hisi? Mari: Una ugaga wa hisia eti! Zidi: Ugaga...</p>		<p>Tumach: My soul? Mari: Your soul yes. Tumach: My soul is laughing at me? How could that be? Mari: At your indolence. Tumach: I am laughing at my own indolence? Mari: You are laughing at your own indolence, yes! Tumach: How come I don't feel it? Mari: Your feelings have scabbed over. Tumach: Scabbed over?</p>	<p>re-assurance and confusion comes out through the use of same unit repetition.</p>
(1995:21)	<p>Mari: Kwa nini? Kwa hayo makochi na masofa ya upepo? Kwa hivyo vitanda vya majani? <i>(Anaonyesha yale majani yaliyotandikwa sakafuni)</i> Kwa hilo rediogramu lililomo kwenye fikra? Kwa hiyo TV ya</p>	(1995:25)	<p>Mari: About what? About those armchairs and sofas made of thin air? About those beds of hay? <i>(She points at the pile of hay that Heezfar used as a mattress in the previous scene)</i> About the... phonogram only</p>	<p>A feeling of disgust anger and helplessness seen bringing out the equivalence effect</p>

	<p>mawazoni? Limejaa...limejaa. limejaa kasri...</p>		<p>exists in your mind's eye? And that TV in your thoughts? Its brimming -just brimming -this castle!</p>	
1995:23)	<p>Zidi: Raha sote twazitaka... raha zetu sote, raha ya mauti yanayowadia lakini hadi sasa hatujafa ingawa tumekufa.</p>	(2011:28)	<p>Tumach: We all desire pleasures...All our pleasures. The pleasure of death, final and eternal, soon to arrive. Yet so far we are still not dead- though we have died.</p>	<p>This section has been paraphrased /more words have been added to bring out the same unit repetition. The intended feeling of despair and helplessness is well captured for naturalness in the TT.</p>
(1995:23)	<p>Zidi: Mari, Mari, Mari... (<i>Mari anatoka huku Zidi anamfuata</i>) Mari! (<i>Zidi anasita baada ya Mari kutoweka</i>) Sijui kwa nini, (<i>Anasogelea hadhira</i>) Sijui kwa nini hawaamini juu ya raha na utajiri wetu.</p>	(2011:28)	<p>Tumach: Mari...Mari...Mari... (<i>Mari walks out and Tumach goes after her</i>) Mari..!(<i>Tumach hesitates at the door with Mari disappearing from sight</i>) I don't know why (<i>He moves downstage towards the audience</i>) I don't know why people don't believe in our</p>	<p>A feeling of helplessness and desperation is brought out the Equivalence effect is well captured through use of the same words and synonyms.</p>

			pleasures and riches	
(1995:25)	Ame: Basi wewe Zidi: Basi Mari nikamwonyesha utajiri wote wewe. <i>(Anaashiria kwa mikono)</i> Akaonekana hauoni...haoni sofa haoni busati, haoni zulia wala pazia...haoni radio, haoni friji, haoni jiko la umeme haoni TV haoni <i>video</i> , haoni gari...	(2011:31)	Heezfar: Alright, Tumach: Alright so, I showed Mari all our riches. It seems she doesn't see them. She doesn't see the sofa....doesn't see the carpet... doesn't see the rugs or curtains, doesn't see the radio... doesn't see the phonogram, doesn't see the fridge, doesn't see the electric stove. She doesn't see the TV, doesn't see the <i>VCR</i> . doesn't see the car.	A feeling of helplessness and hopelessness is evoked bringing out the equivalence effect through same unit repetition.
(1995:27)	<i>(katika wimbo wa fahari na makuu)</i> Rangi ya makaa Rangi ya mpingo. Rangi ngumu Rangi tata Rangi huru. Huru na tajiri ... Yananunua magari Yananunua madege Yananunua vifaru	(2011:35)	<i>(From the song of renown and glory)</i> Colour of coal Colour of ebony Colour of hardship Colour of puzzles Colour that frees. It buys cars It buys Jet- Planes It buys tankers It buys cannons	Emphasis is well relayed on the black colour (the Africans) and what they buy from the western world. Repetition depicts and reinforces their mechanical lifestyle. Sarcasim

	<p>Yananunua mizinga</p> <p>Yananunua mameli</p> <p>Yananunua nyambizi</p> <p>Yananunua gari moshi</p> <p>Yananunua madawa</p> <p>Yananunua nguo</p> <p>Yananunua vyakula</p> <p>Yananunua vifaa kem</p>		<p>It buys cruisers</p> <p>It buys submarines</p> <p>It buys trains</p> <p>It buys medicine</p> <p>It buys clothes</p> <p>It buys food</p> <p>It buys plenty of tools</p>	<p>comes out</p> <p>through same unit</p> <p>repetition bringing</p> <p>out the</p> <p>equivalenc</p> <p>e effect and</p> <p>naturalness in the</p> <p>TT</p>
(1995:29)	<p>Mwalimu: vizuri bas</p> <p>bas vizuri unajua</p> <p>unajua...</p>	(2011:36)	<p>Teacher:</p> <p>Good...Very good,</p> <p>that's enough... good</p> <p>you know it...,</p>	<p>Emphasis that is</p> <p>depicted shows</p> <p>acknowledgement</p> <p>and resignation</p> <p>through same unit</p> <p>repetition. Some</p> <p>weightage lost in</p> <p>translating the</p> <p>word <i>bas</i> as</p> <p><i>'that's enough'</i>.</p> <p>However</p> <p>equivalence effect</p> <p>felt because that is</p> <p>the nearest in</p> <p>meaning in the</p> <p>TT.</p>
(1995:30)	<p>Mwanafunzi: Suala?</p> <p>Mwalimu: Jibu</p> <p>Mwanafinzi:Suala</p> <p>Mwalimu: Suala</p> <p>Mwanafinzi:Jibu</p> <p>Mwalimu: Sawa</p> <p>Mwanafunzi: Sawa</p>	(2011:37)	<p>Other Student;</p> <p>Question?</p> <p>Teacher; Answer.</p> <p>Other Student;</p> <p>Question.</p> <p>Teacher; Answer.</p> <p>Other Student; Answer.</p>	<p>Same unit</p> <p>repetition is seen.</p> <p>Equivalent effect</p> <p>is felt</p>

	nini? Mwalimu:Sawasawa Mwalimu: Sawa.		Teacher; Question. Other Student; Okay. Teacher; Okay what? Other Student; Okay- <i>Okay</i> Teacher; Okay.	
(1995:31)	Mwalimu: Maana yake nini? Mwanafunzi: Maana yake nini? Mwalimu: Nakuuliza wewe. Mwanafunzi: Ah Nyambizi... <i>(Anafikiri, kidole mdomoni)</i> nya... maana yake nyama, dudu <i>(kimya)</i> Na mbizi maana yake kuzamia kwenye vina vya maji bahari...kuzamia,kupiga kachombe na kuogelea chini kwa chini ...	(2011:36)	Teacher: What do you mean by that? Student: What do you mean by that? Teacher: I am asking <i>you</i> . Student: Submarine... well <i>sub...</i> as in “underneath” and when talking about bodies of water- so in this case “under water” And marine as in “marriage” as in marriage so “submarrying” <i>submarine</i> .	Repetition shows the redundancy of the education system where the teacher knows not the answer. Feeling of hopelessness is also evoked, Same unit repetition plus synonym. Equivalence effect comes out.
(1995:33)	Mwalimu: Jibu... jibu jibu zuri. Haya	(2011:41)	Teacher: Good answer good answer	A feeling of resignation through same unit repetition
(1995:34)	Ndani mwa tumbo lake mna makaa, mna	(2011:42)	His stomach is filled with coal-	A feeling of sarcasim, ridicule

	<p>makaa ya mawe Ndani ya tumbo lake mna almasi Almasi ya thamani Ndani ya tumbo lake mna dhahabu Mabonge mabonge ya dhahabu. Ndani mwa tumbo lake mna shaba Shaba gredi ya kwanza Ndani mwa tumbo lake mna mafuta Mafuta ya petrol Ndani mwa tumbo lake mna <i>Uranium</i> Madini ya thamani na tena Hatari Tajiri kashiba Kashiba, kashiba Ndiyo maana kalala Ashibaye hulala Huku wengine humpakua Ah- Kufikiri kwa nini? Alalaye hafikiri huota! Ah- kuvumbua kwa nini?</p>		<p>Filled with steam coal. His stomach is filled with diamonds- Precious diamonds. His stomach is filled with gold. Nuggets and nuggets of gold. His stomach is filled with copper .Finest grade copper his stomach is filled with oil- Petroleum oil His stomach is filled with iron-Pig iron. Iron, iron sturdy iron. His stomach is filled with uranium A mineral both precious and dangerous The rich man has had his fill. He's full he's full. Thus he sleeps He who is full goes to sleep While others dig into his wealth. Ah- why think? He who sleeps thinks not He dreams!</p>	<p>and mockery on the over - dependence of Africans on foreign Aid. Same unit repetition and hyponym. This is a paradox! Equivalence effect is brought out well</p>
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	<p>Alalaye huunda ruwiyani. Lete, lete ndege turuke Lete, lete gari tuteembee Lete, lete meli tuabiri Lete, lete nyambizi tuzamie Lete, lete mizinga tupigane Ndugu kwa ndugu, kaka kwa kaka Lete, lete nguo tuzivae Lete, lete kila kitu Fedha tunazo Utajiri tunao</p>		<p>Ah- why discover? He who sleeps discovers In his dreams Ah- why create? He who sleeps Creates in his mind's eye. Bring the plane we fly. Bring the car, let's go for a ride! Bring the ship lets sail Bring the submarine lets go under. Bring the tanker, let's go to war.</p>	
(1995:36)	<p>Mwalimu: Nje au ndani? Mwanafunzi: Ndani. Mwalimu: Nje Mwanafunzi: Nje. Mwalimu: Ndani Mwanafunzi: Hapana! Ndani-Nje! Mwalimu: La, Nje! Ndani! Mwanafunzi: Hapana, ndani! Mwalimu: Nje</p>	(2011:44)	<p>Teacher: Outside or inside? Student: Inside Teacher: Outside Student: Outside Teacher: Inside Student: No, inside - out Teacher: No, outside-in. Student; No inside Teacher; Outside. Student; Perhaps.</p>	<p>Emphasis is relayed on where Africans problems come from and where the solutions should be sought-inside the continent.</p>

	Mwanafunzi: Labda Mwalimu: Sawa – ndiyo hasa, Nje!		Teacher; Correct. That’s it; outside.	
(1995:36)	Mwalimu: Joto...joto... ndani joto na nje joto. Ndani hakukaliki na nje hakutokeki...joto...jot o...sehemu zote sasa zingeuka kuwa janga.	(2011:45)	Teacher: Heat heat... heat outside. Can’t stand it inside in I can’t take it outside can’t take it outside...heat...heat Everything is burning to a desert.	Inside and outside of the continent needs a ‘clean – up’ for it to be habitable. Use of repetition of words which are opposite in meaning.
(1995:37)	Mwalimu: Mimi nilinyamaa na kusikiliza Mwanafunzi: Kusema Mwalimu: Kunyamaa Mwanafunzi: Kusema Mwalimu: Kunyamaa Mwanafunzi: Kunyamaa-kusema Mwalimu: Hapana, kunyamaa kusema	(2011:46)	Teacher: I was silent listening Student: You were talking. Teacher: Silent Student: Talking. Teacher: Silent Student: Talking silent. Teacher: No, silent talking	A feeling of hopelessness is portrayed to put emphasis on the poor education system. We see repetition of words which are opposite in meaning literal translation has been employed for equivalence effect.
(1995:40)	Msaidizi: Kwa ajili yetu Bosi: Yako Msaidizi: Yetu Bosi: Yako	(2011:50- 51)	Assistant: Yes, Boss I am at your service Boss: At our service Assistant: Yours Boss: Ours.	Same unit and instantial repetition is done for clarity confirmation and

	Msaidizi: Yetu Bosi: Yetu		Assistant: Yours Boss: Ours Assistant: Ours Boss: That's right Assistant: That's right	validation Equivalence effect is felt.
(1995:44)	Msaidizi: Orodha ndefu...Orodha nono (<i>kimya</i>) Bosi: Orodha ndefu...orodha nono (<i>Anarudia mara nyingi</i>) Orodha ndefu orodha nono...nipe mji.	(1995:55)	Assistant: A tall list a plump list (<i>then silence</i>) Boss: A tall list... a plump list (<i>He repeats it several times</i>) I'll give you a hint.	Same unit repetition for clarity with emphasis on corruption of African leaders which is brought about by over-expenditure would have translated as orodha <i>ndefu</i> long list.
(1995:48)	Zidi: Nini? Ame: Hatari. Zidi: Hatari? Ame: Hatari ehh! Zidi: Hatari gani?	2011:60)	Tumach: From what? Heezfar: The danger. Tumach: Danger? Heezfar: Danger <i>enh</i> Tumach: What's the danger?	Same unit repetition is shown to ridicule the way corrupt officers usually get away with their mistakes
(1995:50)	Zidi: Kuna upungufu? Ame: Hapa..., hapa... Zidi: Kuna kasoro! Ame: Upungufu... kasoro ya ... Zidi: Upungufu...	(1995:61)	Tumach: I sense a deficit Heezfar: Something missing? A deficit? Tumach: Something	Repetition to ridicule the way corrupt officers government officers usually get away with

	<p>kasoro ya? Ame: Kasoro? Zidi: Kasoro enh!</p>		<p>missing. A deficit Heezfar: A deficit? Tumach: Yes a deficit.</p>	<p>their mistakes on discovering that they have a deficit</p>
(1995:53)	<p>Zidi: Tia tia pegi Ame: Tia nibu Zidi: Tia moto nyaraka na majalada Ame: Tia moto ofisi nzima.</p>	2011:67)	<p>Tumach: Set down your drinks and pour me another. Heezfar: Set the records straight Tumach: Set fire to the documents and files. Heezfar: Set fire to the whole damn place.</p>	<p>Hyponym type of repetition that brings out semantic range in another word Aims at ridiculing the way corrupt officials usually clear off evidence by burning an Entire building! Repetition is also meant for reinforcement and emphasis. Equivalence effect is felt.</p>
1995:55)	<p>Zidi. (<i>Puruzai</i>) Wewe! Mari: (<i>Hasira</i>) Mwingine! Zidi: (<i>zuzuzuzu</i>) Mwingine nani? Mari: (<i>Hasira zaidi</i>) Mimi! Zidi: (<i>Puruzai zaidi</i>)</p>	(2011;68	<p>Tumach: (<i>Indifferently</i>) Oh you! Mari: (<i>Angrily, & sarcastically</i>) No it's someone else! Tumach :(<i>Foolishly</i>) Who else? Mari ;(<i>Angrier Still</i>)</p>	<p>Same unit repetition showing disgust and anger. Equivalence effect is brought out well.</p>

	<p>Mimi yupi? Mari: (<i>Hasira zaidi na zaidi mikono kiunoni</i>) Mimi mimi!</p>		<p>Me! Tumach ;(<i>Even more indifferently</i>) Me-who? Mari: (<i>Eye more angry her arms flailing</i>) Me myself.</p>	
(1995:55)	<p>Zidi: Umebadilika... Umeukwea mti! Mari: Mti! Mti gani? Zidi: Mti, mti!(<i>Huzuni</i>) Mari: Mti mti gani? Zidi :(<i>Anakenua</i>) Mti msowera. Mari;Sitaki vitendawili mimi—sipendi Zidi; Hutaki au hupendi? Zidi; Kupenda ni utumwa—kutaka ni kuhitaji, kulazimika.</p>	2011:69)	<p>Tumach: You've changed. Well, good for you .You're up a tree! Mari: A tree? What sort of a tree? Tumach: A <i>tree- tree</i> Mari: A tree, yes but what kind of tree? Tumach :(<i>He smiles and hesitates</i>) A flamboyant tree. Mari;l don't want riddles, don't like them Tumach; You don't want them or you don't like them? Mari; And the difference is...? Tumach; To like is to love-to be enslaved. To want is to need-to feel compelled.</p>	<p>Same unit repetition is used for emphasis and thought-provoking for the readers' mind to think about what is being said. <i>Liking</i> and <i>loving</i> are near synonyms. The same thought is expressed using different words hence bringing out the equivalence effect.</p>

(1995:57)	<p>Zidi: Nimeona. Mari: Nini? Zidi: Mti Mari: Wapi? Zidi: Moyoni mwako Mari: Mti (<i>Mshangao tena</i>) Umefanyaje? Zidi: Mti umeota, umenawiri moyoni mwako. Mari: Mti umeota ume... moyoni mwangu! (<i>Hofu na macho katoa</i>)</p>	(2011:72)	<p>Tumach: I saw Mari: What? Tumach: A tree Mari: Where? Tumach: Inside your heart Mari: (<i>Exclaims</i>) A tree! Tumach: A tree. Mari: (<i>Another exclamation</i>) A tree... A tree inside my heart. Tumach: Inside your heart Mari; A (<i>She exclaims again</i>) What is it doing there? Tumach; It is growing...it is blooming inside your heart. Mari; There is a tree growing...it is blooming inside my heart! (<i>Her eyes bulge in fear</i>)</p>	<p>Past participle tense is omitted in TL hence loss of message weightage. Emphasis and reinforcement comes out well. It is aimed at confirming the message. Equivalence is effect felt through same unit repetition.</p>
(1995:60)	<p>Mari: Kwamba mtu, ah mwanamke ni kivazi, mwanamke ni kujipodoa, mwanamke ni</p>	(2011:76)	<p>Mari: That people, or women are what they put on. They're the clothes they wear the things they doll</p>	<p>Different unit repetition for is employed for emphasis and reinforcement</p>

	<p>kujikwatua na kujipuura... Zidi; Na kujikuchua, na, na, na, na kujibabaua na kujibahashua!</p>		<p>themselves with up with. Tumach; And the creams they apply to lighten their skin, and the tonics they daub on to blanch their complexions.</p>	<p>bringing out the explanations. Sound effect found in SL is lost in TL because of lack of the appellative '<i>ah</i>' in the TT. And instead of saying '<i>women are ...</i>' I would have said '<i>what makes a woman is...</i>' in order to bring out the message weightage in TT. Synonyms have been used to bring out meaning of different words with similar meaning.</p>
(1995:61)	<p>Zidi: Unatoka wapi Mari? Mari: Mbali (<i>Anampa mgongo</i>) Zidi: Mbali wapi? (<i>Anampa Mari mgongo</i>) Mari: Kutoka katika giza la vumbi la</p>	(2011:78)	<p>Tumach: Where are you coming from, Mari? Mari: From far away (<i>Turning her back to Tumach</i>) Tumach: Far away where? Mari: From engulfing</p>	<p>Repetition of same unit for clarity and for the reader to think and make judgment (ponder) about what is being said i.e. where is the African continent</p>

	<p>kuwezwa na kumezwa...</p> <p>Zidi: Na unakwenda wapi?</p> <p>Zidi: Mbali pia.</p> <p>Zidi: Mbali wapi?</p> <p>Mari: Kuelekea kwenye giza na vumbi lile lile la kuwezwa na kumezwa! Na wewe?</p> <p>Zidi: Unakokwenda wewe na unakokwenda wewe.</p>		<p>grit and impenetrable gloom.</p> <p>Tumach: And where are you going?</p> <p>Mari: Towards that same engulfing grit and impenetrable gloom. And you?</p> <p>Tumach: Where you come from, and where you're going.</p>	<p>headed in terms of development?</p>
(1995:65)	<p>Zidi: Mbu...</p> <p>Ame: Mbu...</p> <p>Zidi: Huyu <i>(Ana Kwenda kulia)</i></p> <p>Ame: Huyu <i>(Anakwenda kushoto)</i></p> <p>Zidi: Huyu (<i>Anapiga makofi lakini mbu hampati</i>)</p> <p>Ame: Huyu <i>(Anarusha mikono ovyo. Wanamwinda kwa muda mrefu)</i></p>	2011:82)	<p>Tumach: Mosquito</p> <p>Heezfar: Mosquito</p> <p>Tumach: Over there! <i>(Moves to the right)</i></p> <p>Over there! (<i>Moves to the left</i>)</p> <p>Tumach: Here! (<i>He brings his hands together to catch the mosquito but misses</i>)</p> <p>Heezfar: Here (<i>He makes wide swatting movements. Both men hunt the mosquito for a while</i>)</p>	<p>Same unit repetition for confirmation and emphasis on the fact that the mosquitoes are many/dangerous and it's not easy to completely eradicate them. It also links the characters in the same wave and mood depicted by the playwright. Equivalence effect is felt though the weight of the</p>

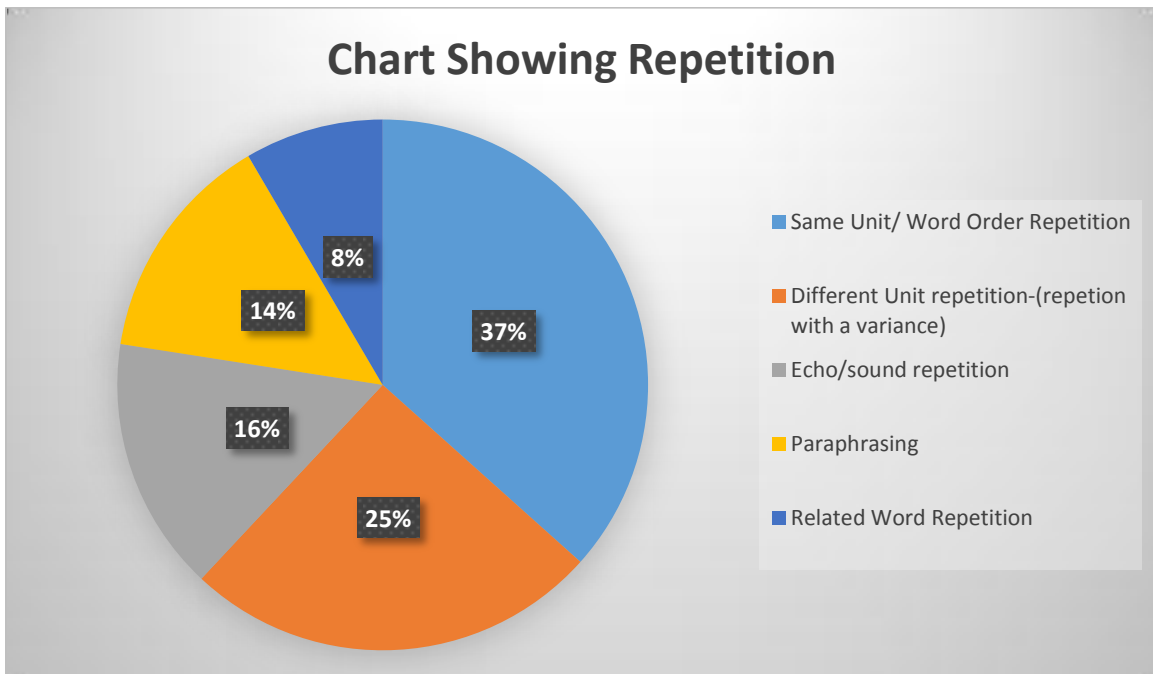
				massage is reduced in the TT.
(1995:68)	Zidi... na kiza tunakichekelea. (<i>vigelegele wote wawili</i>) Kiza tunakisherehekea (<i>vigelegele</i>) Kiza kitamu kiza Kitamu kiza kitamu (<i>vigelegele</i>) Kitamu kwa sababu Tumelala usingizi mnono. Usingizi mtamu Lala mama lala Lala baba lala Au amka...amka milele.	(2011:87)	Tumach:...Darkness- it fills with mirth (<i>They all ululate</i>) Darkness- we celebrate it (<i>They ululate</i>) Darkness, sweetness darkness. Sweetness dark sweetness. (<i>They ululate</i>) Sweet for we have slept deeply Deep for we have slept sweetly. Sleep, Mama sleep. Sleep Papa sleep. Or wake...wake up forever.	Use of synonyms is seen. Sound effect is felt. Emphasis is laid on Reader 'thoughts are evoked to see backwardness and stalled development in the African continent. Equivalence effect is felt.
(1995:69)	Ame: Njaa! Zidi: Njaa! Ame: Njaa! Zidi: Njaa! Ame: Njaa! Zidi: Njaa...Aaaaa naumia!		Heezfar: Oooo food Tumach: Food Heezfar: Food Tumach: Food Heezfar: Food oooo it hurts.	Equivalence effect felt. Synonym used (hunger). Emphasis relayed on the pathetic state of things in the African continent literary translated.
(1995:70)	Ame: Langu Zidi: Langu	(2011;89)	Heezfar: Mine Tumach: Mine	Same unit repetition for

	<p>Ame: langu hili Zidi: Hapana ni langu <i>(Anajaribu kulivuta)</i> Ame: Langu. <i>(Wanaanza kugombana)</i> Zidi: Wacha. Ame: Wacha wewe! Zidi: Kwenda Ame: Tokomea nje. ... Zidi: Bia. Ame: Haya bia. Zidi: Letu sote. Ame: Letu sote bia</p>		<p>Heezfar: It's mine Tumach: No, it's mine! <i>(He tries to take it away)</i> Tumach: Mine. <i>(They continue to struggle)</i> Tumach: Stop it. Heezfar: You stop it! Tumach: Go away! Heezfar: Get lost! ... Tumach: Share? Heezfar: <i>Haya, lets share.</i></p>	<p>reader's thoughts to be provoked. Equivalence effect is felt.</p>
(1995:71)	<p>Zidi: Wana huruma hawa EC! Ame: Wana huruma enh! Zidi: Wanatuonea enh? Ame: Saana</p>	(2011:90)	<p>Tumach: So compassionate, these EC people Heezfar: So compassionate enh... Tumach: They feel for us Enh! Heezfar: Deeply</p>	<p>Same word repetition used to evoke the reader's thoughts. Equivalence effect is felt.</p>
(1995:71)	<p>Tumach: Kiberiti? Mafuta ya kuwasha? Moto? Kuni? Ame: Huna kiberiti? Huna mafuta? Huna moto? Huna kuni?</p>	(2011;91)	<p>Tumach: Matches? Lighter fluid? Fuel? Firewood? Heezfar: You've got no matches? No lighter fluid? No</p>	<p>Reader's thoughts are provoked Omission of 'from EC' reduces the message weightage</p>

	Zidi: Kiberiti, mafuta, kuni kwa nini havikuja na kige hili la paja la ng'ombe kutoka EC?		fuel? You've got no firewood? Tumach: Matches fuel firewood... why didn't they sent any of that with the leg of beef?	Otherwise equivalence effect felt.
(1995:78)	Zidi: Bilioni kwa bilioni... yako ukutani yako masofani zuliani yako vitini yanafunika kila kitu...	(2011:100)	Tumach: Billions and billions. They are on the walls on the sofas the carpet on the chairs. They are on everything	Antonym repetition for emphasis. The numbers are quite large. The reader's thoughts are evoked. Equivalence effect is felt.
(1995:82)	Na sasa kiza! Kiza kushoto, kulia... kiza nyuma, kiza mbele	(2011:105)	And now darkness to the left, to the right behind ahead.	Same unit (antonym) and Instantial repetition for emphasis. Equivalence effect felt.

Table 2R: Showing type of lexical repetition

No	TYPE	NUMBER OF EXAMPLES
1	Same Unit/word order repetition	26
2	Different Unit repetition-(repetition with a variance)	18
3	Echo/sound repetition	11
4	Paraphrasing	10
5	Related word repetition	6
Total		71



2.3.3 Findings on Repetitions and their Equivalent Effect.

Maintaining repetition in the ST calls for the translator of the repeated words to make a source text reader, naturally feel the same effect as the target text reader.

Repetition creates a lyrical poetic effect. A translator must therefore take into consideration not just patterns but all instances within the language and culture of the target text to which the pattern will allow access. Thus a careful translator involves extracting some common core meaning from the target text and finding a sound in the same language which also occurs in similar associations. In other words, we have looked at lexical repetitions and their varied functions such as intensification, monotony, lexical cohesion and sound echoing. In this regard translators either maintain the repetition in TL or paraphrase with variations.

After analyzing several examples of repetition and their translations we are able to come up with some findings. In literal text when it is not clumsy, repetition is sign of meager vocabulary. It is hence an essential stylistic device and is usually motivated. For this reason, translating it requires great caution. That is why maintaining it in both texts is very crucial, no matter how monotonous or strange it sounds. Variation or omission of repetition in translating literature could result in cross misjudgment and distortion of the author's intention and therefore this needs to be avoided. Phonological repetition however is challenging because of the linguistic differences between source text and target text. The echoes of the sound created by the translator, might achieve a proper compensation.

Most scholars have however admitted that strictly speaking, perfect translation is impossible especially in the field of literal translation. That is also what we have discovered. Nevertheless the translators' considerations of literary translation from varied perspectives, in effect, can lead them to approach 'utopia' as Huang X (2011:181) puts it. And therefore keenness is paramount. Turning back to Weschler and Kimambo's translation of repetitions, even though some linguistic differences are inevitable compensation strategy is more satisfactory as has been noted.

2.3.4 Challenges of Translating Repetition

In our research we have noted that same unit repetition and repetition with a variance are the most commonly type of repetitions that Mohamed SA has employed. Thus translators have to decide how far to go in trying to bring out readability and achieving an equivalent

effect in the target culture. Sometimes, repetition indicates poverty of linguistic resource rather than elaborating the message. Similarly, it presents an emotion with a force. If a translator doesn't have this knowledge, translating repetition may pose a challenge for them making the TT audience lose out on some vital information.

In cases where repetitions brings out emotions care must be taken by the translator to maintain the same in the TT if not readers may be denied the aesthetic beauty of repetition intended by the SL author. That is why the translator has the responsibility of preserving the foregrounded features properly for the effect brought out in ST to be maintained in the TT. Therefore a careful translation involves extracting some common core of meaning from a group and finding a sound, equivalent semantically and phonetically corresponding in meaning in the source language.

Suh J (2005:5) points out that the intensity of some sounds in the TL do not clearly correspond to the intensity of those of the TT. In other words, carrying the same sound effect can be a challenge if a translator does not weigh the available options during the translation activity. Repetition is culture specific and preserving it in the SL tasks a translator to be competent in both languages. It is important for us to appreciate the fact that Mohamed SA has employed the use of repetition deliberately with an intention of bringing out the aesthetic beauty rhythm and expressiveness of the Swahili culture to convey issues that are pertinent to his society emphatically using this stylistic device. The speech parten thinking and expressiveness of the TL must be maintained as much as possible by the translator for meaning to be communicated with the equivalence effect desired.

2.4. Types of Symbolism

As we have noted that symbolism and figurative language provide a depth to writing that reliance on straightforwardness cannot. In this way it allows the writer to move beyond using prose merely for the transmission of facts. We notice that using symbolism delivers information on multiple levels that can be understood by multiply levels of education awareness. Let us now look at some of the types of symbolism that can be easily identified.

Simile- A simile is a figurative language device that allows one object to be compared with another by using the term ‘like’ or ‘as’. The use of these two words to compare two objects can only be termed a simile when the objects are essentially unlike each other. For example Mohamed (1995:37) says

Mwanafunzi: Hapana-hawatuti, hawatikisiki!

Wamekita Kama mawe

This has been translated by Weschler S and Kimambo N (2011:45-46) as:

Student: No-they don’t move, they don’t budge. They’re set like stone.

Metaphor- A metaphor allows language to be used to identify one object with another without using ‘like’ or ‘as.’ It is more direct than a simile. For instance Mohamed (1995:72) says

Zidi: Tuwe Simba

Weschler S and Kimambo N (2011:92)

Tumach: Let’s do it lion-like

The translators have used a simile in TT to translate a ST metaphor and this is understood because if they would have said ‘*we be lion*’, it would be outrageous! Meaning would have been lost. Naturalness of the TT has been maintained through circumlocutions while bringing out the equivalence effect

Personification is a commonly form of symbolism that applies human attributes to inhuman objects. Personification gives human form and sensibilities to anything from an animal to a chair to an abstract concept like hate or pride. For instance Mohamed (1995:7) says.

Ame: Ardhi *inakubali* tu

Which Weschler s and Kimambo N (2011: 5) have translated as;

Heezfar: The land just keeps *putting out* it never tires.

Here the translators have used a footnote to explain what they mean and therefore we see paraphrase which is a good technique in translation Otherwise they could have said ‘*the earth accepts/responds*’ and by so doing, meaning would have been maintained but personification would have been lost. So the translator must make choice between meaning and maintaining the symbol.

Sometimes symbolism takes a literal form called allegory. An *allegory* is an extended use of symbolism and metaphors. A story, a poem or even a whole book can be an allegory. The purpose of an allegory is to create dual meaning for everything in a story. A good example is George Owen book 'Animal Farm' whereby animal characters are used to amplify all the ills done by human to fellow humans. We did not find this kind of symbolism in our text under study.

A hyperbole is a symbolic figure of speech that uses conscious exaggeration to make a point which can either be serious or comic. Hyperbole is commonly and often unconsciously used in every speech via statements such as 'I am so hungry I could eat a horse'. Mohammed S.A in our book under study says that the characters Heezfar and Tumach have slept for *9 days* and yet usually a week has *7days*. Similarly Heezfar and Tumach have no *knife to peel* the last piece of their moulded cassava. They have no matchbox just because they haven't ordered from abroad yet they claim to live in the twentieth century a time of technological innovation and advancement.

Metonymy is a symbolic form of speech that substitutes a term closely associated with an entity for the name of the entity itself. For instance the '*white house had no comment*'. This refers to refer to a queen or king as the crown. Archetypes are a form of symbolic representation of collectively held concepts that are shared by all humanity as a result of common experiences repeated throughout different cultures stereotypical images invested with mythic proportions that range from the jester or clown to the wise guide or teacher. We dint identify such in our book under study.

Irony: Irony is a figurative form of speech in which the intended meaning is opposite to the literal meaning of the words expressed. In the theatre, dramatic irony refers to a situation whereby the audience possesses knowledge not held by the characters.

2.4.1 Functions of Symbolism:

We treat symbolic concepts as buildings which allow speakers to talk about abstract aspect defined in more concrete terms. And therefore for a literary playwright to use symbolism it

means he/she has employed a lot of creativity through the most basic and inventive feature of the human mind. Similarly, use of symbolism depicts an individual's understanding of the world in a more imaginative way that brings out a language's aesthetic beauty.

2.4.2 Symbolism as Exhibited in 'Amezidi' and its Translations

As we have noted earlier, a symbol can be an object event or ritual among other things which suggests a range of references beyond itself as a Ghobadi (2012:1) has clearly indicated. For an item to be called a symbol, it must suggest a meaning in kind, different from its literal meaning.

Therefore if we look at the history of symbolism it shows that everything can assume symbolic significance. Natural objects like, (stones, plants, animals, men, mountains and valleys, the sun and the moon wind, water and fire etc.) Are potential symbols.

Or man made things like, (houses, boats cars etc.,) or even abstract forms like, (numbers or the triangle, the square and the circle). Infact the whole cosmos is a potential symbol.

We shall hence look at the different types of symbolism that Mohammed S.A. (ST) has employed in his work and compare with its translation in English (TT).let as start by looking at symbolism found in names/characters:

Mohamed S A:	ORIGINAL TEXT (ST)	Weschler S & Kimambo N:	TARGET TEXT (TT)	OBESRVATION
(1995:1)	Mzee	(2011:(iii)	old man	Literal translation has been employed. This symbolizes the older rule/ generation that need to give room to the new/young generation/rule. Meaning has been preserved.
(1995:4)	Ame Zidi	(2011: i)	Heezfar Tumach	Circumlocuted. Symbolizes the way Africans are ' <i>too much</i> ' in being lazy/aping the western world/overdependence on

				foreign aid etc.
(1995: 17)	Sauti ya mtumishi	(2011:20)	Servant's voice	Literally translated. Meaning preserved. Symbolizes the type of luxurious life Africans wish to live by having servants around them just to serve them. It also symbolizes neocolonialism because though the colonialist have left, their voice is still heard in many areas of the lives of the African.
(1995:16)	Daktari Vuai	(2011: 18)	Doctor Vuai	Retained. Name of the doctor is not translated and yet it connotes one who "assists" in "cutting life short." I would have preferred calling him doctor life killer/remover/shortner. The TT reader is denied chance of knowing his character hence omission of some information
(1995: 19)	Mari	(2011: 22)	Mari	Retained. I would have translated the name as "Marie" for naturalness and sound effect in. Mari symbolizes characteristics of an African girl who has been brainwashed and believes that everything from abroad is superior and okay for African consumption. Her relationship

				with Tumach symbolizes the relationship between third world countries and first world countries. The third world countries want to depend a lot from foreign aid and things that are not important i.e. bags.
(1995:29)	Mwalimu Wanafunzi sabini Mwanafunzi	(2011:36)	Teacher Seventy students Student(Heezfar)	Meaning preserved though literary translated. The teacher teaches and the student is the learner. In most African countries a normal class contains 40 students.70 Symbolizes overcrowding in classrooms and the pathetic education system whereby the teacher sleeps in class, doesn't teach, knows not the answer but is holding a cane to instill fear in the learners.
(1995:40)	Bosi	(2011;50)	Boss	The SLword is borrowed from English (TT) and calqued in Swahili (ST). The word symbolizes top ranking officials who never take their duties seriously. The Boss has not been in office for two weeks just because of flu. He is 'bossy' and uses the lamest of all the excuses to fail to report for duty just because he is lazy and not duty conscious.

(1995:41)	Msaidizi	(2011:50)	Assistant (Tumach)	The meaning has been preserved well through literal translation. The Assistant ‘assists’ the Boss to defraud the company by stealing through inflating prices of commodities in the office and burning evidence. This is symbolic of what goes on in most government offices- corruption.
(1995:46)	Sauti ya mfanyikazi	(2011: 51)	Voice of Employee	The word has been literary translated. The employees are expected to shut up and watch as the senior officers defraud the government. Whoever raises alarm loses their job and is pinned down as the culprit. Employees have no power/say/voice over any ills that affect them at their places of work. Meaning has been preserved through literal translation.
(1995:59)	Madongopor omoka	(2011:75)	.....	The word has been omitted. The word means, from the low class of shambles and shackles. I would have translated this as <i>Muddy-slide or Shamble shackles village</i> . The <i>meaning</i> is lost in the TT because of this omission.

	kiti cha pembea			
(1995:23)	<i>Curl-kit wella, Mascara figure-belt</i>	(2011:28)	corset <i>Rouge</i> mascara lacquer curlers figure belt	Equivalent effects felt. Strategy changing the symbol sense/replacement The African has been brainwashed. He believes that looking/dressing/walking like a Whiteman is fashionable and an indication of civilization. She has transfigured herself to resemble a 'white-man'; a sign of brainwash and unwarranted aping. Figure-belt has not been translated instead we have a corset-.The symbol has been changed for the TT reader to understand. Equivalent effect is felt.
(1995:29)	Archimedes' principle Kuandika Kichina au Kijapani chaki ubao bakora ndefu	(2011:36)	Archimedes principal. Writing in Japanese or chines. Chalk board A stick in hand.	Word maintained. Symbolizes the pathetic education system. Archimedes' Principle symbolizes outdated education system whereby only theory is taught. Writing in Chines or Japanese from top to bottom emphasizes the incompetence of the teacher. The term has been maintained.
(1995:38)	Trekta Kiserema	(2011:48)	A Tractor hand hoe,	Symbolizes new/mechanized and old methods of farming. The

	Mbolea Mavi ya ng'ombe na samadi		Fertilizer cow dung and manure	Africans haven't embraced technology in the present era. There is plenty of land but little has been put to good use. Swahili has calqued the term Trekta from English tractor. Equivalence effect felt.
(1995:42)	Friji birika la moto	(2011:52)	Fridge Electric kettle	Kiswahili has calqued fridge from English. In Swahili it symbolizes technological advancement. Equivalence effect is felt.
(1995:35)	mzoga	(2011:44)	Carcass	Carcass is a dead animal that is of no use. This symbolizes harmful aid. Strategy used is replacement. Equivalent effect is felt.
(1995:72)	kiberiti:	(2011:91)	Matches.	This Symbolizes light which is equally symbolic. It means technological advancement. Its absence depicts poverty and backwardness. Strategy used is Self- explanatory

FOOD STAFFS

Mohamed S A	ST	Weschler S & Kimambo N:	TT	OBSERVATION
(1995:4)	Mhogo	(2011:2)	Cassava	Symbolizes economic activities associated with poverty and poor eating habits. Literary translated. Equivalence effect is felt
(1995:17)	Biriani	(2011:12)	pilau	Symbolizes first class food. Strategy is changing the symbol to sense making the TT audience understand better.
(1995:49)	Brandy whisky beer champagne	(2011:62)	Tanqueray John Walker Dom Perignon	Well know brand names, familiar to TT reader are used and not the substitute French terms; the approach would not have worked. Footnotes are given for naturalness and better understanding.
(1995:69)	Paja la nyama	(2012:88)	A leg of beef	Self-explanatory/ descriptive method. Symbolizes bad aid. It ends up killing Heezfar and Tumach
(1995:76)	Maji	(2012:98)	Water	Water symbolizes life. It is a basic need and essential. Absence of it causes death, no wonder Heezfar and Tumach end up dying. Strategy used is self-explanatory. Equivalence effect is felt.

ANIMALS:

Mohamed S.A:	ST	Weschler S & Kimambo N:	TT	OBSERVATION
(1995:4)	Pono	(2011:1)	sloth	Pono is fish in east African folklore known for its penchant for sleep. In most Anglophone tradition it's the sloth. Replacement with footnotes for the TT audience to understand.
(1995:6)	Nyani Panya Mbuzi Paka Mbwa	(2011:1) (2011:2) (2011:4) (2011:4:4)	Bonaboo Mice Goat Cat Dog	Baboon and rat would confuse the Anglophone code line hence it is dropped and instead we have the <i>bonobo</i> and <i>mice</i> . The sense of the idiomatic expression is realized. Strategy used is change of symbol. The TT reader understands better and can associate with the image. The strategy used is self-explanatory. Each image has a social meaning associated with what is familiar in the TT. For instance; A dog licks its vomit and will not eat moulded cassava. This symbolizes the worst type of food on earth which the only kind of food that African states can afford for its people. Baboons have a reddish pinkish

				<p>behind which they cannot themselves. This is symbolic. Africans don't seem to see their mistakes. The mice is a pretender This how the white man has related to the black man. The Cat and goat are is domesticated. This shows how the white man has domesticated the black man and can do anything to him and for him. A goat also connotes a fool. Equivalence effect is felt</p>
(1995:35)	Mzoga	(2011:44)	Carcass	<p>Symbolizing the true characteristics of most Africans. They rush for rejects from abroad such as second hand clothes, cars phones etc. which end up affecting them. The strategy used here is self-explanatory and literal translation. Equivalence effect is felt.</p>
(1995:77)	Mafunza	(2011:100)	maggot	<p>Symbolizes death/absence of life. The Africans are surviving for life from waste! Strategy-self-explanatory/literal translation. Equivalence effect is felt.</p>
(1995:81)	Mbu	(2011:82)	mosquito	<p>It's man's first enemy. It's a flitting killer. Mosquitos have</p>

				become resistant to medicine. Every time, new medicine is discovered, the mosquitoes become resistant to it just like. Neo-colonialism deeply rooted in Africa. The white man keeps on ruling the Africans through other channels. Blacks are unable to stop this. Strategy-self –explanatory/literal translation. Equivalent effect is felt.
(1995:67)	Kuamka Simba	(2011:85)	wake up lions	Meaning - the male lion sleeps more than it works .The lioness fends for the family but not the lion and yet it’s the king of the jungle. That is what Heezfar and Tumach are doing- Lazing. Strategy used is self - explanatory/Literal translation. Equivalence effect is felt.

NUMBERS

Mohamed S.A	ST	Weschler S & Kimambo N	TT	OBSEVATION/STRATEGY
(1995:4)	Mihogo Miwili	(2011:1)	Two Pieces of cassava.	Strategy used is self-explanatory. The two pieces of cassava stand for male and female as in the story of creation. There are only two people in the world i.e. male and

				female so, there should be no racial discrimination. Secondly, there is no more cassava in the granary and this depicts wide spread poverty. Hence hunger is a looming.
(1995:7)	Mungu alifanya kazi siku Saba	(2011:5)	God himself worked for 7 days	Seven is a symbol of whole i.e. from the Biblical point of view. It may mean whole/ a full cycle of the week. But Heezfar and Tumach sleep for nine days! This is an Overstatement because one week has 7 days. It symbolizes how much Africans overdo things like being lazy. They want to sleep/relax more than necessary. They <i>are far too much</i> . Strategy-self-explanatory /literal translation. Equivalence effect is felt.
(1995:15)	Wiki ya pili Bosi hajaja kazini	(2011:17)	The Boss hasn't been on duty for 2 weeks	(These are equivalent to fourteen days) In government offices, for an employee to be off duty for 2 weeks they must have a good reason (like a doctor's note/sick chit/off). The growth of a country's economy is compromised. Symbolizes laziness and corruption of the highest order. Strategy used is self –explanatory/literal

				translation with equivalence effect being felt.
(1995:16)	Dkt. Vuai aweza kumpa Zidi OD ya wiki mbili au hata miezi miwili.	(2011:19)	Dr. Vuai can give a signed and stamped sick off for two weeks or even two months.	When one is unwell, and is given two days is off duty is okay but two weeks or two months is ‘ <i>too much</i> ’! The doctor has overdone by giving off duty. This means he is easily be compromised. Strategy- used is self-explanatory/literal translation. Equivalence effect is felt
(1995:23)	mabegi sita	(2011:29)	Six purses	Six is symbolic of the days of the week that Marie will be ‘out’ maybe working. So she will use a different bag each day, maybe to rest over the weekend.
(1995:29)	Wanafunzi 70	(2011:36)	seventy students	A normal class in Africa has 40 students. 70 is <i>too much</i> .It’s a crowd. This symbolizes how overcrowded classroom are and therefor no proper learning takes place, Jesus taught his disciples to forgive 70*7 times meaning uncountable. The students are uncountable. Strategy self-explanatory. Equivalence effect is felt.
(1995:68)	Miaka mia tulikuwa vile vile	(2011:86)	We have been this way for a hundred years.	For a whole century, there has been no development but stagnation in Africa. Strategy

				used is self-explanatory/literal translation. Equivalence effect is felt.
(1995:74)	Siku ya kuzaliwa	(2011:95)	Birthday	Symbolizes independence day. After gaining self- governance, colonized countries commemorate this day. It is an indication that they must now start growing economically. The way a child does. Strategy used is self –explanatory and literal translation. Equivalence effect is felt.
(1995:74)	Sherehe itakuwaje ya shillings million arobaini na wageni wapatao laki nne.	(2011:95)	The party will cost 40 million shillings with nearly 400,000 guests	Symbolizes over expenditure in government budgetary and extravagance of African leaders. It is like the story of Ali baba and the forty thieves! Strategy use is self-explanatory/literal translation. Equivalence effect is felt.
(1995:74)	Kuna siku tatu tukufu ya kwanza kuzaliwa, ya pili kuoa, na ya tatu kufa	(2011:95)	There are three days of surpassing along. The 1st day you join the world, the second you marry, the third you die.	This means, when a country gains independence. Secondly and when She makes ties with other countries and 3rdly she undertakes her development projects. From the biblical point of view we have God the father the son and the holy spirit i.e. Three in one: meaning one and the same thing. This symbolizes

				that there is no difference between life in the continent before colonization, during and after independence.
(1995:81)	siku ya tatu Ame hajala	(2011:104)	Today is the third day Heezfar hasn't eaten	Three symbolize the end or completeness. It could also mean the begging and end of new life. In biblical terms, the trinity means one or no difference. The end has come to bring future life. Jesus resurrected on the 3rd day. Death brings life. Strategy used is rendition. Equivalence effect is felt.

The play has got only two characters that have doubled casted. They depend on each other. One part of each's name completes the other: Depicting two tribes i.e. 'male' and 'female', one cannot survive without the other.

OTHERS

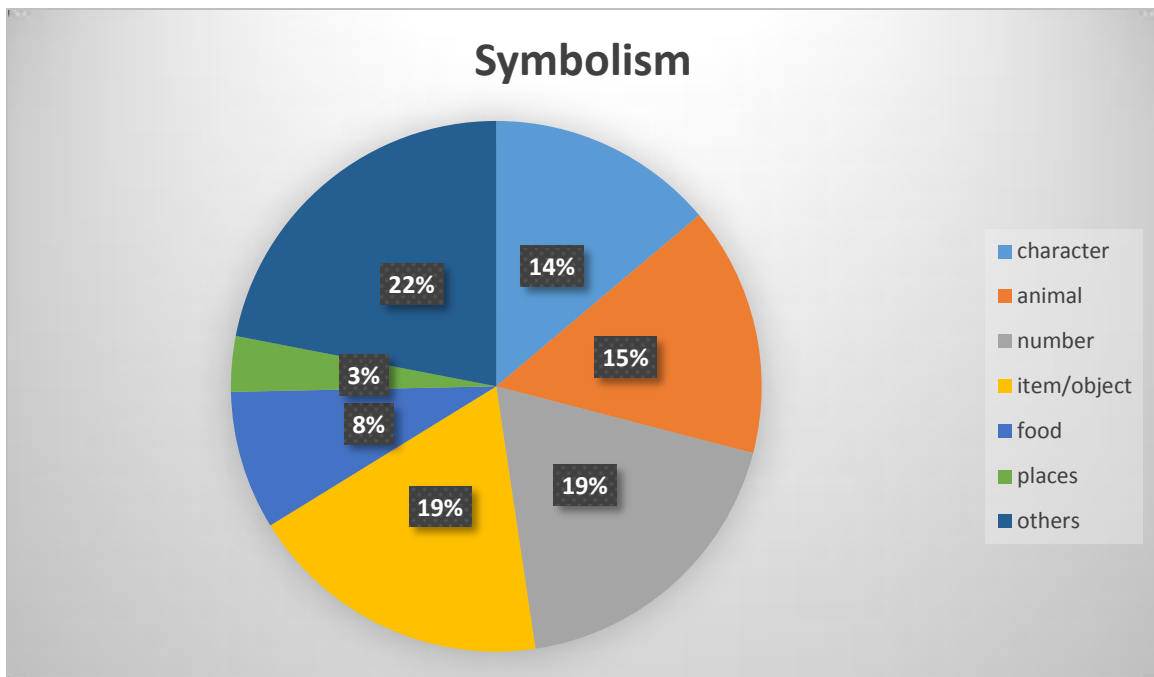
Mohamed S.A.	ST	Weschler & Kimambo	TT	OBSERVATION
(1995:1) (1995:2)	Mwanzo nilibeba. <u>dunia</u> nzito 'nikidhani ni <u>mzigo</u> alonipa Mungu'.	(2011:10)	At first I cared the weight of <u>the world</u> believing it was the <u>burden</u> God gave me	The old man thought that he could deal with the problems affecting the African continent alone as an individual. He realizes that it is everybody's responsibility. The burden- symbolizes problems, Therefore, all Africans must all come together to solve their problems or deal with issues affecting the continent as a group. It's not a one man's show. Neither is it destiny. Equivalence effect felt.
(1995:3)	Naja kugeuka vumbi la usahaulivu.	(2011:vi)	I turn to dust And become oblivious	Meaning he is going to die and will be forgotten. He will turn to dust.
(1995:4)	pangoni	(2011:11)	Inside a cave	This is a cave or natural underground space big enough for humans to enter. This is where Heezfar resides. This symbolizes containment It looks like the mythological underworld- this is the African continent. Equivalence effect felt.
(1995:14)	Anakoroma	(2011:5)	Snoring	A literal sigh of deep slumber. Symbolizes laziness. Africans are

				still backward even after gaining independence/ freedom they are in deep slumber strategy. Equivalence effect felt.
(1995:7)	Ame: Ardhi bikra	(2011:5)	Heezfar: Virgin land	This means land that has never been tilled. It symbolizes fertile land. Equivalence effect is felt.
(1995:5)	kasiri	(2011:5)	Castle	Symbolizes pressure for happiness and luxurious life that Africans always dream of. This has been literally translated. Equivalence effect felt.
(1995:27)	ngozi nyeusi	(2011:34)	black skin	This symbolically refers to the African man. The black skin symbolizes trouble all through. This has been paraphrased. Equivalence effect felt.
(1995:35)	harufu mbaya	(2011:44)	Something stinks. Something rotten	Symbolizes un-worthy aid. Explanation/ paraphrasing done. Equivalence effect is felt.
(1995:36)	nje au ndani	(2011:41)	Inside or outside	Inside the African continent or the outside the continent. This is literally translated.
(1995:51)	Choma moto nyaraka	(2011:67)	Set fire to the records and files.	Symbolizes destruction of evidence hence making it difficult to catch perpetrators of corruption. The message has been paraphrased.
(1995:58)	mti msowera	(2011:70)	Flamboyant free	Change of symbol for naturalization for the TT reader to understand. Equivalence effect felt.

(1995:68)	safari ndefu	(2011:86)	The long journey	It's time the Africans reconsidered her relationship with the western world if she has to develop.
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Table 3: Showing number and type of symbolism

Type	Character	Animal	Number	Item/object	Food/Places	Others
	13	9	11	11	5 2	13
Total						71



2.4.3 Findings on the Equivalence aspect of Translation of Symbolism

At this juncture, we note that symbolism is culturally bound. In translating Swahili into English, the translator may get difficulties in preserving the symbolism of genders. In our book under study, the title *AMEZIDI* is symbolic. No wonder the translators found challenges with morpheme –A, which in Swahili stands for both male and female. In the title ‘*He’s For Too Much*,’ there is nothing feminine in it. It could have been. *He/ She Is Far Too Much*. The omission of *She* makes the reader of the TT miss out on the gender symbolism in the ST. On the other hand, the symbol of number as seen in fourteen working days i.e. two weeks is related to the playwright’s working ethics and religion of his culture.

Not only that, many of the characters are identified by occupational titles. A good example is the Teacher, the Student, the Boss his Assistant, the Servant etc. Probably Weschler S and Kimambo N did not translate Dr Vuai because it doesn’t have a perfect English equivalence. In other words the reader can only see the relationship between the characters by putting them into context and that is why the characters names, we must stress here, are descriptive. Such occupational titles not only describe their occupations, but their character as well.

In this regard we have come to a conclusion that most personal names in Kiswahili carry implicit meanings that are aspirational descriptive or even performative. And that is why in Mohamed’s *Amezidi* (1995), characters are identified by their occupational names which are also proper names.

In our play under study the translator has translated using the English equivalence, all the names apart from Doctor Vuai and Mari. Mari remains Mari. I would have preferred Marie- which sounds more English than Swahili. In Swahili, we can manipulate the meanings of *Daktari Vuai* by saying it sounds like adding *vua* and *uhai* which means; *Vua-* will equate to ‘**kill**’, ‘**remove**’ or ‘**undress**’ *Uhai*-means **life**, hence (*Daktari vua +uhai*) meaning a doctor who kills patients and most likely the country’s economy! He is corrupt and corruptible. He gives sick offs to patients, even when don’t deserve any and more so, because they are related to him.

In other words Doctor Vuai is easily compromised to give out OD (off duty) to relatives, friends who deserve it. The implication is, he is killing the economy by allowing workers to stay away on pretext that they are unwell. Therefore by not maintaining the name in the TT

Weschler S and Kimambo N denies the reader a chance to understand the character traits of the doctor unless a footnote is given to explain why. This makes us see that sometimes a translator may lack an equivalence in translation in the target text thus reduce the weight of the message and deny the TT reader some important information. That is why When Weschler S & Kimambo N translates *Kijiji cha Fujo* as the *village of chaos* and the TT reader is able to see chaos in the village where thousands and thousands of people are dying of hunger every day: the cause being drought because it has not rained in years etc.

This clearly shows that translators need to develop guidelines for uniform treatment of names throughout a text. However, the benefits of this choice is that it helps to preserve the authentic flavor of the literary work. If not in our case the translator will be sacrificing the sound of the Swahili names by failing to place them in the culture of the TT as seen in Mari which has been preserved and yet we can easily get its equivalent in English; that is *Marie*. We can conclude by saying that the translators had intended to do translate all names and so, they should have rendered it as *Marie* in order not to denying the ST reader aesthetic beauty unintentionally. In other words, the translators have failed to instill the same feeling as that of the playwright in the reader's mind.

We also discovered that symbolic expressions are more cultural bound than universal and it is upon the translator to make effort to understand both the ST and TT if he /she has to remain faithful in both cultures. Literal translation was the most frequented strategy used in translating symbolism .Universal symbols hardly pose any challenge for translators since they convey the same meaning and emotion in different cultures and languages .However they have connotations in different cultures and languages. Now let us have a look at this table showing names and see how have been translated in our text under study;

Table 4M: Character's names and their translations

KISWAHILI-Mohamed (1995)	ENGLISH-Weschler S &Kimambo N (2011)
Mzee	Old Man
Ame	Heezfar
Zidi	Tumach
Mwalimu	Teacher
Mwanafunzi	Student
Bosi(calqued)	Boss
Msaidizi	Assistant
Dr Vuai	Dr Vuai (retained)
Mari	Mari(retained)
Sekretari Joyce(calqued)	Secretary Joyce
Sekretari Jane(calqued)	Secretary Jane
Kijiji cha Fujo	Village of Chaos(paraphrased)
Mtoto	Child

2.4.4 Challenges of Translating Symbolism

In literary texts a symbol refers to arrange of references beyond itself as Ghobadi (2012:1) puts it. With respect to this, the meaning of a symbolic meaning must be established and supported by the entire context of the story. Ideally speaking therefore for something to be called a symbol, it must suggest a meaning different in kind from its literal meaning.

Having provided the above explanation therefore translators may have a challenge in understanding and translating symbols in cases whereby:

1. The SL entity stands for something which completely contradicts what the TL entity stands for.
2. The SL entity and its equivalence stand for unrelated (not contradictory) things or concepts, and

3. The SL and TL entities symbolize the same (or at least similar) things or concepts. Indeed this means, the translator will have less challenge translating such types of symbols because the equivalence effect will be felt and there will be a high level of naturalness which will bring about optimal equivalence.

With reference to the above, satisfactory translation of symbolism depends upon awareness, testing and raw talent. A good translator should have a solid understanding of both the source text and the resources available in the receptor language, combined with an artistic ability.

Another danger of trying to make translation sound as natural as possible might lead to over translation resulting in using only natural contractions and at the same time be dull and lifeless. In translating symbolism what is important is meaning and not literal translation.

Translators should give footnotes for culture specific symbols as Madsrshoor Che (2011:190) has sighted in Ghobadi (2011:12). If they are dealing with symbolism in drama they will be forced to learn appropriate translation methods. In other word, they should instill the same feeling as those of the playwright in the reader's mind since each literary movement is distinguished by different factors and recognition of these factors will help readers understand implied meaning behind symbolism. Therefore they must equip themselves with analytical skills required to consider meaning behind symbolism and find words relations and their semantic associations. They have to consider structures of word, sounds punctuations and visual devices of the languages they are dealing in.

When symbols of source language are translated into target language, not all are easily understood and thus the target audience will find it difficult to understand them especially if the symbol is not known in the target language. For example, a symbol based on the environment like exotic trees in Africa would be meaningless to people who live the western countries. To make the same impact in meaning some other symbol would probably be used. We see our TT translators get stuck with *mti msowera* and they end up using the *flamboyant tree*. This was aimed at making the TA reader understand by using a symbol he/she can easily identify and understand.

On the other hand the symbol may be understood differently in some cultures making it a challenge for the translator to see to it that the TT reader understands. Or the same image

may be used but with a different meaning altogether. Care must be taken by the translator in order to bring out the equivalence effect

2.5 Conclusion

We have discussed with explicit examples the concept of wordplay repetition and symbolism showing how Weschler S and Kimambo N have dealt with them in their English a translation of *'Amezidi'*. We have also shown our findings in relation to the equivalence theory of translation. It is apparent that a literal translator must understand the grammar, phonology, culture, context and social surrounding of both the ST and its author in order to be in a better position to have equivalence or near equivalence achieved in translation of wordplay, repetition and symbolism in literary works.

CHAPTER THREE

COMMENTS AND ANALYSIS ON FACTORS CONTRIBUTING TOWARDS TRANSLATION CHALLENGES OF SYMBOLISM, WORDPLAY AND REPETITION

3.0 Introduction

This chapter discusses some of the factors that lead to translation challenges in dramatic texts with special reference to symbolism, wordplay and repetitions in the English version of ''*Amezidi*'' It is of particular interest in this study to stress the fact that what we could actually be seeing as a challenge may mean that a particular strategy was employed to deal with an item that could have otherwise been seen as a problem in translation. In other words, translators need to employ a most natural way that brings about equivalence and remain faithful to the original text. This brings us to our next area of study; factors that contribute towards translation challenges of symbolism, wordplay and repetition.

3.1 Analysis on Wordplay

In our research we identified seventy five (75) examples of wordplay in both the TT and the ST (as shown in table1M Page 34).Out of which seventy two (72) ,96% have been preserved in the target text and only (3),4% have been left out. This means, wordplay was intended and has a great bearing in the SL text. The two translators have provided cushioning, supplementary and explanatory information in the endnotes and translator's notes, to enable the TT reader or rather audience, to get the initial meaning as portrayed in the ST.

From the findings, out of the seventy five (75) examples of wordplay, 16, 37% show same unit repetition bringing out ambiguity, whereby more than one meaning is portrayed in a word/phrase /statement and the reader is left guessing which meaning the playwright intend to convey; and in the process, either meaning can be used appropriately especially where the message conveyed aims at ridiculing Africans for overdependence on foreign aid. A good example is on page 91 of *He's Far Too Much*

Heezfar; Aiding the stomach!

Tumach; stomaching the aid.

Instead of 'aiding' the stomach with food because Heezfar and Tumach are a hungry they end up 'stomaching' that is putting up with the unworthy aid which 'ails' them to death. In short, the 'Aid' they receive 'ails' them to death.

In addition to this, 25% are different unit repetition 14% were paraphrased and 8% were related sound repetitions, From this we see that wordplay in dramatic texts is our biggest source of humour. It can either be lost, when a word has an ambiguous meaning, which is not present in the target language or retained if a translator is keen to see to it that it is rendered in the target text as required. For instance Mohammed (1995; 26)

Ame; (*Anamfuta Zidi machozi*) Nyamaza...Nyamaza. Hajatambua, hajajua tu, hajabaini utajiri wetu na raha zetu, akibaini atarudi kinyumenyume au kimbelembele au hata kimbavumbavu; we ngoja tu!

Kinyumenyume could mean 'backwards' or 'turn against' on the other hand Kimbelembele could mean 'forward' or 'always on the frontline in doing things' whereas 'kimbavumbavu' could mean 'swaying side to side' or 'using force'. The repeating of the sounds mbe-le-mbe-le, nyu-me –nyu-me and mba-vu-mba-vu adds some aesthetic beauty in the way the words sound; an idea that lacks in the English translation.

We also notice that wordplay involves onomatopoeic sound effects which may be difficult to retain in translation as seen in the above example i.e. we cannot say that he will come back 'front front /backward backward/sideways sideways'. This is quite expected as onomatopoeia in general is one of the most difficult things for a translator to retain. For instance, Mohammed (1995; 24)

Zidi; *Furaha na raha na msiba juu,*

Which has been translated as;

Tumach; *Pleasure and leisure and morning to boot.*

In some cases a language misses an equivalent in wordplay even when a suitable expression would have been available. In such a case a translator will be forced to employ a strategy to deal with the deficit. In cases where English has equivalent wordplay elements/ cases/phrase

with same connotations, wordplay can still be possibly retained by changing or replacing it with another word as long as the weightage of the message is maintained. This can also be achieved by maintaining a different source of congruency and a different signifier of the semiotic. We have seen that out of seventy five (75) eight (8) 11% lost sound effect however meaning was maintained and this is understood because English and Swahili are two distinct languages.

During translation we may have a loss or gain on wordplay. In our book under-study, only eight (8), 11% cases lost sound and rhythm and only two (2), 4% had their meaning lost. In cases where meaning changed in the second word, it was a clear indicator of the rich language and vocabulary of the SL. Similarly a big percentage, 56% of sound effect was maintained by the two translators and this is an indicator of how keen they were with trying to get the equivalent effect in the TT.

Weschler and Kimambo did all they could to retain and maintain wordplay as an important stylistic device. Indeed wordplay is an important feature in S. A. Mohamed's play hence this gives us strength on our choice of the play as our area text under study. Apart from adding a humorous effect to the play, wordplay strengthens the theme of the story. In our opinion the play would have been less captivating in the absence of wordplay whereby very sensitive issues are discussed in a joking manner. The fact that there are no additions makes us believe that it is an important aspect to the readers and our translators, Weschler & Kimambo transposed this work well in a manner that will make the readers appreciate wordplay as an apt stylistic device in literal texts more so plays.

Wordplay can easily pose a challenge to a translator who is not ready to put it in context and therefore, lacks competence in both or either TT and ST. Now that wordplay has become an increasing feature in literary texts, we need to have a series of authors to research on it for us to have conclusive evidence on how a translator can go about translating it. We therefore conclude our analysis by asserting that wordplay, when put in context is translatable. In other words, translators should take advantage, where possible, to retain maintain and compensate wordplay to avoid its loss and purpose in the original text in order to bring out the

equivalence effect since it's a good source of humour and a remarkable stylistic device in dialogues more so plays, not forgetting how sometimes it strengthens the theme of the story as a whole. In my opinion, it can certainly be argued that it is possible for the reader to grasp the intended wordplay from the context, but the humorous effect would be less than what readers actually see than what they think is opposition in meanings (Koponen 2004; 80) It may be also difficult to argue anything collusive, though, since what one person considers amusing may not be so to another; and this can easily pose a challenge to translators.

3.2 Analysis on Symbolism

In our analysis we have identified seventy one (71) examples of symbolism and out of which thirteen (13) are character symbolism which accounts for 22%, nine (9) are animal symbolism and this accounts for 14%. Eleven (11), 17% are number symbolism eleven (11), 17% are item/object symbolism, Five (5) 3% are food symbolism. This makes us deduce that S.A Mohammed is a symbolic playwright. In other words Mohammed is keenly aware of issues pertaining to nature folklore religion and his environment as it were. Where he has employed character symbolism he makes one character represent one or more people and an animal is not just an animal! Animals like the mice, the lion, and the bonobo illustrate Mohammed's interest in nature and African folklore. The same applies to items and numbers. Numbers like 3 show the three main important days in one's life. Two (2) weeks or 14 days off duty is an overstatement, and 9 days of sleep without working is unimaginable. Such symbols are related to Tanzanian's working ethics and the playwright's religion. The playwright's characters (The Boss, Secretary, student teacher etc.) and characterization are true representation of real characters of the real world. Places are not just the usual ones but have symbolic meaning. For instance in the village of Chaos millions and millions of people have died because it has not rained in a long time and hunger has cleared everybody. Similarly the *castle* is not a 'real castle' but a *cave*! In other words, the African continent of is a cave when it is supposed to be a castle. How ironical?

It seems to us quite predictable when we say that the translator's socialization has had an impact on their translation. They have replaced symbolism with their with approximate or appropriate counterparts of the TL and where equivalent translation is impossible they have

deliberately clarified through the use of footnotes ,to create beauty, understanding, clarity and naturalness to the TT reader. A good example is the way they have translated the words *mti msowera* for a '*flamboyant tree*'. In addition to this, in places where they have used literal translation, they have offered an explanation. The differences noted here is due to the cultural religious national and ethical varieties in the two languages. What this implies is our hypothesis has been proved right; symbolism is translatable. And therefore translators should ensure that when translating symbolism the impact of the ST to the TT audience is equivalent to the effect felt by the TT reader .If this is done it will reduce loss of meaning due to mistranslation .Therefore all that a translator has to do, is to note down the existence of symbolism when reading the source text and decide which meaning or meanings to allocate to a particular symbol depending on the message/themes of the ST and look for its equivalence in the TT. In other words, where we have multiple meanings the translator faces the challenge of picking the relevant meaning and tailoring it towards the author's intended meaning. He/she is also challenged with maintaining the meaning of the symbol in the target text in order to bring out naturalness as intended by the playwright. In other words translators have a task of considering which strategy is appropriate in translating symbolism and by doing so, we conclude by saying, symbolism is translatable.

3.3 Analysis on Repetitions

In our book under study we have cited seventy seven (71) examples of repetition (as shown in table 3S Pg 116). Out of which, forty two (26), 37% are same unit repetition, eighteen (18), 25% are different unit repetition, (11), 16% are echo/sound repetition, ten (10), 14% have been paraphrased and (6), 8% are related word petition. None of the repetitions used by the ST author was omitted although sound effect was lost in some instances bringing down the message weightage In this case, repetition has been used by the playwright for various reasons such as intensifying monotony, lexical cohesion and sound echoing which reinforces the message. In this respect, repetition is motivated and is an essential stylistic device because, as we have already noted in our earlier explanation, it can either reinforce or deflate expectations.

This means, repetitions perform functions such as puffing up a message through monotony or deflating it altogether. In other words repeated words can be substituted by pronouns, synonyms or hyponyms. Similarly if used well repetition intensifies emotions and does not necessarily depict poverty of linguistic resource. There is a lot of information that is elaborated through it bringing out emotions such as excitement, anger or otherwise.

The biggest challenge which translators may experience is maintaining the intensity of certain repetitions such as literal translation of repeated words. We also notice that in dialogues repetitions are inevitable and reinforce a character's actions, bringing out deliberately what they think. Therefore a translator must strive to look for its equivalence in order to maintain the ST message as intended by the playwright

3.4 Over- translation verses Under-translation

In terms of meaning and style, overtranslation occurs when information in the TL is more than information in the SL. In such an instance the TL readers get more information than what the SL reader has received (Newmark 1976). This therefore leads to misunderstanding between SL audience and TL audience. Weschler and Kimambo tried very much-at all costs, to avoid over-translation.

On the other hand, undertranslation refers to a situation whereby that TL text contains information that is less than what the SL text contains. This situation over-estimates the knowledge reserves of the TL reader and neglects the comprehensibility of the translation work which in turn leads to lack of necessary information that the SL attempts to convey.

In our text under study a good example is; Mohamed S A (1995; 19)

Mari; Hodii.

Zidi; (*Anashtuka*) Nasikia sauti ya Mari

Mari; Hodii.

Zidi; (*Anapandwa na madadi.*) Mari! Mari! Ndiye Mari... (*Mari ameshaingia ndani*)

Wwaaaw! Ah karibu...karibu...pita ndani...

Weschler S & Kimambo N (2011; 22) have translated this as;

Mari

(Heezfar); Knock- Knock...?

Tumach; (*Startled*) I hear Mari's voice...

Mari; Knock-Knock...?

Tumach ;(He gets very excited.) Mari Mariit really is Mari (*Mari has now entered the cave*) Wwwwaaaaaawww! Ah welcome... welcome...come in, my love come in....

In Swahili speaking communities when one says...Hodii... they are requesting to be allowed to get in the house. Therefore 'knock' can be equated to 'kubisha'. The translators could have added "may I come in" In other words the weight of the message is reduced for the target text reader.

In cases of overtranslation and undertranslation some information is amplified while some is muted and yet as Newmark (1986) suggests, fidelity to the peculiarities of the SL and the original author's style, and towards the voice of individual character's should be something which every translator aspires to attain. The translator is therefore expected to read the ST, understand, interpreted and translate it in a way such that there shall be no overtranslation or undertranslation of the original text.

In addition to this, Katan (1999; 128-129) on his part asserts that one of the problems that faces translator whose mother tongue is different from the source text is that of recognizing the presence implicit information in the original text. This forces him to consider the following;

- (a) Context of the original and of the translated text
- (b) Remote context elsewhere in the text
- (c) Cultural context which is mostly found outside the document. A translator must also reflect on his/her own mental and cultural outlook i.e. their own identity and must help to target reader by providing as clear a text as the cultural context would warrant. Understanding cultural differences evidently has an effect on the way translators translate.

3.5 Difference in Word Order.

There is a big difference in word order between Swahili and English

Mohamed S (1995; 7)

Ame...na wewe ulilala siku ngapi vile? We can literally translate this as;

Heezfar: And you you slept many days like that.

By so doing a lot of information will be lost causing ambiguity to the TT reader.

This has been translated by Weschler and Kimambo (2012; 5) as;

Heezfar...And you? How many days, more or less did you sleep?

In this translation, paraphrasing has been employed so that the TT reader gets the same feel of the message as the ST reader. And therefore, for meaning to come out, we change word order. In this case, accurate translation requires significant re-organization of SL word order in which information is carried out without distortions. In most cases, sentence structure is also affected more so in cases where we have long sentences. We may also come across situations whereby some words are just difficult to translate such as sayings, proverbs, jokes, puns and so on. In this regard we also noted few cases of appellatives such as *Wwaaaw*, *khhhhh*, *eeehh* etc. and culture specific words like *mti msowera*, *pandora*, *nyambizi*, *kindumbwendumbwe charira* and many others which can easily distort the message for the TT audience unless the translator is keen. Our translators had to do a lot of research to make sure that the source text meaning is retained in the translated text. In this regard we realize that English is an isolating language whereas Kiswahili is an agglutinating language. A good example is found in Mohamed (1995; 2)

Nimeishi si haba

Translated by Sarah Weschler and Niwaeli Kimambo as

I have lived not a little.

What this implies is, a translator must consider such differences to avoid lack of equivalence caused by mistranslation of such items. Although Kiswahili is rich in morphology it has less vocabulary compared to English. This leaves a translator with fewer words or options to choose from and it is an area that could have posed a challenge with our two translators especially when they were dealing with repetition and wordplay. We must note here that our translators did all they could to transpose Swahili wordplay, symbolism and repetition well, from Swahili to English.

3.6 Difference in culture

Many theorists believe that translation is a transfer of culture from ST to TT and that is why it is referred to as a cross-cultural transfer and this involves transferring beliefs and practices as noted by Nida (1993; 79). On the other hand, Newmark (1998; 94) defines culture as the way of life and its manifestations that is peculiar to a community that uses a particular language as its means of expression. On the other hand, Aoistede (1991; 7& 9) looks at

culture, as symbols, rituals, practices, artifacts, products, norms and values of a particular community. He recognizes the fact that semiotic signs recognized as belonging to a particular group of people such as words gestures objects dress food etc. are part and parcel of a people's culture. Honguei has divided culture into 3 aspect namely material culture (products of manufacture), institutional culture (various systems and theories that support social, religion, rituals, educational kinship and language systems), mental culture and behavior i.e. thought partens beliefs, conceptions of value and aesthetic tastes. In other words we can divide culture into material culture and social culture (social organization and how society interacts) A translator cannot therefore ignore cultural differences because in translation the biggest challenge in language and culture is being aware of it and finding ways of helping readers to cross 'frontiers', some of which are 'heavily armed and dangerous to approach'. In our book under study such cultural items were noted. A good example being *mhogo, mti msowera, biriani, and usingizi wa pono*. Therefore, we cannot divorce language from culture and vice versa. A language that is not a mother tongue or not native to translators (foreign) cannot be naturally and accurately translated with maximum effectiveness as native speakers and these calls for a lot of research and patience on the part of a translator.

3.7 Context

In dialogues there is a generous use of poetic language and such language may pose a challenge to translators who have no idea that poetic language may differ a great deal from the normal language structure. In most languages people don't always speak the way they write, they tend to break many grammatical rules as they try to sound natural in their way of expressing themselves. For instance when a Swahili speaker says;

Mimi bwana mimi bwana sipendi mchezo wako. Or Mimi bana mimi bana sipendi mtezo wako.

Instead of *Bwana, mimi sipendi mchezo wako*. This means. "Mister I don't like your jokes"

Similarly songs can be of a challenge to translators especially when trying to get equivalence in translation. Context is required for meaning to be tailored well. Compensation may be an efficient and effective translation strategy in translating stylistic features where literal translation fails and it is a feature 'worth striving to maintain' as noted by Huang (2011; 53)

3.8 Conclusion

Equivalence in translation should not be approached as a search for sameness, since sameness cannot exist between two languages (Basnett 2007; 36). The notion of equivalence can be tracked back to the days of Cicero who claims that a text can be translated in different ways. In other words equivalence can be established at any linguistic level from form to function. In equivalence we cannot underscore the natureality of the message in TT and faithfulness to the ST.

CHAPTER FOUR

STRATEGIES THAT CAN BE APPLIED TO DEAL WITH CHALLENGES OF TRANSLATING SYMBOLISM, WORDPLAY AND REPETITIONS.

4.0 Introduction

This chapter will deal with some of the translation strategies which a translator can employ in order to preserve the source text message. When we talk of a strategy, we are referring to a procedure that can be employed to solve a challenge/ problem encountered by translating a word, a segment of a text or even, a whole a text. A translator uses these strategies for the simple fact that languages differ in form, structure and meaning and a translator will definitely be forced to change the structure in order to preserve meaning.

Similarly, a translator may encounter cultural differences such as rhetorical devices and genre specific norms and this may force him/her to use certain strategies for the target text reader to have a similar feel of the text as the source text audience. A translator can easily encounter a challenge at lexical or semantic level arising from the presence of references to cultural specific entities such as customs traditions clothes food or institutions. Here, we notice that cultural specific items can be identified by reference to a particular source text and a particular target text; in our case we have Swahili and English respectively. What this implies is, a translator needs to preserve the characteristics of the source text as far as possible even when it yields an exotic or a strange effect. The implication here is, translators will be faced with a challenge of deciding on how far they should go in either domesticating or foreignizing the target text and that is why, sometimes, they are forced to give supplementary information to the target reader.

Nida and Taber (1982;5) contend that translators must be prepared to sacrifice certain entities for the sake of the target audience and that is why we have looked at the various strategies that can be employed for a fairly good translation of the source text. Let us hence explore each strategy one after another.

4.1 Adaptation

According to Newmark (2001; 62) a translator is forced to employ this strategy where there is no corresponding cultural/ institutional custom or objects idiom or expression in the target culture or language and a smooth natural translation is required. According to Nida adaptation is an equivalent to paraphrasing on the text level and that its purpose is to make the source language text easily comprehensible to the target readership. Adaptation is mainly used in the translation of names and titles. For instance in our book under study we have the following examples;

Kianzio-prologue

Wimbo wa mzee-song of the old man

Onyesho la kwanza -scene one

Kimalizio-epilogue

Wimbo wa mtoto asiyezaliwa-song of the child never to be born

In adaptation, language is simplified especially for the less illiterate. This means time space and characters are transposed. We also notice *that cultural adaptation* is employed in compensation for socio-cultural differences between SL and Communities. As such it is understood that various adaptations at lexical orthographical and phonetic levels have at their origin cultural differences at the heart of which are respective languages. With time, such adaptations could become naturalized according to the TL language partens of writing and speaking thereby giving them the status of loanwords. For instance word like Bosi, Sekritari Msaidizi, Mwalimu and Mwanafunzi which have been naturalized in Swahili. English language has also adopted Bwana from Swahili. At this juncture it is important for us to note that Swahili (African languages) adopts more than English (western dominant cultures). Another important factor as to why names have also been adopted is for easy pronunciation and spelling hence transliteration. However, how a name is translated may be entirely up to a translator or one may follow certain standard transliteration created by earlier translators. For instance our translators could have easily translated *Mari* as *Marie* but they opted to retain this name the way it is unlike other names which they translated. On the other hand some names do not need transliteration but have standard indigenous target language equivalences.

However it is the duty of a translator to ensure credibility and consistency as they translate a text in order to bring about equivalence.

4.2 Borrowing

To overcome a gap usually a metalinguistic one (e.g. an unknown concept in the culture of the target language) borrowing is the simplest of all known translation strategies. Borrowing may be defined as the transfer of source language lexemes or lexeme combinations into TL, normally without formal or semantic modification. The word 'borrowing' is used as a cover-term for various degrees of preservation of the culture-specific item that one may resort to in the process of transferring the contents of the Source text into the context of a target culture. Davies (2003) refers to this translation strategy as preservation; Aixela (1996) refers to it as repetition while Hervey & Higgins (1992) refers to it as exoticism/cultural borrowing and Newmark (1988), transference.

When a translator is faced with an entity that has no close equivalent in the target culture, he/she may simply decide to retain the ST term in the translation. Sara Weschler & Niwaeli Kimambo retained/borrowed proper nouns such as Mzungu & Bwana. We also realize that English people have borrowed and accepted words like '*mzungu*' '*jambo*' '*askari*' and '*safari*'. With time such elements may become fully integrated into this language. Not all languages and speech communities tolerate this process. Similarly some audiences may be more ready to cope with it than others. Borrowing is source text-biased unlike adaptations which can be described as essentially target text-biased. This means a foreign element is deliberately put in the target text. The element is thus imported in the ST and in such a case there will be an impact on the target language audience which the source text would not have on the source language audience for whom the text has no features of an alien culture.

We also have cultural borrowing whereby a borrowed term remains unaltered in form and may undergo minor alterations. A translator will resort to it when it proves hard to find a suitable target language expression of indigenous origins for translating the source text expression. It aims at making the meaning of the borrowed expression clear. This presents translators with an open and free choice in cases where there are no set up procedures for verbatim borrowing or the S.T expressions.

In narrative texts, ‘transference’ as Newmark (1981:154) puts it, can be employed as long as it is followed with a footnote. However this may not be possible in drama. Newmark sites the following cases when transcription or borrowing can be applicable.

- a) Pronouns, particular names of people and geographical features
- b) Address e.g. *Sir/ or Bwana* in Swahili
- c) Names of private firms e.g. *Safaricom, EC West Germany*
- d) Names of national public and private institutions unless they are transparent: for instance, *Amboseli*
- e) Terms peculiar to institutions, ecology and general culture of the SL countries where there is no equivalents in the language communities.
- f) Titles of newspapers, periodicals, books, plays, firms, articles, papers, works of art, musical compositions,

In such a case, a translator may add a translation or gloss if he/she thinks this will assist the reader.

We also have calque as another form of cultural borrowing. Some calqued expressions end up becoming target language cultural equivalents of their source language origins. In calquing, culture is transposed in that at TT expression which is modeled on the grammatical structure of the corresponding ST expression. It respects target language because it is modeled on the structure of the source language expression. In fact, a calque is a form of literal translation. If well-articulated successful calquing need no explanations but less successful ones may be explained in a footnote as glossary e.g. Names of people and foods like *‘pilau’* and the drinks- like champagne in our book under study. Sometimes, this may lead to loss of communicative effect hence lack of equivalence in the TT.

4.3 Communicative Translation

Instead of resorting to borrowing as a translation strategy, a translator would opt for what Hervey & Huggins (1992; 21) refer to as communicative translation. Here in a given situation, the ST uses a SL expression standard for that situation. The translator in the TT chooses a TL expression standard for target culture situation. According to Harvey and Huggins ‘‘communicative translation is mandatory for many culturally conventional

formulae that do not allow literal translation.” It is thus used in translation of proverbs, idioms, clichés proverbs, similes and many other types of figurative language.

The argument here is, although a source text uses a set phrase or idiom it is usually part and parcel of its stylistic effect, and if in the target text the translation does not use corresponding target language set of phrases or idioms , this stylistic effect will be lost. However it often happens that the set phrases in the source text do not have identifiable communicative target language equivalents. In such cases the translator may be considered to have a genuine choice between a literal rendering and some kind of communicative translation.

According to Newmark (1981:23-24) in communicative translation, the translator attempts to promote the same effect on the target language readers as was produced by the original author on the source language readers, communicative translation addresses itself solely to the second reader who does not anticipate difficulties or obscurities and would expect a generous transfer of foreign elements into his own culture as well as his language where necessary.

Therefore communicative translation can be applied to bring about equivalence in both ST and TT. If not the stylistic effect may be lost leading to lack of equivalence effect.

4.4 Addition

Another strategy which a translator would resort to, and indeed often does, is addition. In this case, he keeps the original culture specific item but supplements the text with whatever information is judged necessary. Such information may be inserted directly into the text in the form of gloss or elsewhere in the text in the form of a footnote. For instance, in our text understudy the noun ‘bwana’ was subjected to varied translation depending on context. As a result, the translators found themselves translating it as ‘*buddy*,’ ‘*brother*,’ ‘*my lord*’ or leave the term out altogether and replace it with a more general expression. A footnote has been written for clarity to the target text reader.

Hickey (1998:228) stresses the importance of not allowing such explanations to lead to divergence from the style of the original, noting the advantage of using short adjectival or adverbial phrases rather than notes or additional explanatory sentences. However when more detail is required, a skilled translator may succeed in incorporating in unobtrusively (something that doesn’t attract much attention). In case of a play, for instance, the translator

can integrate such information very conveniently by making one character to ask another for clarification on the obscure culture- specific item.

However some translators may not go to such pains to integrate their explanations but would rather make extensive use of footnotes to explain the terms which are simply transliterated in the text and the target reader is expected to pause and consult this in order to make sense of the otherwise indecipherable terms. This calls for a translator to have good knowledge and background of their target audience if they are to gauge accurately, exactly what supplementary information is necessary to include. Translators must also consider the expectations of a particular audience. Sometimes whatever is inserted may make the original item redundant and it may accordingly be omitted. For instance if we use a local brew's name like '*chang'aa*' or '*busaa*' we may add an explanation such as, (indigenous alcoholic drink).

4.5 Omission

A translator may decide to omit a problematic culture specific item altogether so that no trace of it is found in the translation. This is an act of desperation for a translator who is unable to find an adequate way of conveying the original meaning or unable to interpret the original. He could however provide some form of paraphrase or equivalent but decided not to do so because of the amount of effort required and doesn't seem justified. Or maybe just because the original message would be distorted so he omits the same item to produce an overall affect which is harmonious. He/she could avoid creating confusion or inconsistent effect by resorting to omission. Sometimes the cost of finding an effective alternative for a cultural reference which is not readily transferable may be judged to outweigh the benefit which would be gained by providing one. When translating a local song for instance, such a strategy may be employed with a glossary in the source text.

4.6 Globalization and localization

A translation may replace culture-specific references with ones which are more neutral or general in the sense that they are accessible to audiences from a wide range of cultural backgrounds. For instance, a translator may replace names of foods from a given culture with more generic labels with fewer cultural associations. Globalization opens up a text for a

wider audience because it avoids what might be seen as unfamiliar. Newmark (1988:83) refers to this as “deculturalising a cultural world”. It however may be considered to result in loss of association local color or even worse loss of subtexts and hidden meaning.

For instance, if a Kenyan reads “*Jesus is the bread of life*”. It would make sense to them if it was translated as:

Jesus is the ‘*ugali*’ of life-for those from western Kenya

Jesus is the ‘*Githeri*’ of life –for those from central Kenya

Jesus is the ‘*mukimu*’ of life and so on.

We see a good example in our book under study i.e. rendering ‘*biriani*’ as ‘*pilau*’ On the other hand a translator may decide the opposite strategy which is localization. This allows him to aim at culture free descriptions thereby trying to anchor the reference firmly in the culture of the target audience using naturalization. This is motivated by the translator’s initiative. A good example is what website editors sometimes do: they request their potential clients to make sure that their translated texts sound as if they originated in the culture of the target language. Such a strategy, we must note, requires that any subtle modifications introduced to a culture-specific item of any further ramifications of this choice is considered in order to avoid inconsistency elsewhere. Let u now consider another strategy; compensation.

4.7 Compensation

Compensation is a technique of making up for the loss of important source text features through replicating source text effects approximately in the target text by means other than those used in the source text as noted by Higgins (1992:35). Higgins notes that there are four types of compensation which include compensation by merging and compensation by splitting. In compensation in kind, one makes up for one textual effect in the source text by another type in the target text. A good example is difference between French and English narrative tenses. We also have difference between African and western cultures in their perspective of time. African culture presents time in months as was calculated by ancestors of villagers. The natives are not interested in knowing whether there are 28, 29, 30 or 31days in a month as the case may be but rather they focus on the moon i.e. quarter, half or full

moon. Such reference have a powerful cultural effect which cannot simply be captured in the text by mere use if standard equivalent of reference to months.

Another compensation technique cited by Huggins (1992:37) is by creating a corresponding effect at an earlier or later place in the target text. For instance a translator may compensate for an untranslated pun/wordplay in the ST by using a pun/wordplay in another word at a different place in the target text. For instance Weschler and Kimambo render *mti msowera* as flamboyant tree. Neither English nor the Swahili speakers consulted were familiar with this particular type of tree. The flamboyant tree is common in east Africa where the play is presumably set and because the idea of flamboyance resonates with Marie's overstated appearance.

The third type of compensation by merging involves condensing the source text features carried over a relatively long stretch of text (e.g. A complex phrase) into a relatively short stretch of the text (e.g. a single by word or simple phrase).For instance our translators have translated the title 'Amezidi ' as 'He Is Far Too Much' after contemplating translating it as 'He Has Surpassed' Or 'He Has Outdone'

The fourth type involves splitting in cases whereby there is no single target language word that covers the same range of meaning as given source text word. Hervey and Higgins (1992:39) cite the example of 'le papillon' usually translated as "butterflies and moths".

4.8 Footnotes

Most translators rely on supplementary explanations and information in the form of a gloss or notes. In effect, where a literal or close rendering would result in a meaningless expression or wrong interpretation, the necessary adjustments could be made in the text. However there are other circumstances in which more or less literal renderings are preserved in the text and the required adjustments are explained in in footnotes. There are cases where a translator notices that modifying a text could introduce anomalies. He retains or looks for a more or less literal equivalent in the text and explains it in a footnote. For instance the verb '*kuoza*' means both '*to rot*' and '*to give away in marriage.*' To convey both senses of the word, our translators

were forced to split the line in two, using each meaning once. Nida (1964:238) notes that footnotes have the following principal functions

- . To correct linguistic and cultural discrepancies by:
- Explaining contradictory customs
- Identifying unknown geographical or physical objects
- Giving equivalents of weights and measurements
- Providing information on plays on words
- Including supplementary data on proper names; and to add information which maybe generally useful in understanding the historical and cultural background of the document in question.

Such notes need not necessarily come at the bottom of a page but can also be summarized in form of tables or glossaries. They are usually intended to help the readers.

We must note that sometimes, such gloss, footnotes as glossaries may burden the reader with irritating detail. And in drama it is limited to page translation where readers can refer to them. Audiences of stage translation have no possibility of resorting to footnotes to elucidate unfamiliar or opaque culture-specific aspects while watching a play on stage. A drama translator can still offer glossary of all alien terms as well as some historical information. The use of footnote requires care. It is mandatory for a translator to possess a good knowledge of the background of the target audience and be able to gauge accurately exactly what supplementary information is necessary to include.

4.9 Conclusion

We have no doubt seen that culture is a fundamental and central issue in translation. There are many strategies at the disposal of a translator to use to transfer cultural-specific realities from one language to another. The binary opposition between foreignization and domestication, exoticism cultural transplantation preservation and globalization etc. is a challenge that confronts a translator. He/she has to remain faithful to the ST and at the same time be intelligible to the target audience: i.e. doing justice to the original text and providing an acceptable target text. He/ she may be forced to sacrifice the original cultural content and flavor at the expense of idiomaticity.

To solve this contradiction a translators must seek an optimal balance point between the two i.e. to carefully weigh and take into considerations all the factors involved. Such considerations have been put in place by our translators dealing with our book understudy in reference to symbolism, wordplay and repetition. A combination of these strategies would result in a more accurate understanding of a culture specific concept and employ the necessary procedures required in translation. At this point we cannot boldly single out a strategy that is the best but all can be applied selectively depending on the linguistic and cultural gap between the two languages involved.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 Introduction

Our project focused on finding out challenges of translating dramatic texts with special reference to symbolism, wordplay and repetition. We have done this through a comparative analysis of '*Amezidi*' and its English translation, *He's Far Too Much*. We intend to promote the number of translated Swahili plays in our Kenyan market more so after the introduction at Masters level of translation studies at the University of Nairobi and as a doctorate course in African universities. We applied Roman Jakobson's theory of equivalence whereby equivalence is achieved through naturalness and faithfulness to the ST hence retaining the feature and style of ST. The project has also discussed challenges in translation of symbolism, wordplay and repetition in dramatic texts. We have looked at factors that may lead to these challenges and keenly considered some of the strategies that can be applied to overcome these challenges in a given text.

5.1 Summary of research findings

Challenges sighted by translators in various literary texts occur because translators fall short of maintaining equivalence in the ST as they transpose it into TT. The biggest reason being the differences in languages they are dealing with. When two languages are far apart in grammar, syntax morphology and phonology there arises a big gap between the SL and TL. This makes a translator who is not well knowledgeable in the two languages to face challenges of transferring the intended message.

Differences in culture also possess a real challenge to translators. Our translators employed most of the discussed strategies and were able to transpose the intended meaning from SL to TL. Additions, paraphrasing, footnotes and some loss are inevitable during translation process.

Otherwise symbolism, wordplay and repetition are translatable and where equivalence is lacking different strategies can be employed to bring out the intended message to the TT audience. Though it is easier to translate them in languages of the same family; and here we note that English and Kiswahili are not of the same family. Newmark (1988:103) has suggested different procedures to deal with culturally bound items: and this was done by our translators.

Therefore using the equivalence theory we can employ different strategies to translate stylistic devices in literal texts almost accurately.

Otherwise repetitions are not culturally bound and no literary playwright uses them in a vacuum so effort must be employed by the translator to translate them as required.

We conclude by saying that all plays are challenging to translate but the linguistic and cultural barriers which pose as a major cultural obstacle can be dealt with by trained translators if carefully looked into.

5.2 Recommendations

Translation of Swahili plays and literature into English or other universally recognized languages can still be further researched on not forgetting other Swahili genres like songs, poems and other literary texts. With the offering of translation studies at the University of Nairobi at Masters Level a lot can be done to achieve better translated texts. Our hypothesis has been proved true because Sara Weschler & Niwaeli Kimambo have adequately translated '*Amezidi*' meticulously into English. We appreciate the fact that this has been achieved because the two are trained translators unlike cases whereby untrained scholars decide to translate other people's work having no background information on translation as a subject.

We cannot boast of having exhaustively looked into all challenges of translating plays from Swahili to English. A lot can still be done on the same topic for future comparative studies.

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