



**A CRITICAL ANALYSIS OF THE ISIXHOSA TRANSLATION
OF CHINUA ACHEBE'S '*THINGS FALL APART*' WITH
SPECIFIC REFERENCE TO THE TRANSLATION OF
CULTURAL PHENOMENA**

by

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DECLARATION BY STUDENT

I, Pheliwe Yvonne Mbatyoti, student number 200600881, hereby declare that the work contained in this study is my own original work and has not previously in its entirety or in part been submitted at any university for a degree.

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.....

DATE

ACKNOWLEDGEMENTS

I am specially indebted to my promoter, Prof. M. Somniso who could not stand to see me without a promoter.

I am mostly grateful to my mother, *enkosi Mtika ngenkuthazo engenamkhinqi.*

Lastly, how can I forget my motivational champions Siyanda, Qhama and Phiwe, my dear children whose time of being loved was dedicated to my studies.

DEDICATION

This work is dedicated to my fathers, Khulu and Mlandeli Mbatyoti, the twins of Nontombi.

SUMMARY

Chapter one deals with the aims, objectives, methodology and the structured organisation of the study.

Chapter two discusses theories of translation and literature review to supply the necessary theoretical basis of the current study.

Chapter three deals with the translation of linguistic concepts using strategies that were applied by Bongela (1993) in the translation of linguistic concepts. Idioms, proverbs, figurative language, symbolism and imagery will be analyzed in this chapter. The extent to which these concepts were translated literally, or were adapted into more familiar IsiXhosa forms, will be analysed.

Chapter four critically analyses Igbo cultural practices and norms as found in “Things fall apart”. These will be compared with the amaXhosa cultural practices and analysed using the strategies of translation. The extent, to which these practices have been adapted in order to make them more accessible to the Xhosa reader, will form the main focus of the analysis.

Chapter five comprises the conclusion which reflects on the discussions that took place in the preceding chapters, as well as presentation and interpretation of the findings.

LIST OF ACRONYMS USED

DTS	: Descriptive Translation Studies
ST	: Source Text
STL	: Source Text Language
SL	: Source Language
TL	: Target Language
TTL	: Target Text Language

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CHAPTER 1.

Introduction

1.1. Background to the study

The African continent is well-known for the multiplicity of languages which are spoken on it. Language experts estimate that none less than two thousand languages are currently spoken in Africa. Within this multilingual context, it is obvious that the art of translation fulfills the most important function. Through translation and interpreting, people from diverse linguistic backgrounds are able to communicate with one another.

This phenomenon is clearly reflected in the Eastern Cape, where isiXhosa is a dominant language. A number of literary texts have already been translated between isiXhosa and English. This includes '*Ingqumbo Yeminyanya*' (A C Jordan) which was translated into English as '*The wrath of the ancestors*' whilst '*Hill of Fools*' (Peteni) was translated into isiXhosa as '*KwaZidenge*'. It is therefore against this background that the researcher seeks to analyze the translation the seminal African novel in English, *Things Fall Apart* into isiXhosa. It is of great importance to reflect on the biography of the source text author, Chinua Achebe, as this may shed more light on the subject of the study.

1.2 Aim of Study

The study involves the critical analysis of the translation of a well-known African novel between two fundamental languages, namely English and isiXhosa. This novel is written in English as the source language and later it was translated into IsiXhosa by a well known author K S Bongela under the title *Lwadilik'udonga* (1993).

The aim of this exercise will be to establish the extent to which Bongela's translation conforms. This will be achieved through reading and intensive analysis of the translated text. In addition, other English texts which have been translated into IsiXhosa may also be consulted on a comparative basis.

This will be done by analyzing the narrative language used in the source text compared to that of the target text, with special emphasis on cultural aspects, the pragmatic use of language as well as translation of idiomatic expressions. The intention is to analyze these texts in the context of a particular predetermined theoretical framework within the field of translation studies.

1.2.1 Statement of the Problem

The source text originates from the Igbo culture whilst the target text is part of the isiXhosa culture. Whilst both these texts belong to African culture, it is still evident that there are fundamental cultural differences between these two sets of social phenomena which the researcher wishes to delve. This matter, if not dealt with correctly by the translator, could lead to serious misunderstanding as well as incorrect interpretation of the source text.

In dealing with the challenge of translation of cultural concepts, the translator needs to develop a particular strategy of translation. This could range from close translation (faithful translation) to free translation, idiomatic translation or even adaptation. The world-wide debate on the translation of cultural phenomena is specifically aimed at a study of this choice of strategy and upon the impact it could have on the validity of the final product. Whilst some champions like Baker (1992) propagate the formal approach, while others like Moropa (2005) are in favour of a more liberal approach when it comes to the translation of cultural concepts. It is this debate which will be considered and addressed more closely during the course of this study.

1.2.2 Translation defined

Bassnett and Lefevere (1990:11) maintain that there is always a context in which translation has to take place, a history from which a text emerges and into which it is transposed, thus bringing into light the understanding of the process through which cultural concepts can be translated accurately.

Nida and Taber (1969:12) state that translation is reproducing in the receptor language the closest natural equivalence of the source language, first in terms of meaning and secondly in terms of style, it is for the translator to make good grammatical and lexical adjustments.

Newmark (1988:45) presents translation methods ranging from the closest form of translation (word for word translation) to the freest form of translation (adaptation). Newmark (1988:11) advocates a semantic approach to translation and this gives rise to a source oriented (SL) translation method which gives priority to the aesthetics of the source text and attempts to reproduce the author's style or foreign culture in the target language. This method may be called semantic translation, close translation or faithful translation.

The semantic approach also gives rise to the target language-oriented translation method, which lends priority to communicating the message to the target language reader. It is translation written at the level of the readership's culture and knowledge, thus the origin is made subservient to the translation. This method may be called communicative translation; free translation, idiomatic translation or dynamic translation.

Koller (1995:197) is of the opinion that translation is characterized by a double linkage of the source text linking it to the receiving text language which fully supports that the source text and target text contents should be one and the same in meaning. While Gutt (1991) sees translation as an act of communication which is also function-oriented in his relevance theory. He further describes translation in terms of a general theory of human communication. Thus translation is posed to link the communicative

intention of the translator to the intended interpretation of the original text. In terms of the translation of cultural aspects from the source language to the target language,

All the above definitions intersect somewhere, for they all point to the fact that translation is rewriting of the original and is changed into the required language without deviating from the source style. This boils down to the fact that translation can be somewhat a recreation whereby some of the features of the original may not be literal in the translated version. In translating *Things Fall Apart* into *Lwadilik'udonga Bongela* (1993) seems to have considered the structure and content with special reference to culture and language.

1.3 Introduction to issues of culture and language

In the modern days translation is one of the underestimated professions yet it requires expert knowledge due to its sophistication and complexities. Most of the isiXhosa speakers think of translation as an every body's task without considering the norms of translation, without being well acquainted with accountability norms where they would have to be accountable for their work. The practitioners have to be conversant with and clear about laws that govern translation which are set by commission for translation who plays and govern laws of translation. Most of the translation practicing companies and bodies take translation for granted as they simply hire anyone who has done isiXhosa at the degree level to be a professional translator while experts are relegated to the margins.

In democratic South Africa the constitution since has been translated into eleven official languages although the apartheid regime considered only two languages as official namely English and Afrikaans. Nokele (2005:25) condemns the day by day changing political situation in this country which handicaps the assessment of translation that does not imply the ability to translate official documents properly, to enhance this, there is a chance and possibility that the improvement of expectations,

attitudes and cultural differences. If this effort can be practiced it may result in a very much close translation to the source text if not the second original. Chinua Achebe's *Things Fall Apart* (1958) has since been translated into over thirty languages.

Ngugi teaches that "language is a carrier of a people's culture..., culture is a carrier of the people's values; values are a carrier of the people's self definition- the basis of their consciousness" Ngugi in Draper (1992:1496). Language is always embedded in culture as the writers who come from the third world countries such as Nigeria and South Africa which were colonized by Europe always seem to find themselves between the two rivers of language and culture like in the case of Achebe. They are in an uneasy position to deliver their mind at liberty when writing in the language of the coloniser as Achebe wrote his source text in English.

The language Achebe employs does not easily describe his culture but he is able to domesticate the imperial language to present the nuances of the Ibo (African) culture thus internationalizing the Ibo cultural paradigm. He accomplishes this goal by innovatively infusing Ibo proverbs and idioms into his novel which is presented in English. The language itself serves the social purpose in culture presentation. The African societies were never without their minds but they frequently had their African philosophy and more over they maintained their dignity in spite of colonialism which they lost during the period of colonialism. Language seems to be the most typical symbolic system within the given culture of Ibo.

The notion of culture is essential in translations despite the difference in opinion that language and culture appear to be inseparable. This means that once the translator has identified the target readership, there are certain considerations like cultural knowledge to be taken into account. It is significant to note that cultural knowledge varies even though the cultures are African though the two cultures are from the African context. In style as in the given texts the cultures are social, symbolic and materialistic.

1.3.1 Culture

Translation is to a certain extent controlled by culture, and culture is seen as a totality of knowledge and a model of perceiving things such as culture's dependence on norms, as well as the relationship between culture, behavior and events, (Goodenough 1964:36). In this study isiXhosa and Ibo cultures are being compared in cognizance of times and tradition language dynamics. Whilst other theorists argue that culture controls translation and this originates from the fact that during the era of colonialism in Umuofia, translation used to be controlled by the source culture which was that of the coloniser. There was a lot of misinterpretation of words like 'my buttocks' so in these two tests the comparative analysis is based on culture and language of the same African context.

As demonstrated in Achebe novel (1958), his college work greatly sharpened the interest in his Nigerian culture as he grew up in the village of Ogidi. The creation of literature in an African mind came in to draw a masterpiece of a classic African fiction this novel reverses the stereotypes that people Eurocentric texts about Africa. For instance, the District Commissioner seemed to be so arrogant and dismissive of African and displays ignorance of the complexities, uniqueness and richness of the Ibo practices.

The Ibo society had great social institutions whose culture is rich and civilised with laws and their traditions had a great emphasis on justice and fairness. The people were not ruled by the chieftain but by the simple democracy where males were made to make laws and decisions. The Ibo society had a degree of social mobility where men were judged by their wealth and dignity. In this Ibo culture giving birth to twins was a bad omen. They did not know violence although warfare of the new comers scale was something of no comprehension to them. Colonization fragmented the Ibo cultural paradigm due to Europe's privileging norm.

Since the concept of culture is essential to understanding the implications for literary translation and culture-specific items in translation, many translation theorists have dealt

with the definition of culture. Larson (1984) defines culture as "a complex of beliefs, attitudes, values, and rules which a group of people share" (Larson 1984: 431). He notes that the translator needs to understand beliefs, attitudes, values, and the rules of the SL audience in order to adequately understand the ST and adequately translate it for people who have a different set of beliefs, attitudes, values, and rules. However, Newmark (1998) remarks that culture is "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (Newmark 1998: 94). He asserts that each language group has its own culturally specific features.

Larson (1984:437) observes that all meaning is culturally conditioned and the response to a given text is also culturally conditioned. Therefore, each society will interpret a message in terms of its own culture: The receptor audience will decode the translation in terms of their own culture and experience, not in terms of the culture and experience of the author and audience of the original document. The translator then must help the receptor audience understand the content and intent of the source document by translating with both cultures in mind.

1.3.2. Language

The author's decision to write in English seems to be a more controversial one and seems to imply awareness of a wider audience and is determined to broaden awareness on issues around colonialism. Achebe's parents taught him about Ibo culture whilst he was educated in English. This wide experience of hearing African and Western tales which enabled him to be so tactful in acquiring and mastering the media of putting his story in the 'language of the queen.'

Achebe in (Gallagher, *The Christian*, v114:260) once said 'Language is a weapon and we use it, and there is no point in fighting it'. He stood firmly on his statement throughout his writing career with a style that would change the literature of Africa. He achieved goal by writing about his own culture and his own family using a proverbic, idiomatic, traditional and religious style hence any good story, any good novel, should

have a message, should have a purpose as much as his unique art of writing did not only change his career but his country <<http://albany.edu/writers-inst/achebe.html>> and so Achebe used his form of language to convince his readership that the Nigerian nation is a nation with great potential of culture retention. Achebe (1958), in his writing method he tried to convince the world that he could put his culture in the second language which was English and nourish his English with Ibo African language in his passages to force his readers to look outside their language constraints and identify more of the African culture within the text '<<http://www.swrl.utexas.edu/~bill/316/students/wardwell/litan 1.html>>. (Gallagher, The Christian Century, March 12, V114:260) mentions that 'It does not matter what language you write in, as long as you write it good. So this is exactly what Achebe has done in the novel (1958). This is confirmed by the African wording in his text such as 'egwugwu' (1958:94) 'I don't know why such a trifle should have come before the egwugwu'. By using the African dialect in his conversation, in so doing he seeks to draw the reader in with one's own language and later to show them an inside view like no author has done before him.

This mode of language shows the intelligence of Achebe that the African language with specificity to the Ibo has the potential in the sense that he wanted to prove that African language is not so much incomprehensible though it is complex for direct translation into English. This is proven by the use of the translator of Mr. Brown who was ridiculed after his misinterpretation of words like 'my buttocks' from the Ibo word. The story itself is set in Umuofia and is presented in English so it is going to be vital to have literature review for the relevance of the study. The literature review for the relevance needs to be discussed in order to open a fair lacuna for this current study.

1.4 The Biography of Chinua Achebe

Chinua Achebe was born on the (16th November 1930) in the Ibo town of Ogidi in South Eastern Nigeria and he excelled at school. He gained worldwide attention after the publication of his first novel *Things Fall Apart* (1958) as his first novel. He liked

writing his novels in English and has defended the use of English, a “language of colonisers” in African literature. In 2011, *The Guardian* of London named Achebe ‘an *Image of Africa: Racism in Conrad’s “Heart of Darkness”* one of the 100 greatest non-fiction books ever written. His novels mainly focus on the traditions of Ibo society, the effect of Christian influences, and the clash of Western and Traditional African values during and after the colonial era. His writing style relies heavily on the Ibo oral tradition and combines straightforward narration with representation of folktales, proverbs and idioms. He wrote a series of short stories. Story-telling was the mainstay of the Ibo tradition and an integral part of the community as his mother used to tell him so many stories as long as he ever requested. Through this story telling cycle he Achebe even managed to pronounce his name as Chinualumogu meaning “May God fight on my behalf”. He eagerly anticipated traditional village events which he later recreated in his short stories and novel (Franklin, Ruth. "After Empire: Chinua Achebe and the Great African Novel" (The New Yorker, 26 May 2008. Retrieved on 7 December 2010). He attended a British public school and the medium of the school was English. In so doing they were ordered to put away their different mother tongues and communicate in the language of the colonisers. This enabled him to put his culture and practices in the form of a story entitled ‘*Things Fall Apart*’

Achebe chose to write in English. In his essay ‘The African writer and the English language’, he discusses how the process of colonialism – for all its ills provided colonised people from varying linguistic backgrounds ‘a language with which to talk to one another’. As his purpose is to communicate with the readers across Nigeria, he uses the ‘one central language enjoying nationwide currency’. Using English also allowed his books to be read in the colonial ruling nations. Achebe recognised the shortcomings of what (AudreLorde) called the ‘Master’s tools’ as he notes from the poem:

For an African writing in English is not without its serious setbacks. He often finds himself describing situations or modes of thought which have no direct equivalent in the English way of life. Caught in that

situation he can do one of the two things. He can try to contain what he wants to say within the limits of conventional English or he can try to push back these limits to accommodate ideas.

Achebe's writing skills is more similar to James Baldwin's struggle to use the English language to accurately represent his experience and his realization that he needed to take control of the language and expand it. Achebe's novel laid a formidable ground work for his process by altering idioms and proverbs he transforms the language into a distinctly African style. By sharing the Ibo context with the rest of the world, Achebe's novel recalled Donne's words in Leedy P D and Ormrod J E(eighth Edition: iii) "no man is an island, entire of itself; every man is a peece of the continent , a part of the maine..." The language of the novel is simple but dignified. An elevated diction which is meant to convey the sense of Ibo's rich valuable culture is frequently used in the text and the novel is set in the 1890s portraying of clash between white colonial management or government and the traditional culture of the indigenous Ibo people

Achebe accomplished this by writing about his own family in a poetic style. This kind of writing changed his career and country as he (Achebe) once said "art is, and always was, at the service of man. He also brought his English speaking readers by a vehicle of language of English to an Ibo culture so as to make Ibos to be proud of their ancient rich culture and language as they are both above the world through the use of the Ibos language in the text.

Achebe received his early education in an English medium of instruction but he was surrounded by a complex of fusion if Igbo traditions. In his biographical essay he describes himself as being 'at the crossroads of cultures'. The importance of translation of *Things Fall Apart* text into other languages can be good to delve in the discussion on the importance of the English text being translated into other languages.

1.5. The importance of translating *Things Fall Apart* into other languages

The finest African classic novel ever published around the nineteenth century as it was (1958) *Things Fall Apart* (Achebe) and it is unquestionably acclaimed to be the most worldwide read novel with millions of English copies sold. It is due to its groundbreaking success as an essential African that other language masters want to translate it into other languages. Other texts have also been translated by African writers such as B.B. Mdllele translated Shakespeare's *Julius Caesar* (*uJulius Caesar* 1956), *Macbeth* (*U-Macbeth* 1959) and *Twelfth Night* (*Ubusukubeshumi elinambini* 1961). J.J.R. Jolobe translated Washington's *Up from Slavery* into *Ukuphakama ukusuka ebukhobokeni* (1951). According to Qangule (1968), Sinxo also produced some translations: *Uzibaningeshe* from R. Haggard's *She*, *Umbanjwa waseZenda* from A. Hope's *Prisoner of Zenda* and *Ubom buka Abraham Lincoln* from M. Hamilton's *Life of Abraham Lincoln*. Later in 1992 another translation by H. Mothlabane was published. She translated one of Chinua Achebe's novels *No longer at ease* to *Akusekho konwaba*, which is one of the prescribed books for isiXhosa in grade 12 in the Eastern Cape. From this discussion it is evident that translation played a significant role in the development of Xhosa literature.

1.6 Research Methodology

Since this is a comparative study of cultural practices and language, a qualitative content analysis approach will be used for gathering and analysing. For this purpose, the principles of Descriptive Translation Studies (DTS) will be the guideline of the study as it will be fused with cultural studies to bring insight into the process of translation between Ibo and English and between English and isiXhosa. Many theories will be applied here, namely: functional equivalence, polysystems, relevencies, descriptive translation studies, cultural studies and post colonial theory.

According to House (1981:29-30) the functional equivalence theory is a shift in the notion of equivalence as it is defined in terms of the functional as the equivalent of the source text in another different culture and situation as she defines translation as 'the replacement of a text in the source language by a semantically and pragmatically equivalent text in the target language' as in standard text example as follows:

All their customs are upside-down. They do not decide bride-price as we do, with sticks. They haggle and bargain as if they were buying a goat or a cow in the market.

The polysystemsis vital in this study as it centralizes culture at play at the reproduction of the cultural environment in the text in question. Polysystems theory compliments the descriptive translation studies theory as it describes transpiration and off-springs of translation as Ndhlovu (2012:60) explains:

Description is not enough. It has to serve a purpose, such as explanation. This requires that phenomena are put into a context and that we have an apparatus to bring that context into view. That is where, in the descriptive paradigm, the notion of system comes in.

In Achebe (1958: 112) gives a clear understandable example:

The royal python was the most revered animal in Mbanta and all the surroundings clans. It was addressed as Our Father...

If a clan man killed a python accidentally, he made sacrifices of atonement and performed an expensive burial ceremony such as was done for a great man.

The theory of post colonialism is an academic discipline that comprises methods that present cultural and linguistic legacies in the text (Achebe 1958). It displays the actual record of the human relations among the colonial nations that have been ruled and exploited by the colonisers as portrayed in Standard Text: 146-147 where the District Commissioner discovered how strong Umofia legacies were. At first, Okonkwo committed suicide due to his pride and hatred against the new influence i.e 'That man

was one of the greatest men in Umuofia. You drove him to kill himself'. Secondly, the language difference in the local setting had arisen since the coming of Mr. Smith i.e. standard text: 134 'tell the white man that we will not do him any harm.... The body of the white man, I salute you, he said using the language in which immortals spoke to men'. In these samples there is a great use of language techniques i.e. you *drove* him,

Relevance theory is a psychological model of understanding the cognitive interpretation of language of a certain language and the inferential approach to pragmatics. It stands opposed to the classical code of model where information is encoded into a message, transmitted and decoded by another party with another copy of the code. Songs and stories are good example of this theory as storytelling in the text where children were given a story to convey a certain message and warnings in their thinking about the message but for another lesson possible for their future, thus behind every story there's a lesson For example in standard text,

Standard Text: 22 It was Ezinma's turn to tell a story.
'Once upon a time' she began....'His enemies his
fortune had gone to his head'

Tstandard Text: 36 the language of songs was used to
motivate the wrestlers to fight to their best to entertain
the crowd.

1.7 Organisation of the Dissertation

Chapter **One** serves as an introduction to the study and is aimed to deal with the aims, objectives, objectives, methodology and lastly the structured organization of the study.

Chapter **Two** discusses theories of translation and literature review to supply the necessary theoretical basis of the current study.

Chapter **Three** deals with the translation of linguistic concepts using strategies that were applied by Bongela (1993) in the translation of linguistic concepts such as idioms, proverbs, figurative language, symbolism and imagery will be analysed in this chapter. The extent to which these concepts were translated literally, or were adapted into more familiar Xhosa forms, will be analysed here.

Chapter **Four** deals with the critical analysis of cultural practices with specificity to as Igbo practices and norms as found in *Things fall apart* will be compared and analyses using the strategies of translation. The extent, to which these practices have been adapted in order to make them more accessible to the Xhosa reader, will form the main focus of the analysis.

Chapter **Five**, this chapter entails conclusion of the discussions that took place in the respective chapters, the presentation of findings of the study as well as the interpretation of these findings.

CHAPTER 2.

Literature Review, Theories of Translation and Methodology

2.1 Introduction

The aim of this chapter is to provide relevant literature in relation to the study to show the relevance of the current study within the field of translation. Theories of translation are dealt with to align the purpose of the study. The methodology forms the last part of this chapter.

2.2 Literature Review

It is very important to discuss literature review as it provides a handy guide to a particular topic. Literature review also emphasizes the credibility of the written works in the field of translation. This pertains primarily to the concepts of translation and culture as they are paralleled in the production of translation. Both may be different in the way that they are defined, but the main focus on how translation and culture intersect in language proper.

Ndhlovu (2012:73) asserts that scholars tend to approach translation studies from different points of view; Nida and Catford view translation as a pure linguistic phenomenon as they never consider some of the extra-linguistic factors that are influential to the process of translation. These scholars regard equivalence as a condition that is necessary for the translation where the translator needs to be faithful to the original author by producing a text that could be regarded as a second original as in style.

A number of literary texts have been translated into isiXhosa from English. For example Sipiwe Mahala's *'When a man cries'* has been translated into *'Yakhal' indoda*,

Peteni's '*Hill of Fools*' has been translated into '*KwaZidenge*'. Magona's '*to the children of my children*' has also been translated into '*Kubantwana babantwana bam*'. One Xhosa classic entitled '*Inqumbo yeminyanya*' was also translated into English '*The Wrath of the Ancestors*'. This study attempts to analyse Achebe's classic novel *Things Fall Apart* which was translated by KS Bongela who is one of the renowned African novelists. The title of his translated version is *Lwadilik'-udonga*.

Nida in Venuti (2000:129) discusses between two types of equivalence, namely formal and dynamic. Formal equivalence deals with the message of the text both in form and in content and this reveals that the target text message and content should always match the original text. In matching the original text and the target text Bongela (1993) did not side line the original which employs a lot of Ibo cultural words such as *egwugwu* though in the target text there is nothing equivalent to the *egwugwu*, When he uses *obi* in his translated version it is not because of lack of equivalence but he wants to stick as close as possible to the original text with an intention to lend the isiXhosa readers a window to the Ibo cultural understanding. Nida in Venuti (2000:129) sees dynamic equivalence is based on the relationship of receiver and the message should aim at being the same as that between the original reader and the receiver of the message and is based on the principle of equivalence effect.

Venuti (2000:114) maintains that on the level of inter-lingual translation there is no full equivalence between code-units and that it is very difficult to remain faithful to the original author when translating due to differences in grammatical categories in the different languages. Another benefit in the two texts (Ibo and isiXhosa) is that they both can reflect one's own cultural life seamlessly. Further it is argued that translation should be undertaken in such a manner that it yields the intended interpretation without putting the reader or the audience into a difficult position of processing it (Venuti, 2000). Venuti (2000:154-155) mentions differences in translation that can be accounted for by factors such as the nature of the message, the type of audience, the purpose of the author and the capacity of children, whose vocabulary and cultural experiences are more limited. He also mentions the capacity of second language speakers who are able to decode

oral messages but whose ability to decode written messages is limited, as well as the capacity of the average literate adult, who can handle both oral and written messages with ease.

Nokele (2005:5) states that translation studies have been approached from different points of view by so many different scholars. She however does not consider other extra-linguistic factors that influence the process of translation. Her main is was the linguistic equivalence which was regarded as the necessary condition for translation. Her main strategy of translation is foreignisation as she has to take it from isiXhosa into English.

The target text translator (Bongela, 1993) had to be so faithful to the original text author (Achebe, 1958) and he managed to produce a second original text by using more of the Ibo proverbs and idioms, characters' names remained unchanged and names of places are also unchanged. Nokele (2005) persists in her study the translator stood firmly and became so faithful to the original author as he had managed to bring his readership closer to the author of the original text, whereby the readers could infer meanings from the context in the broader perspective with the use of the strategy of foreignisation so that the intention of translation is achieved successfully.

Bassnet-McGuire (1980:26) argues that equivalence should not be approached as a search for sameness since sameness can never exist even with synonyms of the same language. The target text has however boosted the isiXhosa literary system and has also lent a window into the cultural life of the Ibo text into the target text language (isiXhosa) and vice versa. Baker posits that equivalence is deficient as it is restricted to word level and assumes that language systems can be equated with concrete or solid realisation in the text so as to make the target text readable as the second original. This is confirmed when Bongela (1993) uses many foreign expressions and cultural practices in the isiXhosa text, for example proverbs, idioms and some cultural conversations. Nokele (2005) insists that this exercise seems to have widened the lacunae in cultures and also has double spaced the gap in the culture correlation. It is vital that Bongela has used some idioms and proverbs of the Ibo and so it is very useful for us to discover

the strategies that have been used to translate these idioms and proverbs as well as some of the words that are used throughout the text such as 'obi' whose meanings have to be invented in the isiXhosa language.

In essence Bassnett and Lefevere (1990:11) maintain that there is always a context in which translation has to take place, a history from which a text emerges and into which it is transposed as is the case with the current study. It also reveals a certain setting of this African continent, thus this bringing to light the understanding of the strategies through which cultural concepts can be translated accurately. Speaks to why certain aspects of culture are translated the way they have been translated. Various writers and translators might deviate from one another in giving the meaning of a concept, though their intention is likely to be the same the strategies may differ according to the understanding of the text at hand.

Nida and Taber (1969:12) state that translation is reproducing in the receptor language the closest natural equivalence of the source language, first in terms of meaning and secondly in terms of style as in the two texts in comparison with the language and culture that have been translated from Ibo into isiXhosa. Robinson (2003:142) defines translation as an operation performed both *on* and *in* a language.

In terms of the translation of cultural aspects from the source language to the target language, Newmark (1988:45) presents translation methods ranging from the closest form of translation (word for word translation) to the freest form of translation (adaptation). Newmark 1988:11 advocates a semantic approach to translation and this gives rise to a source oriented translation method which gives priority to the aesthetics of the source text and attempts to reproduce the author's style or foreign culture in the target language. This method may be called semantic translation, close translation or faithful translation. This semantic approach also gives rise to the target language-oriented translation method, which lends priority to communicating the message to the target language reader just as Bongela does in his text to lead the readership into the culture and language of the Ibo. It is translation written at the level of the readership's culture and knowledge but there is a lot more of the foreign language in the text, thus

the original is made subservient to the translation. There are also processes that must be followed in order to produce a good and understandable translation that gives the reader and the writer/initiator the same message.

Newmark (1988:144) discusses three basic translation processes, namely: the interpretation and analysis of the source language text. In this instance the reader of the target language text finds it a little easier to understand the isiXhosa text as it has not changed the idiomatic expressions. Secondly, the translation procedures, which may be direct, or on the basis of the source language and the target language, may have corresponding syntactic structures or an underlying logical inter-language. And lastly, the reformulation of the text in relation to the writer's intention, and the reader's expectation. In this sort of reformulation Bongela has walked an extra mile in forming a language that is mixed and composed of African languages namely Ibo and isiXhosa from an international language of English.

House (1981:29) sees translation as the replacement of a text which exists in the source language by a semantically and pragmatically equivalent text in the target language. The present study deals with the need to replace the foreign words as used in the isiXhosa text and so there is a need to find the strategies that were applied in this scope of work. Bassnett (2003) emphasises the requirement that translation involves the rendering of the source language text into the target language text so as to ensure that the surface meaning of the two will be approximately similar, and the structures of the source language will be preserved as closely as possible, but not so closely that the structures will be seriously distorted. According to Nokele (2005:100) the observations on all the above definitions it could be concluded that they all overlap in a way and they all refer to translation as a process of transfer from source language to target language text as used in the examples of cultural practices.

Nord (1991) asserts that the function of the target text is not arrived at automatically from an analysis of the source text, instead it is defined by the purpose of the intercultural communication which implies that there must be a purpose for translating

the text and one should ask: What is it that the translator or the initiator of the translation wants to communicate to the target reader?

An analysis of the current situation with regard to translation as a social practice points to a failure in top-down translation policy implementation. The under-estimation and neglect of the facilitating role of translation has been identified as a distinct feature of post-apartheid times in Ibo. The particular demands of the politics of transmission have clearly resulted in translation being neglected as a crucial developmental tool in the post-apartheid context, this is clear when Okonkwo could not stomach the pain of the time and decided to commit suicide. In this process, the 'normalizing function of translation', in particular its developmental potential to enlarge the corpora of languages by introducing new registers and linguistic items (through coining of new terms) and ultimately new genres (both literary and non-literary) and discourses, has to a large degree been lost as regards to the indigenous languages of Africa. This has arguably contributed to the shrinking socio-cultural domains, in which the indigenous languages are used. Robinson (1991:72), as in the text, the boy was made to carry a pot of wine on his head through the forest and this made Ikemefuna to have a glimpse of understanding the dead end of his road. Translation may also, more often than not, depend on the specificity to the source language culture. Therefore a translator should be aware of the culture-bound terms referring to concepts which are specific to the source language culture (Harvey 2000:2).

Moropa (2005) investigates how strategies used in official documents manifest as universal features in translation through the corpus-based approach to identify and analyse the relations between English and isiXhosa. In her study she states that isiXhosa translators use simplification and explication strategies of translation as English to isiXhosa translators rely and dwell more on internal and external resources. In external resources they use mainly the indigenised words and explanation, and in internal resources they compound, paraphrase and derive. Her study is as beneficial to the translators as it avails the different strategies that are available to the translators. This study is, however, adopts Moropa's approach as she also deals with English-

isiXhosa translation but she (Moropa) included corpus and finance in her study while the current study is based on the language and culture also in English-isiXhosa. Moropa focuses on the universal features and this study explores the strategies of translation as classified by Baker (1992).

Mfazwe in Ndhlovu (2012:50) explores strategies that are used by the translators to translate isiXhosa taboos where she argues that, in most instances, isiXhosa translators resort to using euphemism as a strategy of translation thus it is called 'hlonipha' (literally to respect), Bongela also resorted to this strategy in his text. Mfazwe also mentions omission and using general word among other strategies which gives rise to the content of the current study, where cultural aspects such as language and culture have been translated; this also includes the translation of idioms, proverbs and cultural practices.

According to Conteh-Morgan (1989:31) in Goodwin, translation has a valid role to play in giving access to the literatures of languages and cultures other than one's own, and for a continent as polysemic as Africa it is indispensable. Goodwin (1991:109) further explores that although a writer is more conscious of the medium. (Ibid :110) asserts that the translator is obliged to remain aware all at once of the reader's potential reaction, the writer's apparent intention and the capacity to reconcile these two and perceptions are heightened. Secondly, it seems likely that the attempt to translate the text could broaden the understanding of the problem in translating the particular genre of the African culture specifically to cultural aspects as in this case has to be proved strategically.

Haralambos (1985:3) insists that without a shared culture, members of the society would be unable to communicate and cooperate and therefore confusion and disorder may result. To explore the above facts it is very much likely to find them in the two texts under study. In the original text (1958:113), Okonkwo was merely led into greater complexities; he was made to flee his homeland Umofia to his motherland Mbanta for a period of seven years, he had committed a 'female ochu'. He suffered grievously for an offence he had committed inadvertently. But this was the tradition of Umofia, his house

was set on fire, his red walls were demolished, his animals were killed and his barn was destroyed. He was well received by his mother's kinsmen Uchendu. Again in the source text (1958:121) Uchendu asks Okonkwo what Nneka meant but he never knew the answer even, his own sons and daughter did not know (Ibid 122). The answer was that 'a man belongs to his fatherland but when things are good and life is sweet, but when there is sorrow and bitterness he finds refuge in his motherland, the mother is there to protect you, and thus the mother is supreme' (Ibid:123). He further asks Okonkwo another: 'Why is a woman buried with her kinsmen when she dies and not with her husband's kinsmen?' this means that translation had to play its vital role because their language had to be retranslated to them in order for them to understand the meaning properly.

Aaltonen (1993:26) contends that the translator has a variety of choices to make, some of which may be conscious or unconscious but whatever the choices are they may also not be accidental in nature but may bring the completeness of the translation. The choice of the translator may lead to the survival of the translated works and the ability of the translator which may also depend on the willingness of the translator.

Masubelele (2011): critically analyses the domestication of Makhambeni's translation of *No longer At Ease* (1960) written by Chinua Achebe. Makhambeni, in his translation used similes, idioms, proverbs and cultural substitutions in a manner that was far different from Achebe's style of using Ibo conventions in his novel. Translators tend to domesticate their translations as domestication means that the translator uses a transparent, fluent style to minimise the strangeness and foreignness of the source text for the benefit of the target readership. Venuti (1995) is of the opinion that a domesticated translation is formulated when the translator adheres to the values of the target community.

Foreignisation and domestication are the strategies to be adopted for a literary style that is unique to the translator. Scholars like Hermans and Baker find the translator's style under a variety of labels. Hermans (1996:27) brings about the translator's 'voice' in acknowledgement of the other voice in translation. Baker (2000:245) argues for 'a

kind of thumbprint that is expressed in a range of linguistic as well as non-linguistic features'. In her definition she emphasises the linguistic patterning in each translator's work: the translator's characteristic use of language in her individual profile of linguistic habits when compared to other translators.

In essence *foreignisation* according to Shuttleworth and Cowie (1997: 59), refers to a type of translation where the target text deliberately breaks the conventions of the target language by retaining something of the foreignness of the original text.

2.4 Equivalence and the different types of theories

According to Nida (1969:12) equivalence is to strive for a kind of equivalence rather than sameness of the text. He also maintains that the translation is equivalent only if it reproduces the same message as it was intended in the source text and that the message has the same impact on the target reader as it had on the source text readers. Formal equivalence at first hand tends to look and focuses directly on the message. Nida's reason being that the sentence in the source text is still a sentence in the target language, a phrase is also replaced by a phrase and an idiom is also replaced with an idiom. On the other hand there is a dynamic equivalence which is based on the sameness of the receptor and the target language readers which is also described as a closest natural equivalent to the source language. This means that translation mainly depends on achieving equivalent reception of the target.

Equivalence has produced an attempt to define the relationship between the source language and the target language text hence Wills (1982:134) has the following demarcated rules or ten commandments that one must adhere to when translating any text:

- A translation must reproduce the words of the source language text.
- A translation must reproduce the meaning of the source language text.

- A translation should read like an original.
- A translation should read like a translation
- A translation should retain the style of the source language text.
- A translation should mirror the style of the translator.
- A translation should retain the historical stylistic dimension of the source language text.
- A translation should read as a contemporary piece of translation.
- In translation, a translator, if need be, may add or leave out something.

In view of the above rules, Bongela (1993) has gone step by step by abiding by these rules when translating his text for it reads exactly like the original. The translator aimed to retaining the meaning of the source language text as it actually exists in the original text by retaining the cultural aspects such as *obi-inqugwala*, *egwugwu-egwugwu*, *yams-uyem*, *jigida- amajikida*, etc.

There are a lot of theories that can be used in the world of translation; some of them are: functional equivalence, polysystems, relevencies, descriptive translation studies, cultural studies and post colonial theory.

2.4.1 Functional Equivalence

According to House (1981:29-30) there is a shift in the notion of equivalence as it is defined in terms of the functional as the equivalent of the source text. In a different culture and situation translation is ‘the replacement of a text in the source language by a semantically and pragmatically equivalent text in the target language’. In her definition the term ‘equivalence’ is still the key term and the concept of equivalence is like a basic criterion in the qualities of translation. In her view the translated text is only acceptable when it is pragmatically equivalent to its original text where the concept presupposes that there are elements in the text which when given the analytical tool may reveal the

function of the text. House (1981) also states that the function of the text is the application which the text has in a particular context.

Scholars believe that every translation must be guided by the purpose of that translation and so the purpose may differ between the source text and the target text thus the translator has to ensure that the functions of the target texts are met in full. The translator then has a huge responsibility to ensure and understand that the functions of the source text to fulfill the intention of the source text author. Kruger (2000:31) maintains that “by advocating that the function of the translation does not have to be the same as that of the original, the source text a norm and the concept of equivalence was ‘dethroned’ by Vermeer and functionalists.”

Polysystems theory is also very much useful and vital in this study as it centralises culture at play at the reproduction of the cultural environment in the text in question. It complements descriptive translation studies which describe transpiration and off-springs of translation as Ndhlovu (2012:60) explains:

Description is not enough. It has to serve a purpose, such as explanation. This requires that phenomena are put into a context and that we have an apparatus to bring that context into view. That is where, in the descriptive paradigm, the notion of system comes in.

The polysystems theory therefore provides the context within which the Descriptive Translation Studies description and explanation takes place (Kruger 2000:32). What actually associates the two theories namely, Descriptive Translation Studies and polysystems theories is the historical accident and conceptual convenience (Hermans 1999:102).

2.4.2 The Polysystem Theory

In this study, the polysystems theory will elucidate how certain phenomena occur to be translated the way they have been translated and the way they are for example

Bongela (1993). This theory can be used in conjunction with descriptive translation studies (DTS) which is the framework this study is drawn specifically to show their similarities. The term 'polysystems' was minted in connection with language rather than literature; this was when Even-Zohar was working on his doctoral thesis in the 1970's.

Itamar Even-Zohar borrows some ideas from Russian Formalism and Structuralism and Hermans (1999:107) says polysystems theory is best thought as 'a latter-day manifestation of Formalism with a dash of Structuralism general systems theory and cultural semiotics.' Even-Zohar legitimized research into translation studies as part of literary studies and has also brought in diversity into literary domains. Even-Zohar also divided literature into two principal divisions namely: 'high' and 'low' and canonised versus uncanonised forms of literatures. Even-Zohar in Hermans (1999) speaks of 'the polysystemic nature of language' and diverse modes that co-exist in one language. Even-Zohar (1990:27) mentions that systems are 'a network of relations that can be hypothesised for a set of assumed observables.' Polysystems looks at the system of elements that interact with other elements within the system and to other systems that exist in theory which means therefore that they have no ontological status (ibid: 103). According to (Kruger 2000:33) polysystems looks at literature as a complex and dynamic system rather than as a static collection of independent texts so as to carefully understand literature, one must understand the influence of systems according to times and place of history. History is also one amongst systems in evolution, as culture is a system that consistently changes with the given times. Like Hermans (1999:106) Even-Zohar views literature as a system that dwells more on cultural and social systems and how they are both related to literary systems.

Hermans (1999:110) concludes that polysystems theory integrates translation in to socio-cultural practices which makes it a more exciting area of study. Polysystems theory is now responsible for furrowing translation studies in a wider cultural setting or basement. Kruger (2000:35) finds a significant development which emerges as a result of the systemic change after the early seventies is the introduction of norms by Toury (1980) which shall form the last part of this section.

2.4.3 Descriptive Translation Studies

All the arguments that are going to be presented in this dissertation will be underpinned by the descriptive approach of translation. Within the descriptive approach, all translations are viewed as texts in their own right not simply presentation of other texts as in the case with the two texts in question.

Ndhlovu (2012:68) affirms that an antithesis to equivalence based theories of translation emerged in the early seventies as a framework called descriptive translation studies. Descriptive translation studies (DTS) came about as an attempt to turn away from the highly prescriptive approach to translation. One of the leading proponents of DTS was Jane Holmes who discarded the notion of equivalence by strong arguments.

Holmes (1972) wrote a paper entitled 'The Name and Nature of Translation studies' with all the foundations for the DTS argued that it is not the role of a theory to tell a translator what to do and acknowledged the establishment of an empirical study on the already established translation. The descriptive branch of translation is made to investigate the existing translation which is product oriented and function oriented which fares translations into the social and cultural contexts then to find out process oriented which deals mainly with the logic and decision of the translator in the actual translation process.

Toury (1980:53) adheres to the choice that the translators make and links them to the initial norm which involves the basic choices between adhering to the norms realized in the source text which is assumed to reflect the norms of the source language culture and language. Adherence to source norms determines the translation's adequacy with all the due respect to the source text. Toury (1995:350) states that many translation theories concern themselves with translatability rather than the actual translation.

Toury (1980a: 39-65) further explains that the question is not whether the text is a translation or not but whether it is regarded as a translation from the target literary

polysystems point of view, which merely asserts therefore that equivalence is merely the name given to the 'translational reaction' that is posited as existing between two texts from the onset that one of them is accepted as a translation. Descriptive approach to translation is motivated by the understanding that any research that is chosen for translation whether it is confined to the product itself or intends to proceed to the reconstruction hypothesis, should commence from the premise that translations are facts of the target system only (Toury, 1985:19). Toury's approach is firmly target oriented since he considers that translations are facts of the target culture, their characteristics are being conditioned by the target cultural forces.

2.4.4 Post Colonialism

Post colonialism is an academic discipline that comprises methods that present cultural and linguistic legacies in the text (Achebe 1958). It displays the actual record of the human relations among the colonial nations that have been ruled and exploited by the colonizers.

Post colonial theory attempts to explain and describe the effects of having been ruled by the iron hand from the outsiders' decision. The field of post colonialism has been gaining recognition and prominence since the early seventies. Nigeria as setting of the original text and South Africa isiXhosa as the target language text were once colonies of Europe where they both could feel the longer struggle of independence, their loyalist tendencies to the mother country that has colonized or the colonizer. The two countries of Africa are closely related in the sense that they both are of margin to center in making their experience relevant to a better understanding of colonialism.

It is the feeling of the researcher that consideration may be given to those spatial ones as cultural productions and social formations of the colonized in understanding the experience of colonization. Colonialism in question yokes a diverse range of experiences and oppression, cultures and social problems which have an end product

of confusion. Many African empires existed in the pre-colonial era such as Nigeria which was home to Ibo culture and so Achebe was among the first to take up his history in the construction of a post colonial identity as he did in *Things Fall Apart* (1958).

Things Fall Apart is about the beginning of the colonial rule and was written on the eve of the independence as a way of overcoming to terms with the past. It was not that easy to have the novel produced but due to the significance of the text having perceived the significance of the villagers' role on the human scale. Characters followed their own paths and have not focused vast changes. Violation of the peoples' rights was seen as habitual and they became aware of the danger of walking on the edge of the precipice.

2.4.4.1. Indigenous Colonization

Things Fall Apart is written to deliver the story about the people of Umuofia where their culture was indigenous to the people. The culture itself seemed to be as strong and functional as the believers were attached to it. The missionaries entered and ravished the Ibo land. The colonisers unraveled the land of Ibo and their culture was substituted by Christianity. Achebe's beliefs seem to be very strong though he was born from a poor family; strengthened himself with education. Throughout the text the indigenous practices such as Feast of the new yams were celebrated Standard Text: 36, The Week of Peace Standard Text: 32. But when the missionaries arrived with their own culture, the researcher could sense that there was a clash of cultures which led to a destructive and tragic end.

2.4.4.2 Cultural Imperialism

Imperialism refers to the result of the missionaries and their economic expansion and a voracious behavior in the Ibo. On their arrival they overpowered the indigenous by giving them cheap labor. The followers of the white man wanted power tipped to

their interest. At the end of the source text in standard text: (208-209) the reader finds a piece of dung covered in rust in her mouth. The community of Ibo had their own dirty laundry before the arrival of the missionaries as in standard text(61)in the killing of Ikemefuna, standard text: (61-62) the disposal of twins and later the victors became victims and the rulers became the ruled, and the shunning of the 'osu', standard text: 155-156. All the aforementioned practices changed the Ibo culture upon arrival of the missionaries. Now the West became firmly in control of the Ibo society best shown by the villagers' unwillingness to take part on bloodshed in standard text: 204-205.

2.4.5 Cultural Studies

As in the original text, culture consists of a set of social behaviors which are easily communicated through language, culture and practices that evolve in the book. Culture does not occur in a vacuum but it exists in the African continent, in Ibo and isiXhosa cultures as Achebe (1958) delves and displays in his text. Achebe's cultural portrayal is not impervious to the influence of the events and phenomena surrounding its original essence and idea.

The study on its own is located at the researcher's intellectual crossroads as it identifies the message and meaning behind the role played by cultures as regards class and race. The manner in which people of certain hegemony tend to live and do their cultures and traditions affects their language. In this regard, the villagers find it interesting to have an interpreter having a difficulty in his interpretation and the listeners laugh at him. A traditional belief is seen when the elders believed not to cut their beard but in the colonial court they found themselves without the beard which a traditional shift.

The study asserts the importance of seeing the village as a centre of culture and as self sufficient unit that could govern and sustain itself in a manner that was meaningful. The author recognizes the significance of the villagers as an alternative to the scope of

the nation. Achebe is more conscious of the fact that the villagers and the villages existed in the pre-colonial times. To the researcher the text is remarkable similarity and comparison between the two cultures in question which brings relevance of the novel in numerous ways. The translation of proverbs, rituals and customs that are clearly alien to non Ibo and some of the Ibo life is neutralized.

Things Fall Apart deals with the clash of cultures in the violent transition in life and values brought about by the onset of British colonialism in Nigeria at the end of the nineteenth century. As it was published in 1958 only two years before the independence of Nigeria, the novel recounts the life of the village hero and clearly describes the arrival and motive of the missionaries as well as its impact on the traditional Ibo society during the late nineteenth century.

2.4.6 Relevance Theory

Relevance theory is a psychological model of understanding the cognitive interpretation of language of a certain language and the inferential approach to pragmatics. It stands opposed to classical code of model where information is encoded into a message, transmitted and decoded by another party with another copy of the code. Inferential approaches to pragmatics hold a linguistics meaning of the words decoded by the receiver may somehow affect interpretation. Relevance theory argues that the cause to an input to stand out from others is its relevance to the receiver. Wilson and Speber (:252) have composed the rules:

- a) Other thing being equal the greater the positive cognitive affects achieved when processing an input, the greater the relevance of the input to the individual at the specific time.
- b) Other things being equal, the greater the processing effort expended, the lower the relevance of the input to the individual at the specific time.

Relevance theory helps to make sense of the relevance of information as it is divided into principles namely, the cognitive principle of relevance and the communicative principle of relevance.

- a) The Communicative Principle of Relevance
- b) Every ostensive stimulus conveys a presumption of its own optimal effort and that it is the most relevant message in terms of compatibility with the communicators' ability and preferences.
- c) The Cognitive Principle of Relevance
- d) Wilson and Sperber maintain that this rule helps to make sense of the cognitive relevance of information, but if one tends to suck every possible input and scanning it for relevance then communication would become too difficult. Cognitive principle is balanced in relevance theory by the communicative principle of relevance which is made to convey the message to the audience and the message itself is carried through by communication.

Relevance theory is like a process of sifting through the available inputs to find the communication of most relevance however messages carry information about their own ostensive relevance which allows the receiver to infer the most important and permits the sender a certain degree of control over their importance. For comparative analyses, I find it fitting as Bongela (1993) made an effort to convey the message through translation to the receiver who is the target readership in comparing the cultures and traditional practices, when the interpreter could perform well and the audience laughed at him. The theories of translation are an offspring of translation norms and their role in translation studies, so it is importance to discuss norms of translation.

2.5 Norms of Translation

There are three types of norms as mentioned by Toury (1995:54-58) namely:

(i) Preliminary norms- this type of norms has got something to do with translation policy in a given culture as well as the directness of the translation.

(ii) Initial norms-these norms give the translator freedom or wider choice of alternatives such as subjecting himself to the original text with its textual relations and norms as expressed and contained or to the linguistic and literary norms active in target translation and its literary polysystems.

This is viewed in the target text where Bongela (1993) aligns the two cultures in Nigeria to play in contrast or against each other in standard text: (67). The culture of Abame and Anita differs from them in Umuofian one when dealing with the bride price, some do it with sticks and others do it by bidding. Thus in this type of norms the translation certainly subscribes to the source text norms where culture of the bride price explains it all. According to Venuti (2000:201) the translation will tend to subscribe to the source text and norms of the source language and culture

(iii) Operational norms - redirect the actual decisions that are made during the process of translation. They affect the distribution of linguistic material in the text as well as the formulation of the text so they are the product norms that regulate the end product of translation. According to the content of the translated text, the translator has managed to transport Nigeria and Ibo culture through to South Africa using the cart of translation of culture and language to his fellow isiXhosa readers which is the target readership. In the source text the isiXhosa readers can see Ibo culture as the translator happened to make a decision of using Ibo words as they are but with a good understanding in using them within the translated text. Thus some of the cultures in Ibo are seen as the same or closely related to Xhosa's through this kind of translation that the translator chooses to use purposefully. Bongela decided to fuse initial and operational norms together and they both gave him a freedom to have his work as it is

understandable to his readership though it has a fusion of the plotting language and culture is also evident in his translation. He successfully made use of the operational norms by infiltrating Ibo culture with an intention to explore the Xhosa culture in the Ibo culture. For example *umunna*.if he liked he would have called it *abayeni* but he decide not to change the source text word thus *umunna* versus *umunna*. So the translator had the freedom of choice of using another language.

In this regard he employed Gideon Toury's view about norms of translation where the translator is capable of transporting his reader through to another culture by means of language and culture that is used in the translated text. By so doing he has managed to liberate his readers to the other country of the same continent by using initial norms and operational norms. Bongela (1993) also has deliberately liberated Xhosa thinking and imagination to the Ibo cultural practices and living style. Once again thanks to Venuti (2000:201) for hosting Toury in asserting that when the translator adopts operational norms the translation will subscribe to source text norms and through them to the norms of the source language culture.

There is another set of norms that are contained in the professional norms and those are:

(i) Communication norms- this is then according to the researcher a ticket of the translator to go around the world finding the proper manner of bringing the content of his translation to the readers by doing an undistorted version or the second identical copy of the original text to his reader. In this instance Bongela lent a window through these two African countries and mediate the culture from the source text to the readership. Gutt (1991:94) states that it is the responsibility of the translator to produce a target text with the intention of communicating to the audience the same assumptions that the original communicator wanted to convey to the original receptor as Bongela has done within his work by using more of the original text wording/words by loaning words in Ibo language and cultural substitutions.

(ii) Accountability norms- in this type of norms the translator is somewhat made to vow for his work to stay loyal to all owners and stakeholders of his work. For instance

the original author (host), readers and to laws that bind or approve translations and so Bongela has managed his way to the readers' mind. He has not put the reader in a tough position to understand the text though he borrowed many Ibo words from the source text. Due to his knowledge of culture the researcher wishes to give him his due.

(iii) Relation norms -here, the translator should always strive to be relevant and be responsible too as an author or an artist and in so doing the theory of relevance should be in mind in order to produce work that can be rated up to standard.

Behaviors take place in the context of their own organisational culture. Cultural norms are often so strongly ingrained in an individual's daily life that the individual may be unaware of certain behaviors. Until these behaviors are seen in the context of a different culture with different values and beliefs, one may have difficulty in recognising them as some norms play a vital role in the embittering of certain individuals and communities.

Samovar & Porter (1991) maintain that belief is what is accepted as a source of language. In Mbata it was highly believed that when a woman gave birth and the child died that was an *ogbange*, this means that a child is born and dies and again gives rise in the mother's womb to be reborn again.

Example

Standard Text: 125 the elders consulted their oracle.

Translated Text: 87 Izankonde zaya ethongweni
labaxelela ukuba olu ndwendwe lwaluza kusiqhekeza
kubini isizwe sabo luhlwayele imbubhiso phakathi
kwabo.

It was also normal for them not to question the oracle but just to listen or to comply as it once announced that Ikemefuna should be killed outside of Umuofia and they did according to the announcement. The people of Umuofia believed that during the sacred week everyone was expected to be quite and in peace so when Okonkwo happen to

severely beat his wife during the sacred week he is made to pay a penalty (umdliwo). When someone died during the week of Peace he/she were thrown into the evil forest.

In the Nigerian society at first hand, their culture determines certain cultural practices and other things like ignorance sometimes have a specific and certain meaning in the society but not to mention their cultural values. In Mbata the white man came riding an iron horse, the residents came and killed him as they could not hear what he was saying and it was the first time for them to see a white man.

Example

Standard Text: (125) The elders consulted their oracle and it told them that the strange man would break their clan,

Translated Text: (87) Izankonde zaya ethongweni labaxelela ukuba olu ndwendwe lwaluza kusiqhekeza kubini isizwe sabo luhlwayele imbubhiso phakathi kwabo.

They were ignorant and happened to forget the warning so their enemy caught them off-guard during the coming of the white man. On the other hand culture brings about beliefs, art, morals, laws, knowledge, customs as well as sociological effects within the particular society. Cultural norms are behavior patterns that are typical of specific groups. Such behaviors are learned from generation to generation for example attitudes, beliefs, and behaviors take place in the context of their own organisational culture.

Cultural norms often are so strongly ingrained in an individual's daily life that the individual may be unaware of certain behaviors. Until these behaviors are seen in the context of a different culture with different values and beliefs, one may or might have a difficulty in recognizing them as some norms play a vital role in the betterment of certain individuals and communities. As it is norm of the society these people of Umuofia to sit in a particular arrangement or shape, examples of norms as used in,

Example

Standard Text: 106 ...they sat in a half moon shape thus completing the circle with their hosts. ...bahlala

ngesangqa esingaphelelanga kodwa bathi bakudibana
nabakhozi babo saphelala Translated Text: 76

According to Mdaka: 2009 class notes this type of sitting arrangement is a sign of completeness which allows them to give such a good looking arrangement. This translates the completeness or the totality of the gathering. Through this sitting arrangement they wanted to honor each other thus every one could see the availability of his fellow men and to see all their faces without obstruction according to their norm. In the household of Okonkwo for the huts to be built to form a half moon shape behind the master's obi that stood near the entrance with the aim to protect the wives and children from any enemy that could enter through the gate/entrance. Norms again translate the valuable cultures as used in the text such as washing of the corps as used in the source text.

Example

Standard Text....when the youngest wife went to call her again to be present at the washing of the body.

...Wathi oyena mfazi mncinci esiya kumbuza ukuba ebekho na xa kuhlanjwa umzimba, wafika naye elele elukhukweni lwakhe eswelekile, Translated Text: 45

Some norms can be used for a very long time or during the life span of the society as it is the case even with other cultures to wash the dead body in standard text (47) before it can be kept waiting for the time of burial (local research). The reason the researcher to have decided to use *ikhuko* may be the fact that the woman by the name of Ozoemena had been ill for some time so she could not take care of her husband while he was ill as she was lying on a deathbed or *ekhukweni lokufa*. And so she used

her *ikhuko* to sleep on and she died on it and Achebe (1958:47) uses the mat to sit on or to lay down.

Other norms as used in the text is the beating of the drums/*amagubu* to tell or alert the community about someone's death or a social gathering at the village ilo where all the social events used to take place. *Igubu* as explained by (Tshabe and Shoba 2006:654) is a calabash attached to a *uhadi* as a resonance chamber, drum which is used to make noise or spread abroad, advertise, *make* known, bring to the notice of the public ostentatiously. So in the text the drum was used to alert society or the public about something within the community.

2.6 Domestication and Foreignisation in Translation

Toury (1995:53) asserts that the choices made by the translator are the concern of the initial norm. This basically involves the choice to adhere to the norms that are realized in the source text of language and culture. This may also give rise to adherence to norms that originate from the target culture which determine the acceptability in the target culture. Toury that being a translator implies a social role. Adherence to the source text and target language norms is related to the notion of *foreignisation and domestication* simultaneously. Translators are at liberty to foreignise or to domesticate their translations at any rate. In domestication the translator uses his style of being fluent and to be more transparent for the benefit of the target text readership.

Venuti (1995) asserts that a domesticated translation is formulated when the translator adheres to the values of the target society or community. Translation depends on the norms and values of the target population.

Foreignisation refers to the translation where the target text breaks the conventions of the target language by retaining something of the foreignness of the original text

(Shuttleworth & Cowie 1997:59), this strategy makes the reader to feel the linguistic as well as cultural values of the source culture and it also encourages the translation where traces of the source or of the foreign are kept intact in the text.

The issue of equivalence in translation is certainly a controversial one in the field of translation according to presentations by some of the theorists (Kenny, 1998:77) states that there are some translation scholars who find themselves on the fence and claim that equivalence is used for the sake of convenience due to many translators being used to it rather than the fact that it has any theoretical status.

In the next chapter the researcher wishes to take a closer look at the strategies of translation and the analysis of linguistic terms as found in *Things Fall Apart (1958)* and *Lwadilik'udonga (1993)*.

2.7 Research methodology

Contents will be categorized according to *domestication and foreignisation* with special reference to: cultural borrowing or translation using a loan word, communicative translation or translation by paraphrase, cultural transplantation, transference, using an idiom of similar meaning and form, translation by omission and cultural substitution.

According to Sumbulu (2005:13-14), the research design is the plan that includes all the aspects and bits and pieces of the study at hand ranging from the conceptualisation of the concept through to the findings in every last chapter of the work. It is the detailed information about how the rest of the study is going to be carried out and how difficulties will be sorted and handled out during the study research, the method and tools that will be utilized to achieve the aims that have been set. For the researcher to be able to delineate the research design and methodology better, it is going to be viable to revisit

the aims of the research which will guide her through to the utensils upon which the research upholds. The objectives are as follows:

- To identify the strategies that are used by the original author to translating the Ibo in terms of language and culture into English as the source text version
- To describe these strategies and analyse them according to the manner in which they have been used in the text.
- To identify, describe and analyse the strategies used in the transference of English text into isiXhosa.
- To compare the two texts in Ibo-English and English- isiXhosa as to how they have been culturally transferred from the source text to the target texts.

Having achieved these objectives it has to come to light as to how really did the translators come into a decision of translation and becoming clear to the target readership. Also it is of great interest as to how the translators have come to a decision of using Ibo terms in both texts in question. As a result, the researcher has to accomplish the end results or the product which is seen as a step by step process in making the plan come real and thus this method will however fulfill the method (Leedy 1993:137).

The researcher wishes to use on the desktop research method using the two texts at hand and the qualitative content analysis. Nokele (2005:25) defines content analysis as technique for analysing the content of the text whilst Neuman (2000:36) defines content analysis as a technique for examining the content or information in a written material. It is used for explanatory research as well as descriptive research. The analysis will then be clarified by means of dictionaries, experiences of the researcher and meanings will be given to a certain extent. The material to be used in this research will be the two books entitled '*Things Fall apart*' and '*Lwadilik'udonga*' respectively. In this study, all that refers to language and culture in both books will however be used and categorised accordingly. For example, idioms, proverbs, cultural practices, figurative language, similes, symbols etc.

To get to the roots of how cultural aspects have been translated from the English text into isiXhosa this mode of analysis can be fused with the qualitative research method where two cultures with specific reference to language and cultural practices have to be compared within the African continent setting and African languages.

2.8 Qualitative content Analysis

According to Creswell (2003:18) qualitative approach is claimed to be an approach in which the enquirer or the researcher makes knowledge claim on constructivist perspectives where a multiple meanings of individual experience, historically constructed and social meanings with an aim to develop a pattern or theory or a change orientated to answer the researcher as to why the translator has fused the target text with loan words.

Nokele (2005:25) writes that qualitative approach with regard to content analysis is the technique for gathering and analysing content of a certain text. It is used for explanatory research and mostly in descriptive research in the case of '*Things fall apart*' (1958) and '*Lwadilik'udonga*' (1993).

Coming to explain foreignisation as the original text is written in English but with a fusion of Ibo words so that the Ibo should feel being part and parcel of the text as it represents their historical culture. As in the original text the information has been foreignised into English and when Bongela (1993) came in with the translation of the book he also turned the knot into domestication as he himself happened to also use more of the Ibo words in his text but deliberately not to lose the gist of the text but to transport his target readership through to the taste of the Ibo.

2.9 Conclusion

It can be concluded that the strategies used by the translator in translating cultural aspects from the original text to the target text were foreignisation and indigenisation as some of the cultures are indigenous while other are really foreign to the target readership. This strategy has managed to keep the translator so faithful and close to the original text author by using some of the Ibo words into the isiXhosa text.

The target text translator remained so foreign at some stage in the process of translation by taking his readership through to the Ibo culture and society setting by using some of the Ibo practices in his text but at an easy reading and understanding mode of translation.

The translator found himself accountable and used the norm of accountability in his text by making sure that the readers of the target text felt at liberty of free understanding of some of the vocabulary that seems to be foreign but understandable i.e. *obi* throughout the text.

The process of sifting through the available wording in the target text to find the communication of most relevance for the target readers was of great importance, however messages carry information about their own ostensive relevance which allows the receiver to infer the most important and permits the sender to a certain degree of control over their importance. For comparative analyses, I find it fitting as Bongela (1993) made an effort to convey the message through translation to the receiver who is the target readership in comparing the cultures and traditional practices, when the interpreter could perform well and the audience laughed at him.

CHAPTER 3.

LINGUISTIC TEXT ANALYSIS OF STRATEGIES OF TRANSLATION

3.1 Introduction

This chapter deals with the actual analysis of strategies that are used to translate the linguistic terms in *Things Fall Apart* (1958) into isiXhosa in '*Lwadilik'donga*' (1993).

Bongela in '*Lwadilik'udonga*' uses translation strategies such as cultural substitutions, moderate shift, translation using a loan word, translation by paraphrase, transference, cultural borrowing, etc in translating metaphors and similes sentences, emotive language and culture. In style, Bongela seems different from the manner Achebe uses the Ibo linguistic conventions in his novel. Each of Bongela's translation strategy of this novel will be critically analysed according to how it is used in this content to determine how they make up to domestication and foreignisation possible in the translation. It is important to discuss the strategies of translation.

3.2 Strategies of Translation

Nokele (2005:23) asserts that strategies are ways in which translations seek to conform to norms. Translators use various strategies in order to produce an optimal translation. Chesterman (1997:89) describes translation strategies as behavioural because "they describe linguistic behaviour: specifically text-linguistic behaviour". He maintains that they are forms of textual manipulation and they are observable from the translation product itself in comparison with the source text.

Strategies are problem centred. Translation starts with a problem, which the translator attempts to solve by producing the translated text. The translation process

therefore includes decision-making, that is, how and what the translator translates in an attempt to convey original information without putting the target reader in an unnecessary difficulty in understanding the text. In a nutshell translation strategies are principles which a translator uses to reach the goals determined by the translating situation in the most effective way (Chesterman, 1997:90).

It is against this background that the translation strategies adopted by Bongela when translating *Things Fall Apart* (1958) into *Lwadilik'udonga* (1993) are examined. It is worth mentioning that it is a major problem to translate from English to IsiXhosa because of the cultural gap. This gap makes it difficult to find equivalents for culture-bound words especially, although it is possible to establish equivalence between words and sentences. This difficulty stems from the fact that language and culture are inextricably linked. Leppihalme (1997:x) maintains that "the translatability of a text depends on the extent to which the text is embedded in its own specific culture and also on how far apart, with regard to time and place the standard text and translated text receivers are". The following strategies are discussed by Baker (1992: 27-43):

- *Communicative Translation (Paraphrase),*

This strategy is used when a matching idiom cannot be found in the target language or when it seems inappropriate to use an idiomatic language in the target language text due to differences in stylistic preferences of the source and target text : for example:

Standard Text: 8 'When the moon is shining the
cripple becomes hungry for a walk'

- *Translation by Omission*

A phrase may be omitted in the target text if there is no close match or when there is lack of paraphrase or in any case when there is certain to be achieved in the text.

Standard Text: 127 'The *church had and led many astray*'.

- *Cultural Borrowing (translation using a loan word)*

This type of strategy is very helpful when a word is timeously repeated in the text and it is normally used for culture-specific items. Baker (1992:34) sees this as relevant when dealing with culture-specific items, and modern concepts. This is one strategy which a bilingual translator can use with success when dealing with culture-specific terms. It is a strategy which is commonly used by scholars and translators in African languages i.e. in

Standard Text: 12... Because their agadi-nwayi,

Target Text: 8 ...kuba iogadi-nwayi,

Standard Text: 13 his own hut or obi in,

Target Text: 9 inqgwala lakhe okanye iobi.

- *Cultural Substitution*

Nokele (2005:28) is of the opinion that this strategy is used and involves replacing a culture specific term with a target term which may not contain the same propositional meaning but may have a similar impact on the target readership. It gives the reader a concept which can be identifiable. Baker (1992:31) invited that cultural substitution involves replacing a culture specific item or expression with a target language term which does not have the same propositional meaning but is likely to have similar impact on target reader,

Ikhuko-mat

- *Using an Idiom of Similar Meaning and Form*

This strategy involves an idiom in the target language with a similar meaning to that of the source idiom, Baker (1992:71-78). Using an idiom of similar meaning and form – this strategy involves using an idiom in the target language which conveys roughly the same meaning as that of the source language idiom and in addition consists of equivalent lexical items. This kind of match can occasionally be achieved.

3.2.1 Translation by using a loan word

This form of translation is used when there is no cultural word for the used word such as to slightly modify it of 'foreignness' of the word and its spelling according to the orthography of the language into which the word is borrowed for (Wallmach and Kruger, 1999:281). In so doing the word changes in structure and spelling to suit the purpose of the target language with an intention to maintain the meaning in the target language making it more accessible to the target language reader so as not to hinder accessibility of the message (Ndhlovu, 2012:133).

Examples: (i) Standard Text: 64 - ST: 65 **jigida** or
waist beads

Translated Text: 47 **jikida/jigida** okanye intsimbi
yamanqe.

(ii) Standard Text: 71 and all over her body were black
patterns drawn with **uli**

Translated Text: 47 Waza wachokoza umzimba wakhe
ngedayi **iuli**.

(iii) Standard Text: 71 ...**cam wood** was sightly rubbed
onto her skin.

Translated Text: 47 Wathambisa **icam wood**
esikhumbeni sakhe.

3.2.2 Translation by using a more general word

This is a kind of translation strategy that is sometimes called a superordinate and is used to overcome a relative lack of specificity in the target language as Bakeer (1996:26) confirms that this is the commonest of the strategies for dealing with many types of non-equivalence and she further identifies this as a universal feature whereby things are simplified and understandable to the readers. What translators do when they encounter a lexical problem in the target language is to look for a more general word that covers the core prepositional meaning of the hyponym in the TL (Moropa 2005:90).

Examples:

Standard Text: 104... She is still in bed she has **iba**

Translated Text : 50 Nangona abafazi bomyeni wakhe
babesithi lento yenziwa **yiiba** ukutsho oko **ifiva**
akazange abeve.

3.2.2.1 Moderate shift

In the moderate shift there may be a slight difference in meaning.

Examples:

Standard Text: 77Okonkwo had gone **to a medicine man**

Translated Text: 51 uOkonkwo **wathabatha iintonga**

Standard Text: 77 when your wife becomes **pregnant**
again

Translated Text: 51 Xa umkakho aphinde **wanzima**

Standard Text: 37 mound **of foo-foo**

Translated Text: 25 ... **intabayefufu**

In the first example, **wathabathaintonga**, the literal meaning could be '*he took sticks*' though in the source text the meaning is totally different in the sense that '*he visited a medicine man*'.

The second example, the word **pregnant** is used in the Standard Text Language and this refers to 'heavy' or 'difficult' which shifts the meaning in the Translated Text Language altogether. In the *Standard Text* the word may in some cases literally refer to a woman who is 'expecting' meanwhile in the Translated Text it refers to 'heavy/ nzima' and in this sense it can be a heavy object or a difficult mathematical problem.

The third example is the **mound** which in the Translated Text Language could mean a 'mountain'.

3.2.3 Translation by paraphrase using unrelated words

This strategy is used as the source text item which is not lexicalized at all in the target language, this strategy can still be used in cases where the related word is used to modify the superordinate by unpacking the meaning of the source item and even more if the source item is semantically complex. In the following examples *inyanga* is known as the month of the year and or the moon in the text meaning, and salt is known to be having a taste on foods but in the text it is again different.

Standard Text: 40 Inyanga-Obiageli had been making
inyanga with her pot.

Translated Text: 30 UObiageli wayehamba eqhayisa
ngembiza yakhe...

According to the explanation in the text Obiageli was bragging with her pot on her head so this gives the reader of target translation text a very much difference on the word usage and meaning

Standard Text: 150 Salt-Obiageli called her salt
because she said that she disliked water are you afraid
that you may dissolve?

In our daily lives salt is a useful ingredient in cooking and without it the food becomes tasteless and unpalatable (my opinion) in the text Okonkwo was talking to the two girls Obiageli and Ezinma and he finds Obiageli talking more sense than Ezinma thus in that case Obiageli could be called **salt**.

3.2.4 Cultural substitution

This substitution is used to replace a culture specific item or expression with a target-language item which does not have the same propositional meaning but is likely to have a similar impact on the target reader (Baker 1992:31), and further states that the advantage for using this strategy is that it gives the reader the concept with which she can identify something familiar and appealing. It is this strategy that gives the translator the a decision for the purpose of using this translation strategy i.e. as used by the original author and the translator **ukhuko** is seen as a **deathbed** in the first example, when someone is gravely ill and is termed the mat for *illness or dying* hence in this instance it is **ukhukolokufa**, and in the second instance as a **material** to sit upon. The researcher knows **ikhuko** as a cover for a dead corpse instead of a coffin. The reason the researcher to decide to use **ikhuko** may be the fact that the woman by the name of

Ozoemena has been ill for some time and could not take care of her husband while he was ill as she was lying on a **deathbed or ekhukweni lokufa**. And so she used her *ikhuko* to sleep on and she died on it. Examples:

The **mat / ukhukho**

Standard Text: 62 She found her lying on the mat, dead.

Translated Text: 45 ...wafika naye elele **elukhukweni** lwakhe eswelekile.

Standard Text: 86 Ezinma and her mother sat on a **mat** on the floor after their supper...

Translated Text: 63 Ezinma nonina behleli **elukhukweni** phantsi emva kwesidlo sangokuhlwa seeyem...

The *mat* according to the text is used to sleep on or to sit on. As much as there were no chairs or lounge suits in the olden days, Ozoemena was found lying on the mat/ukhukho, while Ekwefi and Ezinma used to sit and or sleep on the *mat or ukhukho*. The same mat was used to cover Ezinma when she hadiba and his father brought along some herbs and shrubs for her to steam/*ukufutha (amaXhosa)* call this transaction as *ukufuthawhere* she had to be covered to retain the heat with a herbal scent. Recently (research by the researcher) an old man died and on the day of the burial there was no coffin but *ukukho* was used to roll him around in his grave as it was their culture to do so. Another example in using **ukhuko** is the fact that this material is used for the amaXhosa newlyweds to sit on and roll it off whenever leaving the mat place as she always has a great responsibility of working around the household so this leaves her with no choice but to roam around with various stations where to place her *ukhuko/mat* and sit on it, (Mesatywa, 1989:141) and this one is termed by amaXhosa as **ukhukolomtshakazi (umahambehala)**.

Standard text: 162-3 'You say that there is one supreme God who made heaven and earth...' 'We also believe in Him and call Him **Chukwu**. He made the

entire world and all the other gods. Chukwu is the only god and all the others are false. ..

In my religion Chukwu is the loving father and need not to be feared by those who do His will.' ...Even the interpreter could not find a substitution word for Chukwu but as the conversation prolonged Mr. Brown could slightly understand through Chukwu's supreme works that it can be God in his own religion'.

Example

Chukwu / uThixo / God

According to the setting of African ideas the people believed and know that there is a Creator of all and that is *Umvuli-ngqangi / Qamata for the amaXhosa* where in the text it is Chukwu and as for Mr. Brown that is God the Creator of all. In the African knowledge *Chukwu-God* is the loving Father.

Drums / amagubu can be called as *ingqongqo yesilungu*.

The beating of the drums/*amagubu* to tell or alert the community about someone's death or a social gathering at the village *ilo* where all the social events used to take place. *Igubu* as explained by (Tshabe and Shoba 2006:654) is a calabash attached to a *uhadi* as a resonance chamber, drum which is used to make noise or spread abroad, advertise, *make* known, bring to the notice of the public ostentatiously. So in the text, the drum was used to alert the society or the public about something. Example:

There we seven drums and they were arranged according to their sizes in a long wooden basket Standard Text: 42

Kwakukho amagubu asixhenxe awayedweliswe ngobukhulu bawo phezu kwebhaskithi ende yomthi Translated Text: 31.

3.2.5 Transference

This strategy *is* mainly used in the process of directly transferring a source language word so that it becomes a loan word in the target.

Example

The **market place**/ *emarikeni*,
wine / *ipayini*,
yams / *iyem*,
cassava / *ikhasava*,
Bicycle / Iron horse-*ibhayisekile*
Commissioner / *IKhomishini*
Yifiva / *fever*

All afore-mentioned words are used as they appear in the translated text. The main reason for that is because the translator could not find real word to substitute into isiXhosa that could make the reader at ease in understanding them so it was best to use them as they know that the target reader also knows *imarike* as a **market** place and *ipayini-wine*. So the purpose of using the words like these words must be the fact that the target reader would take it as the market place where wine and cassava were sold. After the arrival of the white man wine and cassava became things of high economy. Men were prohibited from tapping their palm trees to ferment their own tasty wine and were forced to buy it from the retail outlet that was built for such purpose. Standard Text: 132

‘Where is the white man’s **iron horse**?’ he asked. The Ibo evangelists consulted among themselves and decided that the man probably meant bicycle.

‘Liphi **ih Ashe** lalo mfo uMhlophe?’ Abavangeli bamalaho bangqubana ngeentloko bagqiba ekubeni lo mfo uthetha **ibhayisekile**. Translated Text: 91.

As they lived in Africa the horse was used as a fast way of traditional traveling for the poor people without cars. So they called the **bicycle, a horse** made of iron.

The names of people which are kept in the original text content re not changed in the source text i.e.Obierika, Okonkwo, Brown, OgbuefiUgonna, OgbuefiEzenwa, Maduka, Ezinma, Nneka, Kiaga, Nwoye, Chielo, Agbala, Uchendu, Unoka, Ezeudu, Igwelo, these also involve the names of places i.e.Umuru, Umuofia, Mbanta, Abame, Obodo, and many more. The aim of the translator to keep these words as they are in his target text was to keep and retain the Ibo cultural words as the original author and the first translator ever wished to do in his source text which is in English. In short foreignisation and indigenization goes on the same line in these two texts with the same intent.

3.3 Idioms and Proverbs

Proverbs are wise sayings that objectively address the heart of discourse in a given context. According to the researcher's view, proverbs are a reliable and willing horse to convey the meaning of the message. It is in this current study that the researcher wishes to seek meanings of the source text proverbs as they influence communication. Achebe (1958:5) says , proverbs are the palm oil with which words are eaten.

3.3.1 Communicative Translation

In so many areas in the world there are specific terms used for communication as part of the culture of that area, as much as they like to use proverbs like palm wine with which they used to eat their words with, as used in the text,

Example

Standard Text: 19 what we are eating is finished,

Who will drink the dregs, with mischievous twinkle in his eyes?

It is normal with African men not to mention things by names and when they are in a gathering drinking *umqombothi* they always refer to as eating. This is cryptic communication that may not be understood by those who are not conversant with the group's code.

A proud heart can survive a general failure because such failure does not prick its pride. It is more difficult and more bitter when a man fails alone. Standard Text:
23

This is the time when Unoka was about to die but he encouraged his son Okonkwofrom his to weather the storm in the midst of the draughts devastating his crops.

Example

Never make an appointment with a man who has just married a new wife -'We had meant to set out from my house before cock-crow, said Obierika. But Nweke did not appear until it was quite light. Never make an appointment with a man who has just married a new wife' they all laughed. Standard Text:
128

It is quite clear that a man needs more of his time with a newly married wife thus is more likely to delay.

Standard Text: 64 When mother cow is chewing grass its young ones watch its mouth. Maduka has been watching your mouth.

When someone does something exactly the same way that it was done by an elderly person and as if it is copied or done the very same manner, i.e. Maduka has been watching your mouth.

Example

Mother is supreme Standard Text: 94

This proverb communicates the view of the Ibo society where mothers are accorded respect. Should a man fall into misfortune as in Okonkwo's case he goes to seek solace at his mother's place. This is where his last rites are performed by his mother's people. In this source text, however the author says when a woman dies, she is brought to her original family to bury her but in isiXhosa this is not the case as there is a saying that goes: *'ingcwaba lentombi lisezini'* this shows that African cultural practices are not homogenous.

...pouring new wine in old bottles- Standard Text: 166

This happened when a woman decided to go to church. While she was away, her husband treated the *ogbanje* in the old manner by mutilating and scratching its face so that it can be seen when it has died to be reborn again. Doing something in the old manner or having to do something of the ancient times in the modern times as his man did wrong in the new church regime as the woman was one of the believers. A woman who happened to be in the new faith of the white man who apparently had an *Ogbange* as it has been mentioned in the text. She let her husband mutilate the *ogbanje* so that it could not return to its mother's womb for rebirth. Owing to this the woman was expelled from the church for letting her husband do his old beliefs on their child. This implies that she was pouring new evangelical wine into old cultural beliefs.

Example

The snake priest... the story goes on like this: his name was Enoch and his father was the priest of the snake cult. The story went around that Enoch killed had and

eaten a sacred python and that his father had cursed him. Standard Text:28

...they called Okonkwo the little bird nza who so far forgot himself after a heavy meal and challenged his obi. Standard Text: 161

In this instance Okonkwo happened to challenge an elderly man in the meeting by telling him that the meeting was for men. By men he apparently meant men with titles and wealth but the man who was speaking had no titles in his entire life. Okonkwo's barns on the other hand that were cracked by his ability to work hard.

Example

It was like pouring grains of corn in a bag full of holes

The strategy used is using an idiom of similar meaning and form. At a very early age Okonkwo was striving desperately to build a barn through share-cropping and was also fending for his father's house. The effort was moving at a very slow rate as he had to share every bit of his effort, things seemed to be going so slowly but he kept his carriage though he had to keep so little for himself.

Example

They do not have a mouth with which to tell their suffering.

After the death of Oduche, Aneto and his elders were imprisoned by the white man messengers called the *kotma*. The family suffered the suffering that could be compared to Okonkwo and other under the white man's hand through his messengers called the *kotma* who were whipped, starved, forbidden to go to relieve themselves, their beard was cut with a razor, thus they suffered a lot. They were filled with hatred as Oduche was hanged and the rest of his family was released. So far they are unable to narrate the route that they went through.

3.3.2 Cultural Borrowing

Cultural borrowing is the textual condition of the context whereby the translated text has made the meaning of the borrowed expression clear. This refers to the transfer of a source text expression verbatim into the translated text. The translator resorts to this method when it proves impossible to find a suitable target language expression of indigenous origin for translating the standard text expression.

Example

Standard Text: *jigida* explained as waistbeads

Translate text: *amajigida/amajikida* explained as ithumbu
lesinqe.

It means that there is no English or isiXhosa word for *jigida* so both *standard text* and translated text have borrowed from Igbo.

The following idiom refers to Okonkwo who built his fame in all the nine villages of Umuofia at the age of eighteen. He was the best wrestler and the best farmer. He began to work so hard from a very young age as if he was not coming from his family which was extremely poor and his father Unoka was such a useless man who could not take care to fend for his wife and children. Okonkwo as a son of soil of Umuofia was in a position to eat with the kings who were the elders or *ndichie* of his land as he was invited to attend meetings with the elders and men of wealth as he had three barns of yams and two wives. He managed to do great works in the village to put his name in the list of the highly recognised men. Okonkwo paid respect to the great and paved his way for his own greatness.

Example

if a child washes his hands he could eat with the kings –
strategy used is using an idiom of similar meaning but
dissimilar form.

3.3.3 Translation by Cultural Substitution

This involves the replacement of a culture specific term with a target term, that does not have the same propositional meaning yet it is likely to have a similar impact on the reader. This strategy gives the reader a concept he may identify with. In this case this refers to inheritance. For example the warriors of Umofia used to carry their matchets wherever either to war or any event that would let them pull-up their armpits. After the intervention of the whitemen (new faith) or Christianity the men started to carry a bible to spread the word of God so they became *efulefu*.

Example

Warrriors-Christian converts

Matchet-bible

3.3.4 Translation by Paraphrase

Paraphrasing is normally used when the concept expressed by the source item is lexical or non lexical. When the concept is lexical in the target language, it is used in a different form and when it is a non lexical the translator simply unpacks the meaning of the source item. In this case it used in such a manner that the reader has to figure something out.

Example

Standard Text: 104 the one that uses it tail to drive flies
away

Translated Text: 74 loo nto ibhekisa kulowo
usebenzisaumsila ukuphekuza iimpukane

Cultural aspects of inter cultural translations shall be zoomed in upon communicative translation, cultural transplantation, cultural borrowing, repetition/indigenize, and calque.

This section will be outlined by the procedures or strategies that were used in order to present such a translation of the text into the languages in question. In this view there are certain words that may need to be explained as they will be frequently used in the research, such as descriptive translation, postcolonial translation and cultural studies.

3.3.5 Descriptive Translation Studies (DTS)

James Holmes states that translation studies have two main objectives namely, to manifest themselves in the world of our experience and establish general principles by means of explanation and prediction. Descriptive Translation Studies (DTS) is a branch of pure translation studies and a branch of the discipline which constantly maintains the closest contact with the empirical phenomenon under study. There also seem to be three major kinds of research in Descriptive Translation Studies which may be distinguished by their focus as product-oriented, function-oriented and process-oriented.

3.3.5.1 Product-Oriented Descriptive Translation Studies

This area of research describes the existing translation and has traditionally been an important area of the academic research in translation studies as it has a text-focused

translation description and a comparative translation description in which comparative analyses are made of various translation of the same text either in one language or in various languages. It provides a material for surveys of language as in the case of this study.

Example

Standard Text: 40 Inyanga-Obiageli had been making inyanga with her pot. She had balanced it on her head, folded her arms in front of her and began to sway her waist like a grown up young lady.

Translated Text: 30 UObiageli wayehamba eqhayisa ngembiza yakhe...

As in the above example the product of translation of *inyanga* extremely differs from the target readership who actually understands about inyanga.

3.3.5.2 Function-Oriented Descriptive Translation Studies

This kind of Descriptive Translation Studies is not interested in the description of translation in itself but in the description of its function in the recipient socio-cultural situation. It is based on the study of contexts rather than texts. Pursuing such questions as which texts were translated at a certain time and in a certain place and what influences were exerted in consequence.

Example

Standard Text:64 She wore a coiffure which was made up into a crest, a black necklace that hung down in three coils just above her full succulent breasts.

*Translated Text: 47 Wayenxibe into eyenziwe
ngeenwele neyenziwe ngobuchule yabasisidlokolo
esizikithinisentloko.*

3.3.5.3 Process-Oriented Descriptive Translation Studies

Holmes still asserts that Process-Oriented Descriptive Translation Studies concerns itself with the process or act of translation itself. This is seen by the researcher as an unusually complex one. It is about the problem of what is actually taking place inside the 'dark room' of the translator's mind in creating / minting the new text in another language.

*Standard Text:911 married her with my money and my
yams*

*Translated Text:60 ndamlobola ngemali yam
nangeeyem zam*

It is in this area of the two texts that the translator seems to mix the product and the process in the sense that 'lobola' is a process and the end product of *lobola* is marriage.

3.3.6 Postcolonial Translation

In 1993 Gayatri Chakravorty was the first one who introduced post colonialism. Post colonialism is one of the most thriving points of contact between cultural studies and translation studies. It can be defined as a broad cultural approach to the study of power relations between different groups, cultures or people in which language and translation may play a vital role. The linking of colonization and translation is accompanied by the

argument that translation plays an active role in the colonization process. The post colonial concept might have conveyed a view of translation as a damaging instrument of the colonizers who imposed their language and used translation to construct a distorted image of the suppressed people which served to reinforce the hierarchical structure of the colony. However some critics of post colonialism like Robinson believe that the view of translation is somewhat a pernicious tool, hence Vaus (2001:9) notes that there has been a lot of confusion in research writing on the usage of research design and methods. In this study that the researcher wishes to distinguish the difference between them, Vaus (2001:11) further argues that the failure to distinguish between the two leads to poor evaluation of designs.

Example

Standard Text: 89 *If one finger brought oil, it soiled the others*

This refers to an effortless spreading of anarchy among the natives after the advent of the Colonialism. In so Ezeulu was hailed due to his influential wealthiness in the rest of the clansmen. Resentment at Ezeulu's positive attitude to the whites finds expression in the rest of the community. When Ezeulu goes to the white man's prison, people's indifference to his predicament is evoked by the following proverb:

Standard Text: 125The lizard, who threw confusion into his mother's funeral rite, did him expect the outsiders to carry the burden of honoring his dead

The proverbs are derived from language; therefore a closer look at language and the different types of language in speech will suffice.

3.4 Figurative language

3.4.1 Simile

Simile is a part of speech used to compare between two objects and uses mainly like or as, this is where the author personifies the fish and animate the fish with Okonkwo.

Example

Standard Text: 3Okonkwo was as slippery as a fish in water

TranslatedText: 1uOkonkwo wayempuncumpuncu okwempalanga emanzini.

3.4.2 Metaphor

In the following example, the author and the translator both compare without the use of like or as but still referring to Okonkwo who was like a cat.

Standard Text: 3...By throwing Amalinze, the Cat

Translated Text: 1... ngokoyisa uAmalinze, ikati

3.5 Emotive Language

Emotive language appeals to emotions rather than to intellect. Obierika makes the commissioner feel horrified and guilty by telling him something that he never thought of

Example

Standard Text: 208 You drove him to kill himself

*Translated Text: 130 Nguwe owamenza ukuba ade
azibulale*

3.6 Sentences

3.6.1 Imperative Sentences

This kind of sentences is used to command or to instruct. In the following examples we may find that the author portrays an instructional demand or command in the times of colonialism.

Example

Standard Text: 208 'Take down the body'

Translated text: 130 'Wothuleni umzimba'

Standard Text: 208 "Shut up!"

Translated Text: 130 "Thula!"

3.6.2 Complex Sentences

Such sentences contain more than one thought and so provide more information. These sentences are normally joined by subordinating conjunctions. The conjunction in the following sentence is *or /okanye*. It is this sentence dramatises the situation in which Umuofians lived.

Example

Standard Text: 195 They were not given any water to drink and they could not urinate or go into the bush when they were pressed.

Translated Text: 121Akazange anikwe namanzi la kanonkala, engavunyelwanga nokuba aye kuchama okanye aye ethafeni.

3.6.3 Question Sentences

Question sentences are made to seek or ask for information, as in the next sentence we shall find Achebe (1958) and Bongela (1993) asking for information.

Example

Standard Text: 195Who is the chief among you?

Translated Text: 121Ngubani inkosi apha phakathi kwenu?.

3.6.4 Compound sentences

These are made up of two or more simple sentences that are joined by a coordinating conjunction and thus in both versions the conjunction is there.

Example

Tell him to go back to his house and leave us alone (Standard Text: 190)

Mxelele ukuba makaye endlwini yakhe asiyeke thina (Translated Text: 118)

Chukwu is the only God and all others are false (Standard Text: 179)

uChukwu kuphelakoThixo okhoyo kwaye ezinye azizizo... (Translated Text: 111)

In the linguistic translation of the two texts in question the researcher has discovered that Bongela (1993) was fully aware of the work that lay ahead of him might have gone an extra mile consult other authors. It is also crucial for other translators to know exactly how to translate their works translated as purely translation. Translation is not only a matter of changing words from one language to the other. Also with the translation of cultures there is a vast need to consult with other cultural translators in order to achieve a comprehensive translation.

3.7 Conclusion

The use of cultural and traditional practices in the Lwadiilik'*udonga* has been methodologically effective. The decision same effect as achieved with the Ibo readership. Subsequently, the strangeness and funniness of the Ibo traditional practices are minimal to the target language readers. The sentences form part of the researcher's

CHAPTER 4.

ANALYSIS OF TRANSLATION OF CULTURAL TERMS

4.1 Introduction

The preceding chapter has already dealt with the linguistic analysis. This chapter deals with the analysis and interpretation of the cultural terms. Most examples will be given in relation *to foreignisation and domestication*.

Generally there seems to be problems in the translation of cultural words translation in question even though there is a cultural overlap between the source language (English) and the target language (isiXhosa). Some of the cultural words could not be translated into isiXhosa but have in a stylistic manner nurtured, sprinkled and seasoned the target text through the use of Ibo words but still the text is understandable. Achebe's *Things Fall Apart* is set and he fuses the Ibo worldview in the imperial language. In Nigeria thus in his English version he used more of the Nigerian words into his English text. The researcher has a positive view that he wanted to take a cultural tour with his English readership to the (Nigerian) Ibo culture, practices and conventions.

4.2 Culture and society

A typical example of these Ibo practices are portrayed in the form of dressing feminine's during the *uri*, where he uses an Ibo *culture dressing item* and say *she wore a coiffure – isidlokolo* although Bongela could not coin an equivalent term for

jigida-amajikida as it was used in the English text. (Okoli 2000: 200) asserts that may not be because the translator could not find the exact words or equivalence to substitute but with an intention to make his text more accessible to readers with a slim knowledge of the Ibo words, meaning therefore the translator has slightly pitched into slang which is a more common wording in spoken languages used by a particular group of people especially youth from multi cultural diversities. Most of African literature is a rendering of 'living manners' that is if it is translated by someone who is not conversant with or close to the culture and the specifics that make it alive, then the translation resulting from such a text fails to communicate the spirit of the culture producing sterile/meaningless, literal translation, which does not recreate or reproduce the people (ibid: 208).

Cultures vary from society to society. In the Nigerian society at first hand their culture determines certain cultural practices and other things like ignorance sometimes have a specific and certain meaning in the society but not to mention their cultural values.

Example

*Standard Text: 125 the elders consulted their oracle
and it told them that the strange man would
break their clan,*

*Translated Text: 87 Izankonde zaya ethongweni
labaxelela ukuba olu ndwendwe lwaluzakusiqhekeza
kubini isizwe sabo luhlwayele imbubhiso phakathi
kwabo.*

They were ignorant and happened to forget the warning so their enemy caught them off-guard during the coming of the white man. On the other hand culture brings about beliefs and customs as well as sociological effects within the given society. Cultural norms are behavioral patterns that are typical of specific groups. Such behaviors are learned from generation to generation for example attitudes, beliefs, and behaviors take place in the context of their own organizational culture. Cultural norms often are so strongly ingrained in an individual's daily life that the individual may be unaware of certain behaviors. Until these behaviors are seen in the context of a different culture with different values and beliefs, one may or might have a difficulty in recognising them as some norms play a vital role in betterment of certain individuals and communities. As it is a norm of the society these people of Umuofia to sit in a particular arrangement or shape, as used in the source text,

Standard Text: 106...they sat in a half moon shape thus completing the circle with their hosts.

*TranslatedText: 76...bahlala ngesangqa
esingaphelelanga kodwa bathi bakudibana nabakhozi
babo saphelala*

Some norms can be used for a very long time or in the whole life span of the society as it is the case even with other cultures. In Ibo communities they spent a certain season of the year preparing farms for the yams planting. Another season they mended their walls and painted them

Other norms as used in the text is the beating of the drums/*amagubu* to tell or alert the community about someone's death or a social gathering at the village ilo where all the social events used to take place. *Igubu* as explained by (Tshabe and Shoba 2006:654) is a calabash attached to a *uhadi* as a resonance chamber, drum which is used to make noise or spread abroad, advertise, *make known*, bring to the notice of

the public ostentatiously. So in the text the drum was used to alert the society or the public about something. Sometimes the drums were used in the funeral service where the ancestors were urged to welcome the soul of the dead man.

Example

Standard Text: 86 He danced a few steps to the funeral drums and then went to see the corpse.

4.3 Culture

Culture is another area of literature and translation consists of traditions and religion as used in the standard text. As afore said cultures vary from society to society as in *Things Fall Apart* there are two cultures that are to be looked upon such as traditional cultures and religious cultures. Traditional cultures involve initiation as through Okonkwo's sons being referred to the school of initiates in the 'ozo' society.

Example

Then he would show his wealth by initiating his sons in the ozo society. Only the really great men in the clan were able to do this. Standard Text: 155

Wayeza kubabonisa ubutyebi bakhe ngokuthi angenise oonyana bakhe kwibakala labantu abaneembasa. Yayingabantu abanegama kuphela esizweni abanakho ukwenza into enjalo. (Translated Text: 106)

The African culture is seen by the researcher as a home of traditions. These traditions themselves have been interrogated by the coloniser. Traditions that were there before the missionaries have been substituted by the new religious concepts that were introduced by the coloniser. To confirm

that the imagery of *efulefu* as used in the text referred to helpless or useless people, are seen in the new religion as the most useful people. In the preaching and implementation of laws because in the times of the new religion there is no hard work like yam planting, holding titles or going to the war were to be done by men besides preaching and maintenance of law. There was a traditional practice of killing a war victim in compensation, like Ikemefuna as mentioned in

Example

Standard Text: 51 Yes, Umuofia has decided to kill him. The oracle of the Hills and the caves has pronounced it. They will take him outside Umuofia as is the custom, and kill him there.

Ewe, abantu baseUmuofia bagqibe ekubeni bayibulale. IThongo lomhlaba nemiQolomba seliwukhuphile umyalelo. Baza kumkhuphela ngaphandle kweUmuofia ngokusesikweni bambulalele apho, Translated Text: 38

Ignorance of culture bears certain consequences; this is slightly mentioned in passing in the text where Obierika warns Okonkwo to have nothing to do with the death of Ikemefuna but due to Okonkwo's fear to be seen as a failure or a woman he draws his machete and kills his ill-fated son by the name of Ikemefuna.

Again Okonkwo erroneously shoots a sixteen year old boy at the funeral of his father and he kills him. He was expelled from the society and fled to his mother's kinsmen for seven years, and during that period he lost all his titles and his respect that he had worked for so many years.

4.3.1 Cultural Beliefs

As used in the Nigerian setting is so important to the author's knowledge in the manner in which manifests Okonkwo's two-way life is manifested. It is this Nigerian setting that gives the researcher time to look through the window and experience the Ibo culture and its changes. The researcher is also offered a chance to examine the society in the times of pre-colonialism as well as in the period of post colonialism. The setting of the forests in all the nine villages was for a particular purpose especially in Umuofia. The forest was dense as described in the text and these forests were highly feared in this particular culture.

Example

Standard Text: 105 'Let us give them a portion of the Evil Forest....Let us give them a real battlefield in which to show their victory...

Standard Text: 106 'The inhabitants of Mbanta expected them to be dead within four days'

Another example of cultural belief is *kola nut* which a cultural value, it is used to welcome others in a gathering. Whenever one had a *kola* nut they always prayed for their families through their ancestors. Kola seems as a manner or a kind of communication culturally. As *AmaXhosa* pray to their ancestors with burning of *impepho* and sipping of *ishiq*a when communicating to the ancestors, the same as kola nut. This is a manner in which guests were appreciated by bringing a kola nut.

Example

Standard Text: 5 He who brings kola brings life...

As he broke the kola Unoka prayed to their ancestors for life and health and for protection against their enemies.

Lowo uza nekola uze nobom..... uthe xa aqhekeza ikola
uUnoka wabhekisa kwizinyanya ecela ubomi
nokhuseleko kwiintshaba.

Unoka then worshiped his personal gods and ancestral spirits with sacrifices of kola nut, food and palm wine, and he also offered prayers to them.

The whole of Umofia had high beliefs in their gods, all these gods had a specific purpose whereby they would be called or praised.

Example

Standard Text: 44 Agbala, the oracle of hills and caves who lived in the caves. People from afar and near come to consult the oracle. They come to invent or discover about their future. Some came to consult the spins of their departed fathers. The whole clan feared the power of Agbala.

Standard Text: 12 'Every year' he said sadly, 'before I put any crop in the earth, I sacrifice a cock to Ani, the owner of all land. It is the law of our fathers.

Ani was the goddess of earth; Ani was worshiped by the great man when they got a fair crop from their fields. Standard Text: 27.

It was in their cultural thinking to make sacrifices and ritual to their gods. Ikemefuna was a lad in compensation for a war whos is late killed as a ritual in the forest by the men of Umuofia as the Oracle had announced to the community.

4.3.2 Dressing code

Each and every culture has its own specific dressing code for a specific type or age and gender. Married women had their own specific code of dressing since they could neither be dressed like girls nor men. It was very easy to differentiate between women and girls. In *amaXhosa* culture it is very easy to differentiate between a girl and a woman just by the attire-: women wear long *imibhaco* wrapped around the waist, *ingcebetha* to cover the thorax region and *ibhayi* to cover the shoulders and the back, and *iqhiya* to cover the head with *unophakathi* to cover the waist band. While girls wear *inkciyo* just to cover the gender area/pubic section. In the African culture girls differ in the manner in which they dress. They are not to wear in the same manner as the mature girls, since the latter are ripe and ready for marriage.

Example

Girls wore red and black waist-beads and anklets of brass, Standard Text: 64

Girls wore cam wood all over their bodies and drawing beautiful patterns on the stomach and on their backs.

ST: 64 she wore a coiffure which was made up into a crest, a black necklace that hung down in three coils just above her full succulent breasts. Red and yellow bangles on arms, on her waist four to five rows of jigida or waist beads... drawing beautiful black patterns on stomach and on their backs, cam wood was sightly rubbed onto her skin.

Wayenxibe into eyenziwe ngeenwele neyenziwe ngobuchule yabasisidlokolo esizikithini sentloko. Wathambisa 'icam wood' esikhumbeni sakhe waza wachokoza umzimba wakhe ngedayi ekuthiwa yiuli.

Emqaleni wanxiba intsimbi eyayijinga izintlu zintathu phezu kwamabele awayethe mpo. Ezingalweni zakhe kwakukho iimbothoza ezibomvu nezityheli kwaza esinqeni kwakho imingqa emine-mihlanu yamaso abizwa ngokuba ngamajikida....

In isiXhosa, it is much appreciated to see mature girls wearing their traditional attire as a sign of respect for their culture. They wear *iintsimbi and izibheshu* and *inkciyo* that make them more presentable in all views of spectators even if they do not know the pieces and colors. They normally use yellow beads which are a sign of youth and red as a sign of strength and sometimes blue for cleanliness. Wearing *imbola* on the body to give an ethnic colour background.

Men have their own specific code of dressing to be followed. They wear *ingubo/blanket* called *ingcawe* on the left shoulder as shown in,

Example

Standard Text: 10he then adjusted his cloth, which was passed under his right arm-pit and tied above his shoulder.

Standard Text: 52 they passed their cloths under the right arm-pit, and hung their goatskin bangs and sheathed machets over their left shoulders.

4.3.1.2 Humanity

Humanity is the totality of experience of existing as a human, this may however refer to conditions that one can find himself in. According to the people of Mbanta, it was humanity of them to keep and accept Okonkwo and his family when he was imprisoned by his land when he committed a female *osu*. In so many instances this kind of humanity may refer to humanity of mother to a child.

Examples

Standard Text: 117 Uchendu has accepted Okonkwo as a son to his sister.

Standard Text: 98 when Okonkwo found Ekwefi outside the caves and the researcher find it human of him to say 'go home and sleep'

Standard Text: 98 ...when Ekwefi saw her husband *tears of gratitude filled her eyes.*

4.3.2 Spiritual beliefs

Samovar & Porter (1991) maintain that beliefs are accepted as source of language. In Mbata, it was highly believed that when a woman always gives birth to the child that is determined to die, that was called an *ogbange*, which holds the relationship with the world of the spirits.

Example

Standard Text: 75 The relationship is held together by the centre called *iyi-uwa*

In Mbanta it was a custom to consult an oracle/*igqirha/isanuse* when things do not go as expected or in the usual manner. At some stage of life, one who believes in *amagqirha* would take some time to go to consult *isanuse/igqirha* when life conditions deteriorate or go unexpectedly or when things go wrong without due reason or due to unforeseen circumstances. This is normally called consultation (*imvumisa*) due to their use of the *ithongo*/dream. In other instances bones are thrown on the mat (*ikhuko*) and are analysed or the oracle steps (*igqirha liyaxhentsa*) in response ('*siyavuma*') followed by clapping of hands. In all these instances drive is normally to find out about the unknown. In the text it had a fire in the heart of the

cave. Then due to the use of areal language / *ulwimi* Iwengingqi the translator used ithongo/isanuse/igqirha.

Example

Standard Text: 70 'Agbala do- - -! Agbala ekeneo-o-o-o-o-o' came the voice like a sharp knife cutting through the night.'Okonkwo!Agbala ekenegio-o-o-o! Agbala cholu ifuyada Ezinmao-o-o-o!'

This took place when priestess Chielo, Abala's spiritual angel came to Ekwefi's house sent by the god to fetch Ezinma. The priestess warned Okonkwo not exchange words with the god.

Example

Standard Text: 71 Does a man speak when a god speaks? Beware'

The people of Umuofia believed that during the sacred week no one was allowed to be troublesome even with an enemy, the peace of the sacred week was broken by Okonkwo and he paid a certain penalty for that. The week of peace was made to be reserved by all in all the nine villages of Umuofia thus there are so many instances to be kept in mind in the case of the sacred week. At last he was made to pay to the spiritual god by bringing to the shrine a goat and other items

Examples

Standard Text: 27-28 Okonkwo severely beat up his wife for not being at home,...

You have committed a great evil...The evil you have can ruin the whole clan

It was also believed that when someone dies during the sacred week he was not allowed to be buried on his back. Lastly the example of a spiritual belief is *chi* as used in the text by the artist as a spiritual guardian or a personal guardian as agreed upon by the kinsmen of Mbanta when Okonkwo's bars were cracked by the

benevolent spirit meanwhile in the true sense of the word he cracked them himself through his hard work.

Example

Standard Text :29 'My father told me that he had been told in the past a man who broke the peace was dragged on the ground through the village until he died'

This was when one breaks the spiritual peace according to the custom. If a man dies at this time he is not buried but cast into the evil forest large numbers of men and women were thrown without burial and now the clan is full of evil spirits of these unburied dead, hungry to do harm to the living.

The setting of the forest in all the villages of Umuofia was greatly for a particular purpose especially in relation to their spiritual beliefs as used in the text, each village had its own forest where twins were thrown, and the forest was thick and dense and thus it was so much honoured and respected by the villagers. Unlike in the Xhosa setting where the forest/ *engetheni* where we go there to visit the ancestors, this is where a *ithonto* is made in the middle of the forest, then the people spend a night in the *ithonto* with special moments of sharing knowledge with ancestors. The only meal for the two full nights is water only, the easiest time to sift through with your spirits. According to the diviners, they slaughter it in the thick dense forest where they build *ithonto*, they gather there overnight praising the ancestors to give them the divine power of healing the sick and seeing the unforeseen circumstances and giving prophecies. (the researcher's 'thwasa' initiation times).

4.4 Customs

It was the Umuofian custom to kill a boy/victim in compensation for a war and to kill him out of their land in respect to the gods of the earth. In the olden days one

would take a goat or a sheep or if he is wealthy enough he would take an ox to the forest and slaughter it, without taking even a taste of it would be burnt in a huge fire until ashes.

Example

Standard Text: 55 ... They will take him outside Umuofia as is the custom, and kill him there.

Customary marriage is a custom of (Africans) to make negotiations with the prospective in-laws before marriage can take place. During the negotiations the family of the bride asks for *ikhazi*, which is a bride-price. In these days it is paid in the form of cash and in the olden days this was paid in the form of cattle. In the text, the bride price was counted in the form of sticks and was settled at twenty bags of cowries and it was also a custom that after the talks a pot of palm wine be brought along to drink. Drinking of palm wine was ironing made of the negotiations to relieve both family representatives. This is counted in the form of sticks.

The term *ikhazi* is used in the target text as *uri and* *lkhazi* on the other hand is so much used in the target text and there is a need for the translator and the reader get used to it and its meaning.

The term *umunna* is the term used in *Standard Text*:100

...when a suitor has come to bring palm wine to the siblings as well as to the rest of the family and neighbors.

In this event a large dinner is made and women are invited to cook, then on the arrival of the suitor and his companions a sheep is presented to them and is slaughtered *Standard Text*: 103.

Traditional healing is one of the customs in Umuofia,

Example

Standard Text: 77Although her husband's wives were saying that it was just *iba* she did not hear them.

Okonkwo returned with a large bundle of grasses, leaves, roots, barks of medicinal trees and shrubs,..and cut them up. He put them in a pot and Ekwefi poured in some water in a pot to and Ezinma was steamed covered with a thick mat. Then the following day the fever had gone.

4.5 Cultural Symbolism

Symbolisms as used in the text are objects or figures that are used to represent abstract ideas and concepts in the text.

- Egwugwu

The term *egwugwu* in the text is used as a symbol of the culture as well as the independence of Umuofia, as per context they are termed to be representing the gods of the tribe who were thought to be the spirits of the clan or as the ancestors of the clan. As represented in the text they (the *egwugwu*) are the elders or *ndichie* of Umuofia who are appointed to act like judges in this supreme court of justice of Umuofia, these judges were highly respected within the community. The *egwugwu* listened to the complaints of the villagers and decided upon the final punishment or a decision to conclude the matter. Every time they presented themselves to the people or to the community, they were masked thus their faces could not be seen in

the public by the public while they are on duty. *Egwugwu* according to the researcher symbolizes that there is culture that was not dependent in Umuofia and at the same time she sees the Umuofians losing their culture and independence due to the coming of the white man and his laws.

Again the *Egwugwu* symbolized the spirits of the ancestors of Umuofia. This is confirmed in the source text where in the gathering, they happened to appear and the women and children drew away from their way just to let the *egwugwu* pass through their way. As used in the text the people used to transfix the spot for two days when someone stood on his (*egwugwu*) way, in this manner the believers of Umuofia believed that no one would stand on the way of the *egwugwu*. When the *egwugwu* had lost its power in the community the culture of the clan and the clan's independence were also lost or buried under the new religion of the white man.

- Locusts

The language in which Achebe portrays symbolism is clearly stated in the text the researcher wishes to verify the word like *every* in the text. By depicting the word '*every*' the author wanted to emphasize the smoothness in which the spirit of colonialism was going to grind the villagers of Umuofia's minds in spreading their new evangel and its oppression strategies. Although the white man had an interpreter, the interpreter himself happened to have difficulty in interpreting correctly as his accent was funny and sometimes it made the villagers to laugh at things he said. It was the intention of the Mr Kiaga to spread christianism throughout all the nine Umuofian villages and turn each and every stone even the most traditional or culture deepened individuals.

There were truly insects that came to descend upon Umuofia. The artist portrays the locusts as so heavy that they even broke the tree branches so according to the researcher it symbolizes the manner in which the traditions of Umuofia were going

to be handicapped or fractured like bones under the influence of the whites and their motives. They symbolized the coming damage that was coming to be caused by the colonisers. These colonisers have come to convert the Africans into their Christianity and so this colonialism would without any difficulty harm the cultures of Umuofia. So inclusion the locusts symbolized the era of colonialism as the oracle once said in ST: 126... *the great evil has come upon their land*. By calling/ naming them 'the evil' he (the artist) meant that they only came to Umuofia for their own good and benefit in the sense that they came to destroy the cultures of the people of Umuofia. They came for the benefit of learning the Umuofians African language with the use of an interpreter who was also an African who had a slightly different accent and scrutinise it to form a new language that has no name or meaning and to leave them without an identity to identify themselves (Umuofians) in the whole of Africa. The language of Umuofians got mixed-up with theirs (English) and leaves it without an identity. One man once said in passing 'how can he know our customs when he does not even know our language?' Their norms would only go in line with the proper language spoken to interpret them.

- Fire

Literally, fire usually has flames, flame burns up and results to coal, when the coal gets cold it bears to ash. As for the sake of the text flames and fire is associated with Okonkwo due to his unbearable anger and temper which intense the environment in his presence. Anger was the only language that he could express himself and the only emotion that he could display without hesitation. Fire and Okonkwo are both matches of physical and irreparable destroyers as Okonkwo happened to inwardly love his ill-fated son called Ikemefuna whom he (Okonkwo) later destroyed his life when and his clansmen attacked him with machetes. Okonkwo volunteered to join the crew to execute his son Ikemefuna as he hated to appear as a weak man so when Ikemefuna ran to his direction for help when the first man attacked him, he looked at the boy and cut his head with a machete.

Emotionally, Okonkwo was emotional even to himself and to the rest of the surrounding communities. Though he wanted to increase the number of his murders but this haunted his soul for some time and he was so depressed until he thought of visiting his old friend called Obierika. On the night of Ikemefuna's death when Okonkwo arrived at home in the evening Nwoye was so much scared of his father as if he was going to kill him too so he was emotionally threatened.

- Mother of the spirits

The Mother of the spirits was the mother of the spirits of the clan of Umuofia with such a cry that kept weeping for the whole night when the *egwugwu* was unmasked by a Christian man named Enoch in the public. He did this serious crime of unmasking the *egwugwu* due to the present surrounding mood in the village of Umuofia. The mother was the goddess of Umuofia so she was the living clan and so she was worshiped by the clan as a whole. When Enoch disobeyed the cultural law by unmasking the *Egwugwu* in public and this regarded as equivalent to killing a goddess that was just like disrespecting the culture of Umuofia. On the night of the scene of unmasking the *egwugwu* cultural spirits was wept and mourning for the death of its son.

4.6 Strategies of translation

Cultural substitution - this involves the replacing of a culture-specific item with a target language which does not have the same propositional meaning but is likely to have a similar impact on the target reader. It is more advantageous to use this strategy as it gives the reader a concept with which he can identify something (Baker 1993:31). For a first example in Standard Text: 158 *District commissioners* has substituted the *egwugwu* functions in the society. The *egwugwu* were there to give a final word on the cases that were brought to them as a traditional court, this kind of

court was led by men of title who were initiated. Now after the arrival of the white the justice is handled by the court of law under the organisation of the *kotma* who were known as the court messengers through to the District Commissioner who made the law and lays charges. Again secondly, the tapping of palm-wine restricted and it was substituted by buying from the shop or a retail store that was built by the white man to selling palm-wine at a very dear price. Thirdly, social gatherings at *marketplace* and at the village *ilo* were substituted the religious feasts and religious visits from house to house by the convert who were preaching and converting other people into the new religion. The evil forest became a site for the building of the church.

Transference - is mainly used in the process of directly transferring a source language word so that it becomes a loan word in the target i.e. the market place – *emarikeni*, wine as in palm-wine – *ipayini*, yams - *iyem*, cassava - *ikhasava*, all the afore mentioned words are used they appear in the translated text. The main reason for is because the translator could not find real word into isiXhosa that could make the reader at ease in understanding them so the best way was to use them as they are knowing that the target reader also knowing that the target reader knows *imarike* as a market place and *ipayini* as is. So the purpose of using the words like these words must be the fact that the target reader would take it as the market place where wine and cassava were sold. After the arrival of the white man wine and cassava became things of high economy. Men were prohibited from tapping their palm trees to ferment their own tasty wine and were forced to buy it from the retail outlet that was built for such purpose.

4.7 Conclusion

In summary, it can be concluded that the author has neutralized the Ibo culture to let it conform to IsiXhosa. The lacuna that exists between there these two cultures which

are heterogeneous in nature has been slightly gapped up through the artistic creativity of the translator. The use of the foreign proverbs and idioms in a more understandable manner for the target readership closed the gap between the two African cultures.

CHAPTER 5.

Findings and Conclusion

The researcher discovered that translation has played a significant role in the development of our isiXhosa literature. Nokele (2005:62) mentions that literary works began with the translation of the Bible and the catechisms. These were followed by the translation of Bunyan's *Pilgrim's Progress*. It was after this era that isiXhosa writers budded and published their works under such strenuous conditions of the times. But even then they made their way through.

The translator of the source text used his very own style to transfer the original text into isiXhosa. *Things fall apart* revolves around the self conflict of Okonkwo of the Ibo culture in this great African continent. Bongela (1993) used a great repertoire of isiXhosa to whip the original Ibo story into a real isiXhosa story. His major whip is the strategy of foreignisation and indigenization with an aim not to let go of the original language not because of the lack of relevant wording to be used but with an intention to transport the target readership through to the Ibo language intertwined with Ibo culture through the window of the English medium. In his work he decided to have proverbs, idioms, similes and metaphors, cultural substitutions and more.

The translator had dramatized in the reader's mind the actual text in its original form but has shown that translation in his style could not only involve language use but the decision making by the choice of the translator which in so doing he went in line with the norms of translation which prevail in the target language to prove his uniqueness from the style of the original text author. The target text translator has drawn a colorful picture in an understandable text with the selection of his language terms to be used in the text with intent to transport his target readership to bring the Ibo culture through to the understanding of his readers in isiXhosa by minimizing

strangeness of the original text. Bongela's language in the target text is methodically selected for both the original and the target readers to have the same receptor mode.

In view of the discussion, language and culture are intertwined. But language is seen as the weapon to display the understanding of a source text into the target text. While comparing culture and the practices of the Nigerian people through the medium of presentation which is English. The artist has travelled his readers' minds through the cultures of the Ibo by his vehicle of the language. In the figures of speech he touched on figurative language where he firstly set his finger on simile to create a distractive comparison between two elements when compared to man by the name of Okonkwo with a fish due to his ability, cleverness or intelligence. Secondly he touched on personifications to compare, he compares humanistic qualities with inhuman things like man and clucking hens, kings and yams. Thirdly he used metaphor by drawing comparison between two different things like men and a cat by saying is something else. He managed to reveal the action of man and relate it to something else. Lastly he used onomatopoeia to present sounds i.e. made by teeth such as gnash.

The translator then has been content with the use of the glossary at the back of the original book to present a sound of culture specific terms in an intimate manner to juxtapose the two cultures in question. The use of the term '*ob*' throughout the translated text which means 'the large living quarters of the head of the family' as it is provided by Achebe himself in his glossary. The researcher wishes to admire the work of Bongela (1993) in bridging the lacuna between the two cultures named Ibo and isiXhosa as well as the ability to conform into the Ibo through isiXhosa via the English medium.

According to the target text by Bongela (1993) it is evident that the strategy of foreignisation which portrays him as a vigilant translator, which has proven him beyond the reasonable doubts that there was a purpose for the original text to be translated in to isiXhosa and of the reasons could be to let the target text readers taste the Ibo language at a glance through the cheap transport of the English medium.

Bongela's strategies to translate Achebe's *Things fall Apart* (1958) he firstly uses cultural substitution where replaces culture specific items with a target language word which does not have the same proportional meaning. This strategy gives a reader a concept which can identify something. Secondly uses transference to directly transfer a source language word so that it becomes a loan word to the target text. Conclusively he also used addition and omission.

The use symbols to represent abstract ideas and concepts in the given text. There are cultural symbols that represent culture that have been used in the text. The translator uses people in substitute for culture and change, insects to symbolize a nation that was coming to help itself and its needs and the existing cultural land. The use of locusts in representing a human being with an intention to review one's actions and also in style to portray that one is unconstructive. The use of the spirits of the Ibo to compare the before and after the arrival of the missionaries. The translation strategy used in translating symbolism is substitution which has helped the translator to achieve in bringing about a change in the situational analysis.

Achebe even goes to use the name of the main character Okonkwo's wives, each of them had a hut of her own, forming a 'half-moon' behind the master's obi, this is a symbol that the master's hut was located at the indented part of the curve which was formed by other huts. Imagery has been explained in the text as a language that produces pictures in the mind of the readership. In using '*efulefu*' the

author made us to have a picture of a useless and helpless person who likes to benefit from others. When using the two races in the text he other one to think of how the one looks and behaves as well as their customs and daily life.

The author had thought of letting readership travel with him through to the Ibo to invent the African living style where cultural is similar to our African or amaXhosa style of dressing. It is on this view that there seems to be a consensus in general that has been reached because of the two cultures that have lacunae between them that the translator had to be competent in both language systems when there was lack of equivalents in Ibo into English words. The style of translation strategy to be used in the process is governed by the norms which in turn guide the strategies to be used.

As Goodenough maintains that translation is in a way controlled by culture, and culture is seen as totality of language and a model of perceiving things such as culture's dependence on norms and the relationship between culture, events and behavior. Gutt maintains that as for translation to be culture-bound, culture manifest a vocabulary of a certain culture and further describes translation as an act of communication which is function oriented. Thus translation is posed to link the communicative intention of the translator to the intended interpretation of the original text. Bassnett emphasizes that cultural concepts can be translated accurately while Taber maintains that translation is reproducing in the receptor language the closest natural equivalence of the source language, first in terms of meaning and secondly in terms of style. There are processes to be followed in order to produce a good and understandable translation that gives the reader and the initiator the same message, which means therefore that the translated text must represent the second original text.

Harvey states that translation may depend on the specificity of the source language culture; therefore the translator must be aware of the culture bound terms as terms referring to concepts which are specific to the source language culture. Venuti says translation must yield the intended interpretation without putting reader into a difficult position to process it that is why Nord asks *what is it that the translator wants to communicate to the target reader*. Some cultures may make meaning to the target reader while other is totally meaningless.

The target text translator has naturalized the Ibo culture simply to make it conform to what the isiXhosa reader is used to as well as to abridge the lacunae between the two languages in question and has reduced the strangeness of the foreign text and has succeeded in domesticating the foreign text. Bongela seems to have achieved in demonstrating his creativity in of using borrowed Ibo words in his isiXhosa text but in an understandable manner by using a foreign Ibo-English culture into isiXhosa text. It is through this effort of translation that Bongela made his target readership know something about the Ibo culture and also have a taste in this target culture.

The objective of the researcher is to make a critical analysis of the translation process by looking at the conceptual understanding of translation methods, strategies in which cultural aspects and norms used to examine the extent to which cultural aspects participate in the design of translation methods.

To achieve all this, the theory of Mona Baker and other thinkers like Newmark will be viewed including translation and culture, intercultural translation and education. The aim will be to establish the extent to which Bongela's translation conforms, other texts that have been translated will be confirmed. Other translated texts will also be consulted i.e. the techniques used in translated works will be identified and analysed. The researcher's information gained in this manner will have an important insight to strategies of translation as have been published in journals will be traced and studied as a part of this investigation of translations. Therefore this study will

look at the translation of cultural concepts such as the use of figurative language and idiomatic expressions, imagery within this translation

The overlap between isiXhosa and English languages as used in the text nurtured, sparkled and seasoned by the use of cultural words of Ibo. The reason for this is because of the reliant chain of the African languages that can be used simultaneously in the text as well as their cultures. As much as this work is the presentation of the Nigerian culture and practice as per plot or setting it is much conversant for the African readers to relate the content and compare it against theirs in practices. For an example, the Ibo practices as portrayed in the manner in which they dress up for certain events or occasions. They are in an *uri* occasion where the bride wears a *coffoire*, *jigida*, and waist beads. When Bongela (1993) brings a *coffoire* into his work he makes his readership to see it as in their culture of having *isidlokolo* on the head, this is linked with the headwear that is settled on the centre of the head, and with the waist beads, it is like wearing *intsimbi yamanqe/ugolomi* to make the portion the figure to be more visible as in the olden days it was worn to cover the privacy of a female at her younger or youth times.

It can be concluded that the strategies used by the translator in translating cultural aspects from the original text to the target text were foreignisation and indigenization as some of the cultures are indigenized and some are really foreign to the target readership. This strategy has managed to keep the translator so faithful and close to the original text author by using some of the Ibo words into the isiXhosa text.

The target text translator remained so foreign at some stage in the process of translation by taking his readership through to the Ibo culture and society setting by using some of the Ibo practices in his text but at an easy reading and understanding mode of translation. The translator found himself accountable and used the norm of accountability in his text by making sure that the readers of the target text felt at liberty of free understanding of some of the vocabulary that seems to be foreign but understandable i.e. *obi* throughout the text.

The process of sifting through the available wording in the target text to find the communication of most relevance for the target readers was of great importance, however messages carry information about their own ostensive relevance which allows the receiver to infer the most important and permit the sender to a certain degree of control over their importance. For comparative analyses, I find it fitting as Bongela (1993) made an effort to convey the message through translation to the receiver who is the target readership in comparing the cultures and traditional practices, when the interpreter could perform well and the audience laughed at him.

The study thus focuses on the translation of cultural phenomena, as found in this well-known literary text and the researcher wishes to investigate the techniques and strategies that were used to translate these phenomena into isiXhosa in a meaningful and understandable manner. The study will be undertaken within the context of the world-wide debate on translation and in particular, the debate concerning the translation of cultural concepts between societies which are culturally heterogeneous in nature. Whilst it is acknowledged that both the cultures in question do belong to one general cultural tradition, namely African culture, there are also perceived to be important cultural differences between Igbo culture and Xhosa culture which could have played a role in the translation of the text. It is essential that these differences and the manner in which they were accommodated in the translation process be subjected to further investigation.

In the lime light of what has already been said above, the researcher wishes to investigate the distance between languages and culture based on the text in question as it has been originally in English which was already the first translation of the Ibo language and culture then later it was translated into isiXhosa. The research questions will therefore be posed/explored on the strategies used to translate Ibo into English and what strategies have been used to translate English into isiXhosa. The reason for this is because of the fact that the text is already written English about the language and culture of Ibo, so that is problem number one and secondly, the text is now in isiXhosa

though the text is originally in English, so then we have to invent and discover which strategies of translation have been used to effect all this. The reason for this research is due to a lot of Ibo words in the English text and more of these Ibo words in the isiXhosa text thus the question is their understandability in the manner in which they have been used.

It was not for the first time that the Africans heard about culture only on the arrival of the Europeans. The African societies were clearer about their own cultures at a positive mindset and they frequently had their own philosophy, and values. They had their own poetry as praise songs, their own way of keeping their traditions alive from one generation to the next, they managed their own dignity. Only when things began to fall apart, they lost their dignity. The Ibo vocabulary emerged seamlessly almost in the whole text just to help the non Ibo reader to relate to the Ibo cultural concepts. The fact that the original text is in English; it is already the first translation because the contents of the text reveals the Ibo language and culture as well, the persistent use of Ibo words in the text may not be due to lack of substitute words but to stick on the notion of the cultural root.

Chinua Achebe through the medium of English has taken his readership through into the culture and organisation of the Ibo community without giving them an air ticket from various areas of the world. To promote this objective K S Bongela came in to rescue as he has tried to stick firmly on to the roots of the text (Ibo) as in many instances as he has used the Ibo words and proverbs as well. Although the novel was already translated into about thirty languages, he thought and decided to carry the motive through by taking the novel all the way from the Ibo cultural setting and communal laws as well as the practices into our beloved language called isiXhosa. In so doing he travelled from Ibo villages carrying his target readership in mind and in practice of translation.

One of the aims in translating the text into isiXhosa could have been to confront the lack of good understanding between the Ibo and the language of the colonizer into isiXhosa culture, so as to reach more of the Xhosa as the target readership. Most of the

writers who normally write in their own language have a problem of a limited readership, but it is translated into a universal language like English it is more exposed to more readers and has a great impact than when it is in one language. When Achebe used English in his text, he was to be faced with a huge problem of presenting culture in a language as culture and language interplay and is intertwined.

The translator has to make a distinctive point to the fact that the target readers understand fully the intention of the author when writing the novel. He had to crystallize the setting and its purpose. Again he had to make sure that the target readers understand the words that are loan words conversant to the text. The translators are there to bridge the gap of the unknown setting and make it understood by the target readership. The translator according to (Nord 1997:140) has to be loyal which relates that the concept can be defined as the responsibility translators have towards their partners in translational interaction. Loyalty commits the translator bilaterally to the source and target sides, taking account of the difference between culture-specific concepts of translation prevailing in the two cultures involved. As in the current study the prevailing culture and language are those of Ibo and English as well as English and isiXhosa. Then there is need to state the problem to show relevance of translation.

Translation can transfer general meaning subject field, the product (the text that has been translated) or the process (the act of producing two different written languages involves the translator changing an original written text in the original verbal languages into a written text in a different verbal language (TL/ target languages). This corresponds to the interlingual translation and is one of the three categories of translation as described in paper on linguistic aspects of translation with the following categories (1) intra-lingual translation which would occur when rephrasing an expression or when one summarize or rewrite a text in the same language. This gives a clear path to the arrival of the missionaries in South Africa in 1800. Their arrival brought about many changes in the societies.

Translation has been practiced in many parts of the world for centuries and millennia. There are countless cases where translations are known to have played a decisive role in the development of literary cultures, pedagogical institutions, and ecclesiastic reformations. Until 1970s to 1980s translation did not attract more academic attention and consequently had not been studied systematically. In the early twenty-first century a number of scholars became aware of the conceptual complexity of translation and as such simultaneously they realized that translation is not only a field of literature and religion. The particular way translation is represented is conditioned by the essentially “modern” *schema of co-figuration* most typically the communication model according to which translation is represented as a transfer of between two languages and cultures. As so the notion of translation is delimited by the schematization of the world or by the act of representing the world according to its schema thus translation can be represented as a translation of communicative and transfer of a message between two linguistic unities.

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