euphemism, hyperbole, proverbs, idioms, descriptive words, borrowing, culture-specific items.

ABBREVIATIONS

The following abbreviations are used in the study:

SL: Source Language

ST: Source Text

TL: Target Language

TT: Target Text

DTS: Descriptive Translation Studies

SYN: Russian Synodal Translation

TT1: Target Translation 1

TT2: Target Translation 2

AIDS: Acquired Immune Deficiency Syndrome

SRC: Student Representative Council

ANC: African National Congress

PAC: Pan African Congress

UNIP: United National Independence

ZAPU: Zimbabwe African People's Union

BCM: Black Consciousness Movement

SACTU: South African Congress of Trade Unions

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CHAPTER 1

INTRODUCTION

1.1   Introduction and background

The translation of the Bible into Setswana in 1857 paved the way for further translations into the languages of other indigenous people of South Africa. The entire Bible was published in isiXhosa in 1859, in Sesotho in 1881, and in isiZulu in 1883, half a century before the Afrikaans translation. The Bible was translated into Sesotho sa Leboa in 1904, into Xitsonga in 1907, into Tshivenda in 1936, into siSwati in 1996 and into isiNdebele in 2012.

Semi-religious and didactic works from world literatures such as John Bunyan's *The Pilgrim's Progress* were also translated into these languages. These translations formed a basis for the writing of literary works in the indigenous languages of South Africa. *The Pilgrim's Progress* was translated into isiXhosa as *Uhambo lo mhambi* (1866), into Sesotho as *Leeto la Mokeresete* (1872), into isiZulu as *Ukuhamba kwesiHambi* (1883), into Setswana as *Loeto lwa ga Mokeresete* (1909), into Tshivenda as *Lwendo la Muendi* (1960), and in 1966 J L Rammala translated the book into Sesotho sa Leboa as *Leeto la Mokreste* (Ntuli & Swanepoel,1993:20-21).

Later, the translation of great literary works, such as those of Shakespeare, appeared in Sesotho sa Leboa. Phatudi translated *Julius Ceaser* as *"Julease Sisare"* (1960, 1971, 1982); *Henry IV* as "*Kgoši Henri IV"* (1973), and the *Merchant of Venice* as "*Mogwebi wa Venisi"* (1985). Phatudi also translated the Afrikaans work of Botha, *"Land van Wondere/Turkye"* into Sesotho sa Leboa as *"Naga ya matete/Turkey"* (1986).

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Literary translations which were produced in Sesotho sa Leboa by other writers include: *Doea o ya kxolexong* (Doea gaan tronk-toe) (1946) *and Mafuta o ya sekolong* (Mafoeta gaan skool-toe) (1946) by Beroep. Cilliè and Ngoepe translated *Ditaba tša serapa sa diphoofolo* (Dieretuin-stories) (1946), *Babu Bere* (Babu, die beer) (1946), *Kubiek kwena ya meetse* (Kubiek, die krokodil) (1946), *Kxoši Tau* (Koning leeu) (1946), *Mokxalabje Kondor* (Oupa Kondor) (1946), *Seoka'Ramolala-Motelele* (Die langnek-reus) (1946) *Sigapu kubu* (Sigapo, die seekoei) (1946), *Simson le Delila* (Simson en Delila) (1946) and *Taba ya Benga* (Die storie van Benga) (1946).

The focus of this study will be on Serudu's (2001) translation of Mandela's autobiography *Long Walk to Freedom.* How he dealt with linguistic items such as idioms, proverbs, metaphors, similes, personification, euphemism, hyperbole, political jargons and cultural aspects will be examined, and a brief biographical information of Serudu as an author and translator will be presented. This introduction will briefly sketch his life in general, his works as an author and his expertise and record of accomplishments as translator.

Stephen Majelele Mogwasha Serudu, a distinguished and well-known Sesotho sa Leboa author, was born on 30 July 1935 in Moletlane-Magatle. Some of his books were prescribed for schools as compulsory reading, and research was done on others such as *Naga ga di etelane* (Places don't visit each other) (Nkomo: 2015).

Many of his books, such as *Ditšwapitšengkgolo ya bokgabongwalo* (1991b), *Dipheko tša bogologolo: dingwalotšhaba tša Sesotho sa Leboa* (1990), *Mabudutša* (1992b), and plays, such as, *Naga ga di etelane* (1977), *Kelelagobedi* (1983), *Šaka la pelo ga le tlale* (1991c), *A mo swina ngwanana' thakana* (1991a) and *Jo! Ke morwaka!* (1993d) have contributed immensely to the development of the Sesotho sa Leboa literary system.

Books that were written by Serudu jointly with other authors include *Ditšwamaphotomoyeng: barulaganyi* (1993e) by Serudu and Masola, and *Sesotho sa Leboa sa mahlahla: Mphato wa 5* (1995) by Serudu, I S Masola and K I Mogale.

Vivlia Publishers chose Serudu to translate Mandela's *Long Walk to Freedom* because he is an experienced writer. However, he also edited poetry books such as *Matšwela* (1984a), *Sešegotheto* (1989b), *Thagaletswalo* (1989c), *Direto le Meretelo ya Baswana* (1994a), *Koketšatsebo* (1989a); a handbook of Sesotho sa Leboa: *Ditšwamaphotomoyeng* (1992b); radio plays broadcast by Radio Lebowa; a one-act-play *Mphufutšo wa bomakgona* (1997b); and a book of short stories: *Dikgodišakgopolo* (1997a).

Apart from being a creative writer and editor of books, Serudu also translated a number of books into Sesotho sa Leboa, including several children's books written in Afrikaans and English. For example:

Drie varkies translated as *Dikolobjana tše tharo* (1979a); *Blaarvreter, die stout kameelperdjie* as *Sejamatlakala, thutlwana ya mahlajana* (1979b); *Christmas* as *Keresemose* (1980a); *Slim Hansie Haas* as *Ramahlale Mmutla Ramasekana (*1980b); *Sorsie Seekoei soek geselskap* as *Sorosi kubu o nyaka sekgotse* (1984b); *Our village bus* as *Bese ya motse wa gešo* (1986a); *The seed* as *Peu* (1982, 1986d); *Ladybirds* as *Dipodilekgwana* (1986b); *Ants* as *Ditšhošwane* (1986c); *Petroleum and the orphaned ostrich* as *Petroleamo le mpšhe ya tšhuana* (1987b); *Vuyo and the dove* as *Vuyo le leeba* (1987c); *Bongani, the boy who wanted to be a man* as *Bongani, mošemane yo a bego a rata go ba monna* (1987a); *Masilo en die monster* as *Masilo le kgolomodumo* (1988b); *Where's Spot* as *Tilo o kae?* (1988c); *Animal cleaners* as *Ditlhwekiši tša diphoofolo* (1988a); *Tunji, the motor mechanic* as *Tunji, makhanekhe wa difatanaga* (1988d); *Sorsie klop die krokkiedief* as *Sorosi yo botho e ba mogale* (1992c); *A*

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new day waits as *Letšatši le lefsa le letile* (1992a); *Animal partners* as *Diphoofolo tše di thušanago* (1993c); *Animal parents* as *Batswadi ba diphoofolo* (1993a); *Animals that sleep in winter* as *Diphoofolo tše di robalago marega* (1993b); *Ojoyo and the Python* as *Mokgadi le hlware* (1994b); to mention a few.

Apart from translating children's books, he also played a very important role in translating *Things Fall Apart* by Chinua Achebe, which was published in 1989 as *Di wele makgolela,* and *The Prophet* by Kahlil Gibran, which was published in 2003 as *Moporofeta*. Serudu and the isiZulu translator were the first to translate *The Prophet* into indigineous languages. Serudu translated *The Constitution of South Africa* in 1996 as *Molaotheo wa Repabliki ya Afrika Borwa*. He advanced the language by coining equivalents for concepts that do not exist in Sesotho sa Leboa such as *The bill of rights* which was translated as *molao wa ditokelo* and *Charters of rights* which was translated as *Melaokakanywa ya ditokelo.* In 2001, he translated the autobiography of Nelson Mandela, *Long Walk to Freedom* as *Leetotelele go ya tokologong*.

Serudu was a highly recommended reviewer, a literary critic, a translator, an amazing author and a language consultant. Ntuli and Swanepoel (1993:117) refer to Serudu as someone who established himself as original and innovative.

As previously mentioned, this study will focus on Serudu's translation of Mandela's autobiography. The original work was also translated into Afrikaans as *Lang Pad na Vryheid* by Antjie Krog (2001); into isiXhosa as *Indlela Ende Eya Enkululekweni* (2001) by PT Mtuze; into isiZulu as *Uhambo Olude Oluya Enkululekweni* by DBZ Ntuli (2001); and abridged versions appeared in the other indigenous languages of South Africa.

Mtuze (2003:141) posits that towards the end of 1999, the four translators were commissioned by a Johannesburg-based publisher, Vivlia Publishers and

Booksellers to translate former President Nelson Rolihlahla Mandela's autobiography, *Long Walk to Freedom,* into four local languages, Afrikaans, isiZulu, Sepedi and isiXhosa

At a meeting organised by the publisher between Mandela and the four translators, it was revealed that all the four translators encountered problems with the translation of Mandela's autobiography. For instance, Mtuze (2003:141) indicates:

> As soon as I received a copy of the book, I realised that there were several problem areas, culture-specific collocations that needed sorting out with Madiba, i.e. Mr Mandela.

As a result, this study is set to investigate how Serudu addressed linguistic and culture-specific problems in his translation of the autobiography into Sesotho sa Leboa.

1.2   Research problem statement

According to Baker (2011:10), "there is no one-to-one correspondence between orthographic words and elements of meaning within or across languages". This suggests that translation has always been a problem, especially in languages that are linguistically and culturally far apart. Baker (2011) adds that languages tend to make only those distinctions in meaning which are relevant to their particular environments. In other words, languages often do not have linguistic elements that carry similar meanings. Simply stated, languages often do not have equivalents.

Although equivalence is said to be the central issue in translation, its definition, relevance, and applicability within the field of translation theory have caused heated controversy (Leonardi, 2000:1). In this study, the strategies used by

Serudu will be examined to determine how he dealt with the transferring of the source text into the target language, as this has received no attention in studies that were conducted on the translation of texts in Sesotho sa Leboa.

The focus of this discussion will be on Parts One, Five, Six, Seven, Eight and Nine of the translation *Leetotelele Go Ya Tokologong* and the source text, Nelson Mandela's *Long Walk to Freedom*. Part 1, *"*A country childhood" was translated into Sesotho sa Leboa as "Go golela magaeng*"*. This section was selected because it provides the reader with the background of Nelson Mandela's childhood; school career; experiences in the initiation school, and the time he decided to go to Johannesburg to look for a job.

This section of the book explains the isiXhosa cultural practices in detail from Mandela's childhood through to his rite of passage to adulthood. Part 5, "Boepammušo" (Treason), describes when the police started arresting Mandela and the other African National Congress (ANC) leaders, the end of Mandela's marriage to his first wife Evelyn, and his marriage to Winnie. This section includes important incidents such as when women converged onto the Central Pass Office in downtown Johannesburg, singing, marching and chanting, and were arrested. The Pan African Congress (PAC) was formed and many strikes and arrests were presented in this unit. In Part 6, "Thepudi'a Majaditala" (Black Pimpernel), Mandela takes a trip around Africa and visits places such as Addis Ababa, Morocco, Mali, Guinea, and Britain. In Part 7, Rivonia, Mandela is back home and reports to the task committee about his tour. Mandela is arrested as the Black Pimpernel, prosecuted at the Rivonia Trial, and sent to Robben Island. All the above parts give details on Mandela as a young person and the start to his life as a politician.

In Part 8, Robben Island: The Dark Years, was translated into Sesotho sa Leboa as "Robben Island: Mengwaga ya Sefifi". This part records the beginning of Mandela's journey to Robben Island and his life on Robben Island, which includes the time when his mother died and he was not granted permission to go to her funeral. Part 9, "Robben Island: Mathomo a lehutšo" (Robben Island: Beginning of Hope) has also been selected because it covers the time when improvements were made in prison up until the time when Mandela, Walter Sisulu, Raymond Mhlaba and Andrew Mlangeni were transferred to Pollsmoor Prison. Part 8 and Part 9 are about most of Mandela's adult life, starting from the age of 46 when he arrived on Robben Island. They cover many conversations between Mandela, his political friends in jail and the different prison warders he interacted with in prison. These conversations clearly expose Mandela's personality to the readers, his values and his convictions. These sections portray Mandela's leadership style as a person who kept consulting with other political prisoners before taking a decision. It was important for him to seek the opinions and consent of his fellow comrades to ensure that informed decisions were made.

Both sections depict the life of Nelson Mandela in prison, where he spent most of his time. It is against this background that these sections were selected to form part of the analysis of Serudu's translation. Many issues centering on Mandela's life are covered in these parts, making the reading very interesting especially since these are sections in which interaction with people around him occur. The core of his struggle is in these sections where his thought processes are exposed through his careful and hilarious choice of linguistic forms.

Therefore, this study will explore how Serudu captures and conveys these messages to the Sesotho sa Leboa readership. The next section explores the outline and motive of this study.

1.3   Aim of the study

The purpose of this qualitative study is to explore and discover the strategies employed by Serudu when translating Mandela's autobiography, *Long Walk to Freedom* (1995) into Sesotho sa Leboa as *Leetotelele go ya tokologong* (2001).

1.4   Objectives of the study

The study seeks to:

- investigate the translation strategies used by Serudu in his translation of Mandela's *Long Walk to Freedom*;
- ascertain the successful conveyance of the source text message into Sesotho sa Leboa;
- establish if Serudu has domesticated and/or foreignized his translation;
- demonstrate the linguistic words which Serudu used as his translation strategies.

1.5   Research questions

The study will be guided by the following research questions:

- Which translation strategies has Serudu used in his translation of Mandela's *Long Walk to Freedom*?
- Has he successfully conveyed the source text message into Sesotho sa Leboa?
- Did Serudu domesticate and/or foreignize his translation?
- Which linguistic words did he use in his translation strategies?

1.6.   Justification

A minimum of research has been conducted on translations of books/autobiographies in Sesotho sa Leboa. This study is significant as it attempts to investigate the challenges that translators face when translating from one language to another, especially in different cultures. No translation is perfect. As cited above, Mtuze (2003) and Nokele (2011) conducted studies on Mandela's *Long Walk to Freedom* in their own languages, namely in isiXhosa and isiZulu respectively. No one has critically reviewed the translation of Serudu's Mandela's *Long Walk to Freedom.* This study is therefore a contribution to the body of literature in the areas of translation studies.

Many different people should read Mandela's autobiography, but if no one critiques it, it will remain just a piece of work on the life of the great man, Nelson Mandela. Krog (2003:268) indicates that Mandela wanted his autobiography to be translated into every South African language because it has been translated into practically all the languages of the world.

The research will establish whether the translation is accessible to the people for whom it is intended, that is, if it is properly translated to reach the audience. This research will contribute to determining the impact made by translated works on readers in terms of the strategies used, and linguistic and cultural items. It will also establish if the translation has competently conceptualised the above concepts in the target language.

The investigation brings new insight to the field of translation, as it will be discovering and exploring the strategies utilised to transport linguistic and cultural aspects in Serudu's translation of Mandela's *Long Walk to Freedom* into Sesotho sa Leboa, which Mtuze (2003) and Nokele (2011) did not touch on. Frequently, these researchers did not look at the issue of successful translation strategies by the translator of Mandela's *Long Walk to Freedom* and did not cover other linguistic and cultural aspects as used in Mandela's *Long Walk to Freedom* that

include proverbs, idioms, similes, personification, euphemism, hyperbole, political jargons and distinct isiXhosa cultural aspects, to determine whether Serudu was faithful to the original author when translating these.

The study is therefore designed to fill the gap by critically analysing how Serudu managed to translate Mandela's *Long Walk to Freedom* in his book *Leetotelele go ya Tokologong*, dealing with linguistic aspects such as political jargons, idioms, proverbs, metaphors, similes and the adaptation to the translation. The study will also look at the challenges that Serudu encountered compared to the other translators when dealing with the linguistic items, non-equivalents and cultural aspects he came across in his translation of Mandela's *Long Walk to Freedom.*

1.7   Research design and methodology

1.7.1   Research design

Burns and Grove (2001:47) define research design as a blueprint for the conduct of a study that maximizes control over factors that could interfere with the study's desired outcome. Brophy, (1981) as cited by Burns and Grove (2001:47), explains that the choice of research design depends on the researcher's expertise, the problem and purpose for the study, and the desire to generalise the findings.

According to Parahoo (1997:142), a research design is described as "a plan that describes how, when and where data is to be collected and analysed". The researcher further indicated that the design also describes, "how the respondents are approached, informed and recruited". McMillan and Schumacher (2006:22) support this when they define a research design as "the procedure for conducting a study, which includes when, from whom and under, which conditions the data

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will be collected". Mouton (2003:55) also cites that the research design is a plan that helps the researcher decide how the research will be carried out. Selltiz et al. (1965) as cited by Mouton and Marais (1996:32), define research design as "the arrangement of conditions for collection and analysis of data in a manner that aims to combine relevance to the research purpose with economy in procedure". Mouton and Marais (1996) add that the aim of a research design is to plan and structure.

The above definitions clearly indicate that a research design is an outline that gives a direction on how an inquiry will take place. It therefore directs the implementation of the study. Kumar (2011:96) argues that this plan is procedural and if adopted, will help the researcher to answer questions factually, precisely and economically.

1.7.2 Research methodology

Methodology is "a set of methods and principles used to perform a particular activity" (Hornby, 2005:926). The *Macmillan English Dictionary for Advanced Learners* (2002:896) defines methodology as "the methods and principles used for doing a particular kind of work, especially scientific or academic research". Oates (2006:112) supports the above definitions by stating, "research methodology is the combination of research strategies and data generation methods that one uses in a research project".

Leedy and Ormrod (2010:12) define research methodology as a general approach the researcher takes in carrying out the research project. This, to some extent, also refers to the way different tools can be used to collect and analyse data. In other words, research methodology is an approach or a plan that is utilised by researchers for getting information on what is researched.

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The two major groups of methods of research are quantitative and qualitative. Researchers may use one of these approaches in their studies to collect and analyse data (Leedy & Ormrod, 2010:94). Before stating the method, which will be used in this study, it is necessary first to outline each of the two methods of research.

1.7.3 Quantitative method

Goodwin and Goodwin (1996:71) refer to a quantitative study as a numerical method of describing observations or characteristics. They further explain that this research method is fundamentally a deductive process with detailed pre-specification of most of its elements and marked use of numerical analyses and reports. Burns and Grove (2005:29) support the above definition by referring to quantitative research as an objective, systematic process of using numerical data to obtain information about the world. They further explain that this method is useful in testing a theory by testing the validity of the relationships that compose the theory.

Burns and Grove (2001:26) define quantitative research as:

> a formal, objective, systematic process in which numerical data are used to obtain information about the world. This research method is used to describe variables, examine relationships among variables, and determine, cause-and-effect interactions between variables.

From the above definitions from various researchers, this method of research uses numbers, measurements, and experiences in order to come to conclusions. It will not be suitable for this study because control, instruments and statistical analysis are used to render the research findings as an accurate reflection of reality so that the study findings can be generalised (Burns & Grove, 2005).

1.7.4 Qualitative method

Jones (1988) as cited by Parahoo (1997:53) describes qualitative data as:

> a process of making sense, of finding and making a structure in the data, and giving this meaning and significance for ourselves, and for any relevant audiences. … The way we do this, and the kind of structures we look for in the data depends on the purpose of enquiry of qualitative research.

The qualitative research method aims at describing, explaining, and interpreting information in order to build a theory. Leedy and Ormrod (2005) further explain that the research process of this nature is content bound based on flexible guidelines and a personal point of view. The data or information collected is informative, based on the small samples and loosely structured, non-standardised interviews and observations that are used.

All qualitative approaches focus on the phenomena that occur in natural settings, that is, in the "real world". They involve studying those phenomena in all their complexity and researchers rarely try to simplify what they observe, instead they recognise that the issue that they are studying has many dimensions and layers, and they try to portray the issue in its multifaceted form (Leedy & Ormrod, 2010:135).

Qualitative methods are non-experimental – a case study where a programme or event will be studied in depth for a defined period will be used (Leedy & Ormrod, 2010:135). Senosi (2004:45) argues that the purpose of qualitative research is not to discover how many and what kinds of people share certain characteristics, it is to gain access to the cultural categories and assumptions according to which one culture construes the world.

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The researcher will focus on the description, explanation and interpretation of Serudu's translation of Mandela's *Long Walk to Freedom*. Silverman (2004:57) supports this when saying that qualitative field research should pay careful attention to the collection and analysis of documentary realities. On the other hand, Denzin and Lincoln (2000:3) reason that the qualitative method consists of a set of interpretive, material practices that make the world visible, and that qualitative researchers display a wide range of interconnected interpretive practices, hoping always to get a better understanding of the subject matter at hand.

The qualitative research method will be the best data collection method to suit this study. Desk research or document analysis will be employed. Ritchie and Spencer (2002:308) as cited by Charamba (2012:191), indicate that "desk research or document analysis usually forms part of a social policy research project, (and occasionally is confined to these approaches alone) …".

Investigators complement participant observation, interviewing and observation with the gathering and analysing of documents produced in the course of everyday events. As such, the review of documents is an unremarkable method. The use of documents entails a specialised data analysis approach called qualitative content analysis.

Content analysis is a procedure that is utilised for gathering and analysing the content of texts. To Burns and Grove (2001:604), content analysis "is designed to classify the words in a text into a few categories chosen because of their theoretical importance". The raw material of content analysis may be any form of communication, usually written materials (textbooks, novels and newspapers), but other forms such as music, pictures or political speeches may be included (Marshall & Rossman 1995:85). According to Downe-Wamboldt (1992:314), content analysis is a:

research method that provides a systematic and objective means to make valid inferences from verbal, visual, or written data in order to describe and quantify specific phenomena.

Cargan (2007:61) defines content analysis as "any technique for making inferences by systematically and objectively identifying special characteristics of messages". He adds that to accomplish the above goal, the researcher should know what aspects and categories of the content are being investigated. The researcher should also be able to select the items that are to be examined. The selected items can be words, themes or structural characteristics in documents. According to Hsieh and Shannon (2005:1278), qualitative content analysis is one of numerous research methods used to analyse text data. In this data analysis strategy, attention will be given to the content or contextual meaning of the text.

In this study, the raw material of analysing the content will comprise the two textbooks of Mandela's *Long Walk to Freedom* (English and Sesotho sa Leboa versions). The researcher will identify the body of material to be analysed and then record the findings. The body of material or themes or categories to be analysed will be linguistic items such as proverbs, idioms, metaphors, political jargons, similes and cultural concepts taken from Mandela's *Long Walk to Freedom* (Source Text) and its Sesotho sa Leboa translation, *Leetotelele go ya Tokologong* (Target Text). The content analysed will also determine what strategies Serudu used when treating linguistic and cultural items in his translation and, establish his success in conveying the source text message to Sesotho sa Leboa readers. The four translators will also be interviewed with a view to establish the challenges they faced in their translations.

The researcher will collect extensive data and determine how Serudu dealt with the translation of non-equivalent linguistic items and cultural aspects in Mandela's *Long Walk to Freedom* into Sesotho sa Leboa to establish the

translation strategies he employed in transferring the source text into the target language. The researcher will make a critical analysis and interpret the data collected to discover the problems that existed within the phenomenon evaluated.

Qualitative tools are the most important instruments for researchers and professionals to use in order to work effectively. This means that the type and use of tools selected will be situational. Leedy and Ormrod (2010) concur that researchers have their own kit of tools to carry out their plans, and that these research tools might vary considerably depending on the discipline.

This study will generally use tools such as the library and its resources on translation, linguistic aspects and culture, the computer and its software, language and above all, the two versions of Mandela's *Long Walk to Freedom* (English and Sesotho sa Leboa). The data will be collected from *Leetotelele go ya Tokologong*, the Sesotho sa Leboa version of Mandela's *Long Walk to Freedom*. The research tools or fundamental methods relied on by qualitative researchers for gathering information are participation in the setting, direct observation, in-depth interviewing and document review (Marshall & Rossman, 1995:78).

1.8   Theoretical framework

Parahoo (1997:100) indicated that:

> a theory is merely interpretation of phenomena. … Theories are not the definitive explanation as they may in time be rejected or modified. There may also be competing theories to explain the same phenomenon.

To Hermans (1985:12), a theory is "a systematic framework for collecting, ordering and explaining data".

To Morse (1992) as cited by Parahoo (1997:101), "theories are not facts and not the truth, but they are tools". Moody (1990) in Parahoo (1997:102), identified three types of theories: descriptive, explanatory and predictive. She refers to descriptive theories as the most basic type because they describe or classify specific characteristics of summarising the commonalities found in discrete observations. The descriptive theories are needed when nothing or very little is known about the phenomenon in question, refers to a non-prescriptive type of translation study distinct from the prescriptive approaches that largely dominated the translation studies up to the 1980s.

According to Heylen, as cited in Kruger (2000:29), the prescriptive approaches prescribe what translation in general should be and then develop a taxonomy of rules and laws for all translations which translators are expected to follow or adhere to. Prescriptive approaches are based on the need to ensure accuracy between the source text (ST) and the target text (TT) in which the source text is considered primary and the target text secondary and derivative and should reproduce all aspects of the ST (Suh, 2005:6).

The study will be based on the theoretical framework of Gideon Toury's Descriptive Translation Studies (DTS). According to Suh (2005:6), DTS is a non-prescriptive type of a translation study. Prescriptive approaches are based on the thought that the source text is considered primary and the target text secondary and derivative and should reproduce all aspects of the ST (Suh, 2005:6). The prescriptive approaches are concerned with what a translator must or must not do. The focus is on the closeness of the TT to the ST with regard to both meaning and form. In other words, the translator needs to reproduce the text, in all its aspects, as a target text. Kruger and Wallmach (1997) add that the main

shortcoming of prescriptive translation theories is that they ignore the socio-cultural condition under which translations are produced in order to function in the receiving culture as acts of communication.

Kruger (2000:39) as cited by Suh (2005:6) makes a distinction between descriptive and prescriptive approaches by saying that the prescriptive theorists, theorize about translation and then attempt to prove these theories in practice. On the other hand, the descriptive translation theorists start with a practical examination of a corpus of texts and try to determine which norms and constraints operate on those texts in a specific historical moment. This says that the purpose of a DTS theorist is not to prescribe how translations ought to be done but to observe how translations have been done in practice, that is, in a specific historical moment (Kruger & Wallmach, 1997).

The DTS is the appropriate theory to be employed in this study because it aims to describe the observable facts of translations as they establish themselves in the world of our experience where translating means the process that underlies the creation of the final product of translation (Behbahani, 2008). Hermans (1985:13) as cited by Kruger & Wallmach (1997:121), emphasises the advantages of this approach in that it enables researchers to bypass deep-rooted source-oriented and normative traditional ideas concerning fidelity and quality in translation.

It is further explained that DTS has three main types of research that are product-oriented, process-oriented and function-oriented. The product-oriented descriptive translation studies focus on the description of individual translations. The process-oriented descriptive translation studies point at revealing the thorough process taking place in the mind of the translator while she or he is in the process of translating. The function-oriented DTS incorporate researchers that describe the function or impact that a translation or a collection of

translations has had on the socio-cultural situation of the target language. The three different foci of research are interdependent as such, dealing with one will mean touching the other one too (Behbahani, 2008). This study will only focus on the process and product oriented approaches because it deals with the description of the translated text as well as how the translator dealt with linguistic and cultural items.

Serudu's translation of Mandela's *Long Walk to Freedom* into Sesotho sa Leboa will be examined. The translation strategies will be investigated looking at the linguistic items, and cultural aspects found (product-oriented DTS). When analysing Holmes's "map" Munday (2001:10) indicates that the product-oriented DTS inspect existing translations, which can involve description or analysis of a single ST-TT pair. In this study, the existing translation of Mandela's *Long Walk to Freedom* into Sesotho sa Leboa by Serudu will be examined, specific aspects in the text will be analysed, and his thought proceses while translating will be revealed by the way he dealt with the non-equivalent linguistic items and cultural aspects.

The DTS theory will inform the arguments that will be presented in the study. The study will use this theory to examine if Serudu succeeded in conveying the message that was intended by the original author by using linguistic items and cultural aspects that differ from the ones that are in the original text of Mandela's *Long Walk to Freedom.* The DTS will focus on translation processes, as the aim of translation process is to reveal the thought process that takes place in the mind of the translator.

The study will also be explored from a cultural perspective, which means that factors pertinent to culture will be looked at focussing on what Bassnett and Lefevere describe as the "cultural turn". Bassnett and Lefevere (2001: xi) as cited by Zhang (2013:1919), indicate that the study of translation is in essence the

study of cultural interaction. Zhang (2013) further points out that Bassnett and Lefevere (2001) claim that the study of translation is the study of cultural interaction and that translators have always provided a vital link in enabling different cultures to interact. Translation is a means to partly convey, disperse and control the cultural capital of a given culture not only between cultures, but also within one given culture.

Under the cultural manipulation theory, translation is a cross-cultural communicative act that enables different cultures to interact. This means that it is important for translators to transfer culture-oriented information and to make the translated text meaningful and functional in the target culture system (Zhang, 2013: 1921).

To Zhang (2012) as cited in Zhang (2013:1921), the purpose of translation is to convey the cultural capital of a given culture; translators should transmit the source language culture to the target culture systems. In this study, the researcher will examine how Serudu dealt with non-equivalent linguistic and cultural items and how successfully he conveyed the message of the source language culture to the Sesotho sa Leboa (TT) readers. Mandela's *Long Walk to Freedom* is written in English, but the raw material of the language comes from isiXhosa, which is the cultural background in which Mandela grew up. It will therefore be interesting to see how the cultural nuances are transferred into Sesotho sa Leboa via English.

In addition to Bassnett and Lefevere's "cultural turn", the approaches of domestication and foreignization as espoused by Venuti (1995) will be used to examine Serudu's translation. Domestication and foreignization are the two basic translation approaches that provide both linguistic and cultural guidance (Venuti 1995:20). Venuti (1995:20) refers to domestication as:

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an ethnocentric reduction of the foreign text to target language cultural values [and] bring the author back home … foreignization is an ethno deviant pressure on those (cultural) values to register the linguistic and cultural difference in the foreign text, sending the reader abroad.

To Shuttleworth and Cowie (1997:59), domestication designates the type of translation in which a clear, flowing style is adopted to decrease the strangeness of the foreign text for target language readers while in foreignization, a target text is produced which deliberately breaks target conventions by keeping something of the foreignness of the original.

According to Yang (2010:78), domesticating translation is simpler for the readers to comprehend and accept. Therefore, the translator will adapt the text in order to make it understandable to the target readers and modify the elements to be perceived as familiar and recognizable. The translation has to match the cultural, social and political situation of the target readers. This strategy, which Yang refers to as domestication, makes the translated text easier to understand through adapting it to the surrounding reality. How Serudu dealt with the lack of equivalent linguistic items will determine if he has adopted domestication or foreignization approaches.

The arguments that will be presented in this study will be based on the DTS theory, the "cultural turn" and the two strategies of domestication and foreignization. Serudu's translation will be explored to investigate if he has described, explained and predicted phenomena in translation (DTS). The study will also examine if there is a cultural interaction, that is, if the text is domesticated (the TT is rendered in a domestic language of the target culture),

and/or foreignized (what is being translated and presented to the target culture is a text originating in a foreign language and culture) when being translated.

1.9   Ethical considerations

This study will be mainly desktop, that is, it will rely on documents for data collection. As no human participants will be involved in the study, the data collected will have no relevance to them, and this will in no way be harmful to them. However, since the various translators will be interviewed, informed consent will be sought.

1.10   Definition of terms

1.10.1 Translation

Translation involves the transfer of meaning contained from one set of language signs to another set of language signs through the competent use of a dictionary and grammar; the process also involves a whole set of extra-linguistic criteria (Bassnett-McGuire,1980:14). Hermans (1999:47) agrees that translation means "the replacement or substitution of an utterance in one language by a formally or semantically pragmatically equivalent utterance in another language". In other words, translation can be said to be a process whereby a translator changes the original written text in one language into another different language. The translator will be formally replacing one text's opinions and ideas in another language while ensuring that the meaning of the two is not lost.

1.10.2 Target language

According to Richards et al. (1985:289), the target language is the language into which a translation is made, for example, in a bilingual dictionary. This means that the translator should have knowledge of that language. Shuttleworth and

Cowie (1997:163) concur that the target language is usually the translator's native language. A target text is a text produced by this act of translation, that is, according to Cluver (1989) the language into which the text is translated.

1.10.3 Source language

Source language refers to the language out of which a translation is made, like in a bilingual dictionary (Richards et al., 1985:264). Shuttleworth and Cowie (1997:157) refer to a source language as a standard term describing the language in which the text that is being translated is written. This text provides the point of departure for a translation and will typically be the original text written in the source language that needs to be translated. A source text is the original text that is to be translated.

1.10.4 Culture

> Culture is the system of knowledge shared by a relatively large group of people. [It is] the accumulative deposit of knowledge, experience, beliefs, values, attitudes, meanings, hierarchies, religions, notions of time, roles, spatial relations, concepts of the universe and material objects and possessions acquired by a group of people in the course of generations through individual and group striving (Lin, 2010: 17).

Lotman and Uspensky (1978:211) in Lin (2010:18), maintain that no culture can exist without language and that no language can exist without a context of culture. Therefore, culture and language are inseparable. Language is a means or instrument to mirror culture, hence learning a language implies learning a culture. Lin (2010:18) further indicates that language is the transporter of culture, which in turn is the content of language, and translation deals with them both. Merriam and Associates (2007:7) agree that culture is interwoven with language.

Rozbicki and Ndege (2012:2-3) refer to culture as:

> a system of meanings that involves beliefs, customs, values, and rituals that together represent a way of life of a society or a group. Culture offers a prescription for living as well as a sense of order.

Richards et al. (1985:70) concur that culture is:

> the total set of beliefs, attitudes, customs, behaviour, and social habits etc. of the members of a particular society. [It is] man-made … it is highly subjective, and it frequently relies on fiction and narratives, but at the same time, it constitutes the deepest reality of its members. [It is] ruled by a peculiar dialectic: the claims that its truths are evident, even timeless, and yet culture constantly changes.

1.10.5 Autobiography

Yagoda (2009:1) refers to an autobiography as "a biography of a person written by that person". He adds that the writer focuses on him or herself and becomes the centre of interest. It is a history, requiring research, date, facts and double checking and presents the writer as he or she wants to be seen (Yagoda, 2009:2 & 3). According to Henn et al. (2006:103), an autobiography is a comprehensive document that covers the main tendencies in an individual's life, that is, history from earliest memories to the time of writing. To Henn et al. (2006) these include life experience descriptions, personal insights and circumstantial recollections. In other words, an autobiography is one's life history, that is, the story of one's life in full told by oneself.

1.10.6 Domestication

Domestication is a basic translation strategy that provides both linguistic and cultural guidance. Venuti (1995) as cited by Shuttleworth and Cowie (1997:43) describes domestication as "the translation strategy that a transparent, fluent style is adopted in order to minimise the strangeness of the foreign text for TL readers".

This strategy makes the translated text easier to understand by adapting it to the surrounding reality. This means that the translator will adapt the text to make it understandable to the target readers; he will modify the elements to be perceived as familiar and recognisable. The translation has to match the cultural, social and political situation of the target readers.

1.10.7 Foreignization

Similar to domestication, foreignization is also an elementary translation approach that delivers both linguistic and cultural guidance (Yang 2010). Foreignization involves retaining the foreignness of the original language text and involves deliberately breaking the agreements of the target language to maintain its meaning (Shuttleworth & Cowie, 1997:59). It is foreignizing, because what is being translated and presented to the target culture is a text originating in a foreign language and culture.

Both domestication and foreignization are proposed to be the two possible procedures to handle the cultural elements in translation. Schleiermacher (1813) as cited by Venuti (1995:19) and Lefevere (1992:149) as cited by Baker (1998:142), indicate that the translator can move the reader towards the author and leave the author in peace (domestication) or move the author towards the reader and leave the reader in peace (foreignization). They are more concerned

with the two cultures. The foreignized translation focuses on the source language while the domesticated translation focuses on the target language. Domestication replaces the source culture with the target culture and foreignization conserves the differences in both linguistic presentation and cultural meaning of the source culture (Yang, 2010).

1.10.8 Linguistic items/units

Linguistic items are also known as linguistic units or parts of a language system. Richards et al. (1985:167) specify that linguistic units can be the distinctive sounds of a language (phonemes), words, phrases or sentences, or larger units such as the utterances in a conversation.

1.10.9 Equivalence

Equivalence is the relationship between a source text (ST) and a target text (TT) that allows the TT to be considered as a translation of the ST in the first place. Equivalent relationships are also said to hold between parts of the ST and parts of the TTs. Newman (1994:4694) as cited by Baker (1998:79), describes translation equivalence as 'a common sense term for describing the ideal relationship that a reader would expect to exist between an original and its translation'.

Equivalence is a term used by many writers to describe the nature and extent of the relationships that exist between SL and TL text and smaller linguistic units (Shuttleworth & Cowie 1997:48).

There are four types of equivalence:

- Dynamic equivalence, which has been produced in accordance with the threefold process of analysis, transfer and restructuring (Nida & Taber 1969/1982:200, as cited by Shuttleworth & Cowie, 1997:47).

- Formal equivalence, which refers to a TL item, which represents the closest decontextualized counterpart to a word or phrase in SL (Nida, 1964, as cited by Shuttleworth & Cowie, 1997:62).

- Functional equivalence, which is the type of equivalence reflected in a TT that seeks to adopt the function of the original to suit the specific context in and for which it was produced.

- Linguistic equivalence, which is a homogeneity of elements upon the linguistic (phonetic, morphological and syntactic) level of the original and the translation (Popovic, 1976:6, as quoted by Shuttleworth & Cowie, 1997:93).

1.11 Organisation of the study

This study will consist of the following five chapters:

Chapter 1. This chapter will present the background of the study by laying out the introduction and background, statement of the problem, aim of the study, its objectives, and the research questions.

Chapter 2: This chapter will describe the literature review and its relevance to the topic under discussion.

Chapter 3. This chapter will give the theoretical framework, research design and methodology, which will help to understand how the researcher will tackle the study.

Chapter 4. This chapter will present, analyse and discuss the translation strategies in Serudu's translation to ascertain whether he has domesticated and/or foreignized it.

Chapter 5. This chapter will provide the findings of what has been investigated in the study and draw a conclusion.

CHAPTER 2

LITERATURE REVIEW

2.1   Introduction

The previous chapter presents the outline of the study and gives the scheme of work on which the researcher will be working. It starts by giving the background; aims and objectives; statement of the problem; questions to be answered by the research; the justification and organisation of the study; a short summary of the research design; and the research methodology, theoretical framework and related literature.

Chapter two develops from the above and evaluates the literature review focusing on scholarly works that analyse translation as well as literary translations globally and locally in order to establish what has already been done. Thus, theses, books, journals and articles related to translation studies will be evaluated. Research done on translation studies on the African languages of South Africa will be looked at, especially research done in Sesotho sa Leboa and research done specifically on Mandela's *Long Walk to Freedom.*

Bowers-Brown and Stevens (2010: 76) regard a literature review as the "starting point for a research enquiry which offers researchers a possibility to review what has already been studied in order to locate any gaps available". To Fink (2009), a literature review is "the process of reading, analyzing, evaluating, and summarizing scholarly materials about a specific topic". He adds that the results of a literature review may be compiled in a report or they may serve as part of a research article, thesis, or grant proposal. Bless and Higson-Smith (1995:22)

assert that a literature review is "obtained mainly by reading whatever has been published that appears relevant to the research topic".

According to Parahoo (1997:82), literature refers "mostly to any published material". To him books, theses, journals, letters, newspapers, pamphlets and leaflets normally constitute literature. Parahoo (2006:127) maintains that a "literature review involves the critical reading of selected literature to find out how it can be useful to the current research".

Marshall and Rossman (1995:28) state that a literature review:

> shows that the researcher has identified some gaps in previous research and that the proposed study will fill a demonstrated need … [a literature review] identifies the area of knowledge that the study is intended to expand.

According to Parahoo (1997:89), a literature review should perform the following functions:

- Provide a rationale for the current study.
- Put the current study into the context of what is known about the topic.
- Review the relevant research carried out on the same or similar topics.
- Discuss the conceptual/theoretical basis for the current study.

On the other hand, Oates (2006:71) argues that a literature review is for research students to explore the literature, to look for a suitable idea and to discover relevant material about any possible research topics. Randolph (2009:2) also mentions that a literature review "provides a framework for relating new findings to previous findings in the discussion section of a dissertation".

To summarise, the researcher has gone through works related to the topic under discussion in order to expand and contribute to research on translation studies in general. The literature review will also help put the topic of this current research in the context of what has already been done by other scholars, and position the research within the study of translation and enable the researcher to fill the gap in the body of knowledge of the subject field. Reviewing literature on translated works will enable the researcher to explore an area of knowledge that can be investigated in order to contribute to other people's research in Sesotho sa Leboa and on research done on Mandela's *Long Walk to Freedom*.

The following section will look at research conducted on translation studied globally.

2.2   Translation studies globally

Researchers globally have looked at different aspects of translation such as strategies used by translators, describing and analysing translations and many more. Research from various languages of the world are presented below.

Al Agha (2006) conducted a study entitled, *The translation of fast-food advertising texts from English to Arabic,* for his master's degree studies. He pinpoints the translation strategies that were used to translate culture specific concepts, phrases, logos and terms in English fast-food advertisements into Arabic. Al Agha (2006) made a comparison and analysis of translated advertising texts of diverse fast-food advertisements in English and their Arabic translations, and how the translated advertising texts revealed the differences in the two cultures. These translations included foreign textual elements when transliterated from English texts into Arabic. Al Agha indicated that these foreign textual elements form part of the culture-specific concepts, phrases, logos and terms,

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and are translated by means of strategies such as loan words, transliteration and direct translation and as such, dominate a large part of the translated texts.

Al Agha (2006) found that translated fast-food advertising text could result in an advertisement, which functions as an original in the target culture. He also found that the reason translation strategies such as transliteration and borrowing are inadequate and incorrect when used to transfer culture-specific content, phrases, logos and terms from English fast food advertisements into Arabic is because the companies that advertise fast-food employ non-professional translators to do the work. Al Agha further stated that such translators use translation strategies such as transliteration and borrowing, which are not appropriate for fast-food advertisement translations. In addition, these translators are also not Arabic native speakers and are unfamiliar with the Saudi culture. He also mentioned that the translation strategies cited above, caused the Arabic translations to be culturally bound to their originals, which negatively influenced the consumers' understanding of the messages communicated.

In his article, Al Agha (2006) showed the strategies, which were used by the translator. However, he does not show the position taken by the translator as regards foreignization and domestication.

Nzabonimpa (2009) conducted a study, entitled, *Investigating lexical simplification of Latin-based loan terms in English-to-French legal translations: A corpus-based study*, in which he investigated lexical simplification as a translation universal and how it is accounted for in the English-to-French legal translation of Latinisms (a word or phrase borrowed from Latin). Nzabonimpa (2009) examined the extent (lesser or greater) to which Latinisms occur in English originals and in their French legal translations and/or non-translated French as well as their legal texts correlation. The researcher further investigated

the differences between function-specific and the translation-specific lexical simplification as well as the differences and/or similarities in the realisation of lexical simplification in the English-to-French legal texts and non-translated French.

Nzabonimpa (2009) found that there are more Latin phrases in the English source text than in the French target text and the non-translated French. He further indicated that Latinisms could be safely used in English rather than in French because English users are flexible, conservative and progressive and keep old jargons of law. French users do not want to borrow terms that are not pure French. He further suggested that simplification as a translation universal is restricted to some lexical entities with the exception of Latin-based loan words in English to French legal translations.

When comparing the frequency of occurrences of Latinisms in the English source text, French target text and the non-translated French, Nzabonimpa (2009) found that there is a very weak correlation between the translation of Latinisms and lexical simplification. This means that the one-to-one reproduction of the source text loan terms into the target text is indicative of a low proportion of lexical simplification while the translation of Latinisms into the standard legal French is likely to advocate for lexical simplification. Nzabonimpa (2009) also found that various Latinisms such as *mutatis mutandis, Amicus curiae, Pro Rata Temporis, Ad litem* and *Non Bis in Idem* are repeated in French translations with *mutatis mutandis* mostly used in English and repeated in French except where it is translated into standard French. He also stated that function-specific and translation-specific lexical simplification differs even though these aspects are of the same genre. He indicated that these aspects differ in their way of choosing

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words or phrases they use, which will without doubt have an impact on the (non-) lexical simplification of Latinisms in English-to-French legal translations.

Finally, Nzabonimpa (2009) found that there are differences between French Target Text and Non Translated French. Legal French translations tend to comply with their original English source texts. French translations have used a number of Latin-based loan terms of the source text while the non-translated French seldom uses Latinisms. The findings also showed that domestication of source text Latinisms is not common. He also revealed that source text Latinisms does not domesticate words.

Nzabonimpa (2009) examined the differences and similarities in the realisation of lexical simplification, also without indicating whether the translator has foreignized or domesticated the content.

Suh's (2005) doctoral study entitled, *A study of translation strategies in Guillaume Oyono Mbia's plays* focused on a study of translation strategies in Guillaume Oyono Mbia's plays, which are *Trios Prétendants … Un Mari* (1969), *Jusqu'à Nouvel Avis* (1970) and *Le Train Spécial de Son excellence* (1979). Suh (2005) identified and analysed the culture bound stylistic and literary devices that are used by Oyono Mbia, in his source texts, first from his native Bulu language into French and then from French into English. Suh (2005) employed a comparative text analysis of the source and the target texts at both macro- and micro-textual levels in order to establish the strategies employed by Oyono Mbia.

He analysed different features in respect to their manifestations and the role they played in all the three plays taken together. Features analysed at the micro-textual level included ideophones, distorted words and names, loan words from Oyono Mbia's native Bulu language, proverbs and wise sayings, swearwords,

allusions and symbolic signifiers, forms of address, repetition, and stylistic calques. For example, Oyono Mbia's plays used ideophones to express a wide range of things and effects including fear, awe, apprehension, disappointment, disgust, admiration, scorn, contentment, surprise, impatience, and irritation.

Suh (2005) found that Oyono Mbia's strategies in French are the same as those employed by African creative writers writing in European languages. He also found that Oyono Mbia's strategies in translations from Bulu into French are the same as the ones used to translate his plays from French into English. Suh (2005) also illustrated that the main translation strategy observed is a default preservation and foreignizing strategy. He found that Oyono Mbia's strategies are not specific to drama genre alone, but that translators in the translation of other genres could resort to them. Suh (2005) also established that the works of African writers writing in European languages often indigenise the European languages wherein the European languages are re-appropriated and given expression in the imagination of the African writer. He also stated that African authors who write in European languages adopt a foreignizing mode to preserve African culture-specific aspects in their works. Suh (2005) showed that strategies employed by Oyono Mbia, such as foreignization, could assist translators in portraying accurate cultural aspects in the target text.

Suh (2005) examined strategies used by Mbia in his plays without showing the position of the translator in connection with the source text and the target readership. He does indicate that Mbia used preservation and foreignization strategy to preserve the culture of his Bulu society in his plays.

Wehrmeyer (2001) conducted research entitled, *A critical examination of translation and evaluation norms in Russian Bible translation* in her Master of Arts degree. She investigated the norms of Russian Bible translation, Western

Bible translation, Russian literary translation systems and a set of norms of the target audience by identifying, describing and comparing the translation norms of the three systems, namely: Russian Bible translation, Western Bible translation, Russian literary translation, and a segment of the target audience who are inhabitants of Minsk of eastern Slavic extraction who had completed secondary education. Her main aim was to determine whether the rejection of the recent translations of the Bible by Russian Orthodox Church leaders could be ascribed to a conflict of Russian Bible translation, Western Bible translation, Russian literary translation and those of a segment of the target audience. Her intention was to determine the extent of their compatibility with each other and with the translations in question. Wehrmeyer wanted to prove or disprove that the newer translations were based on the norms of Western Bible translations, whereas the older translations were based on Russian Bible and literary translation norms, and that these norm bases were incompatible. She used ideology, nature of source texts, target text function, translation model and language level as limits for comparison.

With regard to the system of Russian Bible translations, Wehrmeyer (2001) found that a common set of norms existed between the subsystem of the new Russian translations and the subsystem of Russian translations that were not considered to be influenced by Western Bible translation norms. She also found that Russian Orthodox Church norms corresponded only with the Slavonic Bible translation norms, and that Russian Synodal translation (SYN) is not representative of this set.

Regarding the system of Western Bible and Russian literary translation, Wehrmeyer (2001) indicated that the new Russian translations and the system of Russian literary translation also share a common set of norms. Therefore, the

study posited that the translation models and language norms of the newer translations do not contradict those of Russian literary translation and hence cannot be regarded as foreign. On the contrary, it is the literal translation model and artificial language levels of Russian Synodal translation (SYN), which are more likely to be rejected according to the norms of the Russian literary translation.

With reference to the target audience norms, Wehrmeyer stated that the target audience chose norms similar to those of Western Bible translators and the newer translations; in practice, they were closer to those of the Russian Orthodox Church and Russian Synodal translation (SYN). Therefore, Wehrmeyer (2001) concluded that, while the norms of the newer translations are typical of previous Bible translations in the Slavonic and Russian traditions, they nevertheless do contradict practical evaluative norms held by both the target audience and the Russian Orthodox Church.

Wehrmeyer (2001) looked at the norms of the translation of the Russian Bible, Western Bible and Russian literary translation system and that of the inhabitants of Minsk of eastern Slavic. She also does not show the position of the translator nor does she indicate if the translator has domesticated or foreignized the content.

The following discussion will be examining literature reviews conducted in the African languages of South Africa.

2.3 Translation studies in the African languages of South Africa

The next section of our discussion will focus on what research was done on the translated works of a number of South African indigenous languages.

Moropa's (2012) article entitled, *The initiator in the translation process: A case study of The Prophet by Kahlil Gibran in the indigenous languages of South Africa*, investigated the part played by the initiator in the isiXhosa translation of *The Prophet* by Kahlil Gibran and the ensuing effect on the translator's decisions. The researcher also explored how this work came to be translated into the indigenous languages of South Africa. She also dealt with the initiator of the whole process of translating and the aim and intention behind the resolution. Moropa also wanted to establish some guidelines as to what compose a distinct translation brief in a literary translation.

Moropa (2012) found that the initiator was the one who directed the process of translation competently by approaching capable and experienced translators and editors. She discovered that translators were guided by the translation brief, which indicated reasons for the translation and helped them to make well-versed decisions. She said that translators are required to decide on a faithful translation approach by translating the meaning, considering the author's style and maintaining the mood of the source text. Moropa finally indicated that the briefing by the initiator assists translators to gain knowledge on the author and even to make conversant decisions during the process of translation.

Moropa (2012) explained the issue of the initiator in translation, the nature of her exploration did not demand that she looks at the position of the translator. Therefore, her article has nothing about the position of the translator.

Masubelele (2007) in her doctoral studies researched on *The role of Bible translation in the development of written Zulu: A corpus-based study.* She investigated the translation to delineate the role played by the translation of the Bible into isiZulu using twelve texts of the Gospel of Matthew in the New

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Testament. Masubelele collected biblical texts electronically, analysed them, described shifts that occurred in the twelve versions of the Gospel of Matthew and ascertained to what degree the shifts could be used to gauge the progress and growth of written isiZulu.

Masubelele (2007) found that the twelve translations of the gospel of Matthew revealed minor and huge developments in written isiZulu. The study also revealed that isiZulu developed gradually, showing the point where the process of consonantalisation and palatalization were first initiated into written language in isiZulu. Masubelele also revealed that words originating in Greek and Hebrew were brought into isiZulu language through Bible translation and that they contributed to written isiZulu. Masubelele indicated that her study was done when translation as a field study was still new in the universities of South Africa.

Masubelele's (2007) study dealt with the role played by missionaries in their translation of the Zulu Bible in the development of the written Zulu language. Since the study shows how written Zulu developed and does not implicate the position of the translator, this is not addressed.

Mkhize (2000) in an article entitled, *The palm-oil with which Igbo words are eaten': a descriptive analysis of the translation of Igbo idioms into Zulu in "Things Fall Apart"*, examines the manner in which Igbo idioms in the Chinua Achebe novel, *Things Fall Apart* (1958), were translated into isiZulu by Msimang in *Kwafa Gula Linamasi* (1995). Specifically, Mkhize established the way in which idioms were used to portray Igbo culture and certain characters in the translation. Mkhize described and analysed the strategies used by Msimang in dealing with the challenges of translating idiomatic expressions into the TT.

Mkhize (2000) found that the source text dealt with the Igbo people and their culture while the target text was translated for the South African isiZulu

readership, which also has its own culture. She maintained that such cultural differences might cause some difficulties for the translator when translating a text. She also found that Msimang used cultural substitution, literal translation and replacement of the source text literal language with target text idioms as translation strategies. She revealed that Msimang used literal translation as a way of presenting the same culture and ideology as that in the source text so that the target readership could know and appreciate the Igbo culture and certain characters portrayed by idiomatic expressions from an Igbo cultural perspective. Mkhize further indicated that cultural substitution was used for the isiZulu readers in order to find if the translation was user-friendly, as it will be interpreted in terms of their own language and cultural context. Mkhize also revealed that Msimang's translation strategies helped him to include both the source text and the target text cultures in his translation. She concluded by indicating that Msimang's translation strategies are not foreign to the isiZulu translation system since they were also employed by Nyembezi when translating Alan Paton's *Cry, the Beloved Country* (1966). The researcher tends to differ with Mkhize's conclusion that Msimang's translation strategies are not foreign to the Zulu translation system because isiZulu translators did not know about translation strategies at that stage, even though they had mastered both the source and target languages. Nyembezi was never a scholar of translation studies and therefore he would not have known anything about translation strategies. While he intuitively used various translation strategies in his translation, only scholars of translation would be able to identify them.

Mkhize's (2000) article examined the manner in which Igbo idioms were translated by Msimang. Although she mentioned the different translation strategies used by the translator, she however does not state the position of the translator in terms of foreignizing or domesticating the text.

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Ndlovu (2009) in his doctoral study entitled, *The accessibility of translated Zulu health texts: An investigation of translation strategies,* dealt with strategies used by isiZulu translators in an endeavour to make translated isiZulu health texts reachable to the isiZulu readership. Ndlovu wanted to ascertain if the health texts translated really reach the target readership. The study explored various strategies in translated health texts such as loan words, paraphrasing and cultural terms, which were used by translators to try to make the translated health texts user-friendly for the isiZulu community.

Ndlovu discovered that translators were confronted with geographical linguistic and cultural constraints when trying to make the translated health texts user-friendly, readable and understandable to the Zulu society. According to Ndlovu (2009), various strategies have been employed for non-lexicalised concepts in isiZulu, for example, translators used strategies such as indigenised loan words, "pure" loan words, transference plus an explanation, paraphrasing, general words with extended meanings, coinages and familiar words when dealing with physiological processes and other related concepts.

Ndlovu (2009) also maintained that the use of the above-mentioned strategies was challenging since they propose that the target readers have the background knowledge of the source text; the lack thereof will result in inaccessibility of the source message. Paraphrasing, the use of general words with extended meaning and familiar words seemed functioning, while the target readership will not always accept the use of coinages in Zulu translations of health texts. For the translation of names of diseases and related concepts, paraphrasing, paraphrasing plus omission, paraphrasing plus "pure" loan word, cultural substitution, paraphrasing plus indigenised loan word, indigenised loan word, "pure" loan word, synonyms and general words were used as strategies. He

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further gave an example where various strategies were used to solve the problem of inaccessibility in the term "cholera" where it is translated as *ikholera*, (using an indigenised loan word) as a strategy, and *icholera*, (as a "pure" loan word) and *isifo sohudo* (as paraphrasing). He further explained that the use of these strategies, which are optional, was determined by the translator's preference and his knowledge of the target readers.

Ndlovu also found that the translator solved the challenges of lack of equivalence on concepts such as drugs/ointment and related concepts by transferring them, using indigenised loan words or paraphrasing them. He further revealed that various translators dealt with source language terms such as vaccine, vaccination and immunization differently. He discovered that one translator used one term *ukugonywa* for "being vaccinated" for all the three terms while another translator according to him, would have opted for *umgomo* for "vaccine" and *ukugonywa* for "immunization" and *ukugonywa* again for "vaccination". He indicated that perhaps the translators thought that using *umgomo* in the text would confuse the target readers, as it also referred to the term "principle" in English.

Ndlovu (2009) indicated that isiZulu translators also used simplification and explicitation strategies when dealing with how to transfer sentence patterns to the target language. He also discovered that abbreviations in health texts were transferred to the target language with the assumption that they are well known to the target readers, for example the acronym "HIV". He further highlighted that cultural issues, including terms such as sex and sexual organs, were generally avoided in the written texts and were substituted by isiZulu translators for indirect terms for the sake of recognition and acceptance of their translations.

Ndlovu (2009) has not suggested what the translator's standpoint was on translation, minimising the strangeness of the foreign text and whether they have deliberately broken target conventions by retaining something of the foreignness of the original.

Ntwana (2005) in his doctoral work entitled, *The translation of Chinua Achebe's Things Fall Apart* into isiXhosa *Lwadilik'udonga: A critical analysis,* examined how K S Bongela, in his translation of Chinua Achebe's *Things Fall Apart* (1959) into isiXhosa coped with the translation of the cultural issues. He also analysed the strategies used when transferring the cultural elements. He drew attention to the various challenges the translator met in dealing with equivalence, adequacy and strategies for dealing with cultural elements. Ntwana (2005) used Belloc's six general rules for the translator as mentioned by Bassnett-MacGuire (1988:116-117), to show how Bongela coped with the transmission of the message to the isiXhosa target readers.

Ntwana (2005) revealed that Bongela had some challenges on culture-specific issues when translating *Things Fall Apart* into isiXhosa. Ntwana mentioned issues such as translating the title, kingship or administrative terms, religious terms and food as some of the culture specific issues that challenged Bongela. Ntwana (2005) found that strategies such as transference or loan words helped the translator to preserve and present traditional Igbo terms as they are in the Igbo community. For example, he found that Bongela preserved the original message and tried to be faithful to the translation by translating the title of Achebe "Things Fall Apart" as *Lwadilik'udonga* (literally, "The wall falls down").

Ntwana revealed that Bongela dealt with kingship or administrative terms in the same manner as Achebe and used the Igbo words in a self-explanatory manner;

for example, the following sentence "In fact, the medicine itself was called *agadi-nwayi,* or old woman" was translated as *Eneneni ikhubalo lalibizwa ngokuba yi-agadi-nwayi okanye ixhegwazana.* With regard to the translation of the religious terms, Ntwana found that Bongela, like Achebe, left the term *Chukwu,* (Most High God), unchanged. For example, "Our fathers knew that *Chukwu* was the overlord and that is why many of them gave their children the name *Chukwuka … Chukwu is Supreme"* was translated as *Oobawo babesazi ukuba uChukwu yeyona ngqonyela, yiyo le nto abantu abaninzi bathiya abantwana babo ngamagama athi "Chukwuka"-uChukwu yingangalala*. When translating food, Ntwana revealed that Bongela used transference and cultural substitution strategies throughout his translation. He cited the example of "*kola* nuts", which were also referred to as *kola* in isiXhosa. Ntwana further indicated that Bongela was able to take the cultural contexts of both the source text and the target text into consideration and he accommodated both cultures. The research was concluded by stressing that translating a literary text has many challenges considering the semantics, cultural, historical and socio-political aspects.

Ntwana (2005) looked at the cultural issues in the translation of Achebe's *Things Fall Apart* into isiXhosa and commented on the challenges facing translators. He also examined the strategies used by the translator, but did not mention how the translator dealt with the issue of foreignization and domestication.

Ndove (2009) conducted a study entitled, *Semiotics as a medium to convey the philosophy and psychology of evil in the Xitsonga translation of Macbeth*. The study focussed on *Macbeth* as translated by Shilote and Nkondo (1982) in which they displayed the truth about the witchcraft and superstitious myths that people believed were irrational. Ndove focused on the message and content of the translation of *Macbeth* into Xitsonga as compared to Vatsonga cultural beliefs. He chose the Shakespearean literary work*, Macbeth* as his point of departure as

the play is well known for its inclusion of witches in the illustration of the Scottish kingship. Ndove's (2009) investigation focused on the philosophy and psychology of evil in the Xitsonga translation of *Macbeth*. He revealed many unfounded stories about witches, witchcraft and superstition as the backbone of cultural societies, and examined how the kinship rites, powers of the divine bones upon the anointed king, ritual ceremonies, causes of prosperity and failure, tales about stars, ghosts, reptiles and zombies were portrayed by Shilote and Nkondo in their translation. In other words, he checked on the translated Scottish beliefs and superstitions and their similarities and relationship with the traditional Vatsonga society.

Ndove found that this translation exposed some shocking deeds that are socially unacceptable such as digging up children's graves; convulsions; calling for rain; punishment meted out for witches; prevention of adultery; and changing oneself into a crocodile, rat, or snake. All these themes referred to how these deeds relate to the life of the Vatsonga people. For example, Ndove (2009) looked at how the translators discussed the Vatsonga's philosophical and psychological beliefs and superstitions in terms of *norho* (a dream); *xipuku* (ghost); *xivoni xa valoyi* (the mirror of witches); *milombyane (*infantile convulsions); and other related diseases such as *switshetshela* (epilepsy); *ku boha wansati* (to tighten the woman) and other related stories and diseases. He also found that the beliefs of the Vatsonga people in witchcraft and superstition are revealed through different stories that were analysed throughout his study; some were aligned to the play where brief references were made.

Ndove's study did not focus on the translation rules and principles of dealing with translation as a subject of study in its own right, but the researcher's focus was on the message and content of the translation of *Macbeth* into Xitsonga as compared to Vatsonga cultural beliefs.

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Ndove (2009) investigated the philosophy and psychology of evil in Macbeth as translated by Nkondo and Shilote into Xitsonga. Since the study is an illustration of the contents of the translated text, it did not mention how the two translators dealt with issues of foreignization and domestication.

Moropa and Nokele's (2008) article entitled, *Shehe! Don't go there!: AC Jordan's Ingqumbo Yeminyanya (The Wrath of the Ancestors)* drew attention to some translation strategies used by Jordan to convey English thoughts and aspects on culture from the isiXhosa novel, *Ingqumbo Yeminyanya*. They considered the issue of translation norms, which they said prescribed strategies used by translators in the process of translation. They investigated strategies used by Jordan such as transference/foreignization, using a cultural equivalent, using a pure loan word plus explanation, translating by a descriptive phrase, translating by verb plus adverbial phrase, translation by paraphrase, literal translation of idiomatic and proverbial expressions, translation by omission, and translation by condensing. Moropa and Nokele (2008) discovered that with regard to the above-mentioned strategies as employed by Jordan, transference/foreignization strategies were discussed under culture-specific terms such as indigenous food and utensils, dwellings and related forms, cultural activities or practices, indigenous trees/plants and interjections. Moropa and Nokele further found that Jordan transferred/foreignized culture specific terms from isiXhosa to English under indigenous food and utensils such as *amarhewu > marhewu* as illustrated in *Umamiya weza nebhekilana yamarhewu wayinika uMphuthumi* (ST) translated into "Then Ma-Miya brought a small can of *marhewu* and gave it to Mphuthumi" (TT). Under dwellings and related terms, they give an example of the word *iphempe >phempe* as illustrated in *wavalelwa ephempeni, latshiswa iphempe lixhwele ngaphandle* (ST) translated to "he was locked up in a special ***phempe***

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which was then burnt down completely". Under cultural activities or practices, they give an example of the word *uNkosazana* > *'Nkosazana'* as translated in *'Ndithi mna uNkosazana wabasela ngokwakhe looti, akathumela nokuthumela'* (ST) translated into "Believe it or not, **Nkosazana** actually took the tea to them herself"*.* Under indigenous trees/plants, they give an example of the word *mbongisa* > 'mbongisa'*,* as illustrated in *'Phambi kokuba ahambe wawisa ihlahla elikhulu lombongisa walinikela enye yeenduna'* (ST) translated into "Before moving forward, he felled the huge **mbongisa** bush, handed it over to one of the *ndunas"*. They also give examples of Interjection- such as '*Shehe!*' > *'Shehe!'* as in *'Shehe! Ningay' apho, Yizani ngapha!'* (ST) translated into "Shehe! Don't go there! Come this way!" In another example, Moropa and Nokele revealed that Jordan used *'ubawokazi'* (uncle) as in *'Hayi myeken' angen' ubawokazi. Andilwi naye'* (ST) translated as "Please let my uncle come in. I have no desire to fight him" as the strategy of using cultural equivalence. Moropa and Nokele also found that Jordan used a pure Xhosa loan word plus explanation in his translation, for example, *Fela-ndawo-nye* > *'*Felandawonye' – "inseparables to-the-death", as in the sentences, *'Kwangobo busuku lo mbutho wazithiya igama lokuba ngama Fela-ndawo-nye'* (ST) to "On the same night this group took the name of *Felandawonye,* inseparables to-the-death" (TT).

Moropa and Nokele found that Jordan used a descriptive phrase to translate repeated verbs and ideophones. For example, '*wacinga wacinga wacinga'* in isiXhosa was translated as "deep in thought" in English, and *'lwathi cwaka lwathi cwaka'* as "a long interval of silence". In using the strategy of translating by a verb plus adverbial phrase, Moropa and Nokele discovered that Jordan used examples such as *'nqwadalala'* for "sat at their ease" (TT). When scrutinising the entire translation, they also found that paraphrasing was used. For example, '*waqina isibindi'* for "mustering up a little courage". The following expressions, as

indicated by Moropa and Nokele, gave examples of concepts according to the strategies of literal translation of idiomatic and proverbial expressions, '*waqinisa isibindi*' for "hardened his liver". They also found that Jordan translated by omission of interjections/exclamatory expressions. For example, as in *'Ish! Akuziyeki? Uthi ndiyakhathala*?', which was translated as "Do so by all means. Do you think I care*?",* or omission of idiomatic expressions as in '*Waqonda ukuba makase eyeka; uxum waphusile',* translated as "Thereupon Mphuthumi wisely decided not to ask him anymore". Finally, Moropa and Nokele revealed that Jordan also translated by condensing the phases. For example, eight chapters were condensed to five chapters while focusing on the main message of the story.

Moropa and Nokele said Jordan did this because he wanted the readership of his translation to be knowledgeable of the norms and values of amaXhosa. The two researchers concluded by stating that Jordan followed the norms of the source language and culture (isiXhosa) by implementing foreignization and literal translation strategies, which also made him visible as a translator.

Ndlovu (1997) conducted a study entitled, *Transferring culture: Alan Paton's Cry, The Beloved Country in Zulu* to examine the strategies used to transfer aspects of culture in the translation of the English novel into isiZulu. He used the English novel as the source text and *Lafa Elihle Kakhulu* (1983) translated by Nyembezi, as his target text. He conducted a comparative analysis of proper names, terms of address, idiomatic expressions, figurative speech and aspects of contemporary life. Ndlovu (1997) identified some transformational procedures or strategies that translators used to translate a text and identified and categorised the specific strategies used by Nyembezi.

Ndlovu (1997) found that Nyembezi used transference, domestication, cultural substitution, functional equivalent, paraphrase, translation couplet, transposition, omission and addition as strategies. To help distinguish the strategies from each other, he indicated the following examples as those used in Nyembezi's translation:

- Transference: the name 'Absalom' was unchanged as *'Absalom'*,
- Domestication: "a politician" was translated as *'ipolitiki'*,
- Cultural substitution: "womb" was translated as *'isisu'*,
- Functional equivalence: "tunnels" was translated as *'imogodigodi'*,
- Paraphrasing: the sentence "Every factory, every theatre, every beautiful house, are all built by us" was translated as *'Akukho bhilidi elingakhiwanga yithi'*,
- Couplet: the phrase "the Evening Star" was translated as *'unyuziphepha i-Evening Star'*,
- Transposition: the sentence "A white man had done this for her" was translated as *'Unjena nje yindoda yomlungu'*,
- Omission and addition: the sentence "I bring a letter, Mfundisi" was translated as *'Ngiletha incwadi Baba, Mfundisi'*.

He identified and discussed strategies that were used to convey aspects of culture in the translation of Paton's novel. For instance, Nyembezi domesticated or transferred proper names of places such "Baragwanath Hospital" to *'isibhedlela eBhelekwana'* and left "Doornfontein Textiles Company" unchanged.

Ndlovu (1997) further found that Nyembezi replaced English forms of address with cultural equivalents, that is, culturally accepted expressions, for example, translating "Sir'" with *'Mnumzane',* and instead of addressing a wife by her first

name, Nyembezi translated it as *'nkosikazi'* (wife). Ndlovu also found that Nyembezi substituted certain impolite forms of address with polite expressions in his translation; for example, he added *'Baba'* (father) to *'Mfundisi'* (reverend) to become *'Baba Mfundisi'*. Ndlovu also discovered that Nyembezi used ideophones and idiomatic expressions in the target text even though there were no ideophones in English to overcome the problem of non-equivalence. Ndlovu cited examples such as "it was the first time" to *Wayeqala ngqa'* as an idiom where there was no equivalent in the source text and "Let us hurry" with *'Asithathe izinyawo',* which is an idiomatic expression in the target language. In addition, Ndlovu revealed that Nyembezi did not manage to acculturate the source text completely when dealing with figurative expressions. Ndlovu (1997) concluded by saying that Nyembezi combined communicative and semantic translation methods in order to meet the linguistic, literary and cultural norms of the target readership.

Ndlovu (1997) investigated the strategies used in the translation of the English novel into isiZulu. He does not distinguish the position of Nyembezi with regard to domestication and foreignization. Ndlovu does however indicate that Nyembezi has domesticated some proper names, for example, "Michael" translated as *uMikhayeli.*

Mlonyeni and Naudé (2004) wrote an article entitled, *Enriching Xhosa Culture: The Transference of Social and Material Culture in the isiXhosa Translation of The Prisoner of Zenda. The Prisoner of Zenda* (1894) by Anthony Hope was translated into isiXhosa as *Umbanjwa waseZenda* by G B Sinxo in 1958. The article investigated the strategies used to transfer the cultural aspects in the translation of this novel. Mlonyeni and Naudé also wanted to know why Sinxo maintained many of the foreign cultural codes in his translation.

Mlonyeni and Naudé revealed that the translator devised some cultural compromises by selecting and balancing things common in the source and the target cultures. All personal names remained unchanged when they were transferred to the target language for example, "Michael". Some of the names of places were domesticated to suit the target language culture; for example, "England" for *'Ngilani'*. Some strategies, such as omission, loan words, transference, domestication and foreignization were employed. Mlonyeni and Naudé indicated in their findings that the translator omitted aspects that are culturally offensive according to isiXhosa culture and those he felt were not important; for example, in the sentence, "I took my dear Michael and kissed him on the cheek", the term 'kiss' was omitted in the translation, '*Kweza ke ngoku uMichael omnyama'*. Examples of some of the loaned and domesticated words revealed by Mlonyeni and Naudé were "wine" for *'iwayini'*, "revolver" for *'ivolovolo'*. Mlonyeni and Naude (2004) concluded by indicating that the translator chose to adhere to the source text system in trying to introduce the source culture royal life system into the target culture.

Mlonyeni and Naudé (2004) investigated Sinxo's translation strategies of transferring the cultural aspects in the translation of Hope's novel and the reasons for doing so. Mlonyeni and Naudé indicated that Sinxo has foreignized by transferring the English material into isiXhosa with no attempt to acculturate the original work to the target culture. They also stated that the translator domesticated the text, especially some names of places. They reasoned that the foreignizing and domesticating of text was because Sinxo wanted to introduce the source culture royal life system into the target culture.

Masubelele (2011) wrote an article on, *A critical analysis of domestication in Makhambeni's translation of* Chinua Achebe's novel *No longer at ease* (1960) in which she analysed how Makhambeni has used domestication as a translation

strategy in her translation of *Kwakwenzenjani* (1992). Masubelele dealt specifically with domestication in Makhambeni's translation and explored this one strategy used by Makhambeni in the isiZulu translation. The study further investigated how Makhambeni has used isiZulu linguistic and cultural expressions, such as similes, metaphors, idioms, proverbs and/or cultural substitutions in trying to domesticate the foreignness of Igbo expressions and cultural practices in Achebe's novel in order to bring the Igbo culture closer to the Zulu readership. Masubelele noted that the language used showed how efficacious Makhambeni has been in domesticating Achebe's novel. She started with the title of the novel, which was presented as a question, *Kwakwenzenjani?* then gave examples of the metaphors and similes, idioms and proverbs, Zulu cultural substitutions and the use of descriptions to illustrate her observation.

With regard to the title of the novel, Masubelele discovered that Makhambeni used a rhetorical question, *Kwakwenzenjani?* "What went wrong?" to arouse the reader's interest. She also revealed that the translator used similes such as *'Abantu abansundu bakhophoza okwabalobokazi'* (Black people blushed like a bride). She also mentions metaphors such as *'Hamba uyofunda ukuze ubuye uyisibani, usikhanyisele sonke eUmofia'* (Go and learn and become a lamp, when you return that will light up for all of us in Umofia) as some of the domesticating strategies used in Makhambeni's translation. She also found that Makhambeni used idioms such as *'bangamathe nolimi'* (They are like saliva and the tongue) meaning they love each other, and proverbs such as *'Hhabe nansi ingulube inginonele bo!'* (My goodness, the pig is getting fat for me!), as examples that further point to how Makhambeni used linguistic resipositories of Zulu to achieve naturalness of expression in trying to relate the reader to modes of behaviour relevant within the context of his or her own culture, as suggested by Nida (1964:159).

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Masubelele revealed that Makhambeni did not translate any Igbo expressions and cultural practices into isiZulu but used the isiZulu linguistic and cultural expressions to bring the Igbo culture closer to her audience. For example, the Igbo concept *'osu',* which in the Igbo culture connotes an unclean class, was translated as *'idlozi'* in isiZulu meaning "ancestral spirits", which could be considered similarly by Zulu Christians. She further showed how Makhambeni described people, places and other situations, in examples such as, *'Ukhona ngempela lo mlisa. Lapha esihlalweni uqcwele waze wachithekela ngasemaceleni',* (This male person is big. He has filled this chair to such an extent that he spills over the sides). Masubelele indicated that by employing these strategies, Makhambeni effectively naturalised the Igbo culture to make it conform more to what the target reader is used to. Masubelele further stressed that it became evident that Makhambeni's translation revealed a unique style. She successfully bridged the gap between Igbo and Zulu cultures and abridged the foreignness and strangeness of the foreign text. Masubelele concluded by indicating that Makhambeni did not borrow idioms from Igbo culture nor did she foreignize what Achebe was saying, but used isiZulu idioms familiar to her Zulu audience to make the Igbo culture known to them.

Masubelele (2011) investigated domestication in Makhambeni's translation of Achebe's novel; hence, she was able to show that she has domesticated the text by using different strategies, for example *idlozi* for *osu.*

Baloyi (2015) conducted a doctoral study entitled: *A comparative analysis of stylistic devices in Shakespeare's plays Julius Caesar and Macbeth with their Xitsonga translations.* He did a critical analysis of the Xitsonga translation of Shakespeare's *Julius Caesar* translated by S J Baloyi (1957), revised by C P N Nkondo and *Macbeth* translated by F M Shilote and C P N Nkondo*.* The study

contended that investigators and scholars come together when it comes to a critical need for translation strategies, but differ in their classification and particular application for expediency in translating and translation. The researcher established a context for identifying and addressing the translation difficulties and problems when translating English literary texts into Xitsonga.

Baloyi (2015) highlighted some confines or limits and demonstrated how Xitsonga translators coped with rendering Elizabethan English and Shakespearean stylistic devices, especially that Xitsonga is considered a language of limited dissemination. He specifically compared and evaluated the idiomatic expressions, which he referred to as stylistic devices or idiomaticity and the strategies employed to convey them in *Julius Caesar* and *Macbeth* with their Xitsonga translations. He further explored and determined the practicality of translating the stylistic in Shakespeare's *Julius Caesar* and *Macbeth* in Elizabethan English into Xitsonga without loss of cognitive content. Baloyi also mentioned that the translation strategies should be classified into three groups, that is, explicitation, which included strategies such as addition, paraphrasing, substitution and borrowing as translation procedures, normalisation, which included substitution and borrowing or loaning as translation procedures and simplification, which included literal translation and omission or deletion. He further explained that the Target Translations 1 (TT1) referred to an original published translation of *Julius Caesar* and *Macbeth* respectively, while Target Translations 2 (TT2) referred to a product developed for the purpose of this study where all means to the researcher were explored as an attempt to negotiate a sound relationship between Target Translation 1 and the target readers.

Baloyi (2015) found that *Macbeth*'s Target Translation 1 was preoccupied with simplification through literal translation; for example, the statement "What bloody

man is that? He can report, as seemeth by his plight, of revolt the newest state" (ST), which was translated as *'Xana hi wihi lowa tingati? Xiyimo xa nyimpi sweswi xi tikomba hi leswi a nga xiswona'* (TT1), is oversimplified and as such has destroyed the emotional appeal of the dialogue. Baloyi further explained that *'Xana hi wihi lowa tingati?* (Who is this person with a lot of blood?') is far from denoting a "badly-wounded man" and resulted in making the target language foreign to the target readers. Using the same example above, Baloyi revealed that the use of the word *'tshukelana',* as in the idiomatic expression '*Ku tshukelana ni tingati',* is appropriate for expressing a battle-like environment, as it holds for '*Ku hisa ka nyimpi'* (hotness of the battle), that is, the intensified battle in the target translation 2, which resulted into an idiomatic, natural and smooth stylistic device unlike in the Target Translation 1. Baloyi discovered that in the Target Translation 2, there was a tendency to employ explicitation and normalisation through substitution, paraphrasing and addition.

In *Julius Caesar*'s translations, Baloyi found that Target Translation 1 employed simplification through literal translation. For example, in the source text, Brutus's utterance "To mask thy monstrous visage? Hide it in smiles and affability", was translated by the TT1 as *'ku tumbeta ku biha ka wena loko nghasi! U nga lavi mabaku, wena ku pfukela. Titumbeta hi ku n'wayitela ni ku tsaka',* (to hide such ugliness of yours? Don't you ever look for caves, you provocateur. Hide yourself with smile and happiness). Baloyi argued that the statement above does not project Brutus's character of powerful leadership. He favoured TT 2, which represented Brutus with the translation, *'Hi fanele ku hanya bya mhisi endzeni ka dzovo ra nyimpfu. A hi tumbeteni lunya ra hina hi xi kandza xa n'wayitelo na moya wa vunghana'*, (We must behave like a hyena in a sheep's skin. Let us hide our ill feeling with a smile and the spirit of friendship). Baloyi further stressed that

the above translation projected Brutus's character through idiomatic expressions commonly used by Vatsonga.

Baloyi found that in the Target Translation 1 of *Julius Caesar* and *Macbeth*, explicitation and normalisation were used very sparingly as translation strategies. He further discovered that the above approach to translation compromised the quality of the target text making Shakespeare's idiomatic expressions inaccessible to the Xitsonga readers. On the other hand, with regard to *Julius Caesar* and *Macbeth*'s Target Translation 2, Baloyi depicted that the two translations demonstrated that the Xitsonga conceptual system was fundamentally idiomatical in nature and able to translate stylistic devices in the Elizabethan English into Xitsonga pragmatically with a minimal loss of cognitive content.

Baloyi also found that the translation of both *Julius Caesar* and *Macbeth* did not meet the expectations of the target language readership*.* To simplify translation strategies, the two texts tended towards a word-for-word and sentence-for-sentence translation that estranged the target language readership. This oversimplification of the texts is evident from the results and analysis of the survey.

Baloyi further specified that there was a considerable dissimilarity between the main effects for *Julius Caesar* Target Translation 1 and 2 as well as *Macbeth* Target Translation 1 and 2. He concluded by saying that the target texts selected for the study proved momentous differences, reflecting more explicitation and normalisation for both *Macbeth* and *Julius Caesar's* Target Translation 2 than in their Target Translation 1, which favoured simplification as the translation strategy.

Baloyi (2015) indicated that Nkondo as well as Shilote and Nkondo foreignized their texts by using a lot of simplification as a translation strategy.

The following discussion will look at the research conducted on Sesotho sa Leboa translations.

2.4   Translations studies in Sesotho sa Leboa

Despite the massive amount of literature that has been translated into Sesotho sa Leboa (as indicated by examples given in Chapter 1), little research was done on these translations. This state of affairs could be because translation studies in the African Languages departments in South African universities, especially in Sesotho sa Leboa as a language, has only recently received attention. It is anticipated that more research on translations into Sesotho sa Leboa will be done in future.

Malatji (2014) completed a study on the translation of children's literature into Sesotho sa Leboa entitled, *Folktales retold: The translation of English versions of African folktales into Sepedi*. In her study, three African folktales taken from Gcina Mhlophe and Rachel Griffin (2009) were examined. In *A Barefoot Collection*, translated from English into Sesotho sa Leboa, she investigated the culture specific challenges that translators came across when translating African folktales told in English into Sepedi, and the translation strategies adopted in translating the culture-specific concepts. Malatji focused on culture specific elements such as proper names, geographical names, references to food, names of fauna and flora, song forms of address, vocabulary and humour.

Malatji found that proper names and personal names, such as *Makhosi* in the story of '*Makhosi and the Magic Homs',* and *'Masilo'* and *'Masilonyana'* in the

story of *'Masilo and Masilonyana',* were left unchanged (transferred as they are). Thus, the elements of the source language culture were introduced to the reader. Malatji further revealed that in *'The Story of the Wise Mother'*, the name *"Jalal"* was adapted to *'Jalala'* and *'Khalid"* to *Khalidi'*. She also found that geographical names such as 'Malawi' and 'Mozambique' in the short introduction to *'Makhosi and the Magic Homs'*, were transferred unchanged into Sepedi. The name "Great African Valley" in the same story above was translated by paraphrasing it as '*Moedi-Mogolo wa Afrika'*. She further mentioned that *'South Africa'* and *'Europe'* in the story of *'Masilo and Masilonyana'*, were transliterated as *'Afrika Borwa'* and *'Yuropa'*.

Malatji gave an example of food and drinks in the story of *'Makhosi and the Magic Homs'*, in which the sentence *"*He took out dried meat sticks, mielie bread and some water, and had some lunch*"* was translated *as 'O ile a ntšha mogwapa, bogobe le meetsi gomme a ja matena'.* In the above example, Malatji discovered that *"*dried meat sticks*"* was literally translated as *'mogwapa'* while *'*mielie bread' was replaced with *'bogobe'*. Malatji noticed that 'drink*'* was substituted with *'mageu'* in the example, *"* A woman brought Makhosi a drink and everyone plied him with questions*"* was translated as '*Mohumagadi o ile a tlišetša Makhosi mageu gomme e mongwe le e mongwe a tšwela pele go mo hlaba ka dipotšišo tša go se fele'* (a woman brought Makhosi a sour porridge and everyone continued to attack him with ongoing questions).

Regarding the names of fauna and flora, Malatji referred to the story of *'Makhosi and the Magic Homs'* where she found that kinds of animals such as the *"* white bull*"* and *"* buffalo bull*"* were literally translated as *'poo e tšhweu'* and *'nare ya poo'*. Plants such as *"*grass, vegetation and tree*"* were literally translated as '*bjang, mabele* and *mohlare*'. Malatji also exposed that songs were transferred by

an exact translation preserving the rhyme by translating the song word for word. She further indicated that forms of address were translated literally as in the example *"you are my husband"* translated as '*o monna waka'*, in the story of *'Masilo and Masilonyana'.*

With regard to vocabulary, Malatji found that the translators preferred paraphrasing using an unrelated word order that is mostly figurative to make the text more appealing to the Sepedi child reader. For example, *"the dead"* was translated as '*bao ba ithobaletšego'* (those who are asleep) which is non-literal*.* She also indicated that idioms and proverbs were added to the translations. For example, the idiom "If I **die**, what will become of you" was translated as *'Ge nka ya badimomg, o tla ba wa mang*'. In another example, Malatji discovered that the expression, "As for Masilo, he was terrified to face the whole family*"* was translated as '*Ge ele Masilo, ngwedi obe o apogetšwe ke maru, o be a tšhogile go lebana le ba lapa ka moka'.* Malatji emphasised that humour is an important element in children's literature and gave the following examples used by translators in the story of *'Makhosi and the Magic Homs':* "'And I do not plan to die yet. What about you – Mother of Makhosi*?'* He asked, turning to his wife with a gentle laugh in his voice" that was translated as '*Ebile ga se ka ikemišetša go raga lepai ga bjale. 'Wena o reng – MmagoMakhosi? A botšiša a sokologela go mogatšagwe ka sesegwana se boleta.*

Malatji mentioned that the translation strategies that were primarily used were transference, domestication, substitution and purification. She also detected that cultural equivalents were used to translate some of the food and drinks, names of fauna and flora and forms of address. She concluded that cultural context adaptation was also reflected when some food products like steamed bread and lamb ribs, were translated and that new words including idioms and proverbs

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were added to the texts with the aim of expanding the vocabulary of the Sepedi child reader.

Malatji (2014) focused on the translation strategies used by Gcina Mhlophe and Rachel Griffin in their translation of African folktales. Malatji only mentions that Mhlophe and Griffin primarily used the strategy of domestication in the text but did not show whether the translators adhere to source text conventions

In her article entitled, *The taboos attached to the translation of biological terms from English into Northern Sotho,* Mabule (2009) examined the taboos ascribed to the translation of biological science terms into Northern Sotho. The scholar indicated that the translator needed to make sure that the translation of physiological terms into Northern Sotho did not offend Northern Sotho speakers. For instance, the readership might feel undermined and that their cultural norms and values are not respected. However, the human physiological terms that were translated into Northern Sotho and discussed in this article would help to highlight problems encountered in relation to the use of biological terms.

Mabule found that the translators and interpreters employed euphemisms and circumlocutions to avoid mentioning issues that are taboo to the readership of Northern Sotho, particularly those pertaining to parts of the body and their functions. The translators also resorted to using metaphorical language instead of using correct and direct terms and that this hindered the communication of the correct message, especially in the translation and development of scientific and biological terms. Mabule gave examples of some of the words that were problematic to her when she was translating HIV/Aids materials for the Department of Health and other non-governmental organisations such as Soul City. She mentioned that she had translated certain terms literally and

figuratively, for example, the concept "abortion" was figuratively translated as *'Go senya mpa'*, (The termination of pregnancy either legally or illegally).

Mabule (2009) emphasised the importance of language and culture. She said that cultural barriers would always prohibit translators from translating scientific or reproduction terms in their original form. She concluded by indicating that translators and society have to give new names or terms to euphemistic words and repackage them to fit a new order of society better.

Mabule (2009) does not tell about the position of the translator, she only mentions problems experienced when translating biological terms into Northern Sotho. She does not include anything on either domestication or foreignization.

The literature review is concluded with studies done on the translated works of Mandela's *Long Walk to Freedom.* According to Nokele (2014:78), the book is that of "a prominent national figure, a freedom fighter, a symbol of reconciliation and the first black president of South Africa". The following deliberations are on studies conducted on the translated works on the life history of Mandela.

2.5   Research conducted on translations of Mandela's *Long Walk to Freedom* in South Africa

Research on Mandela's *Long Walk to Freedom* in the African languages is increasing, with the inclusion of this current research in Sesotho sa Leboa, entitled *A critical analysis of the translation strategies used by SM Serudu in his translation of* Mandela's *Long Walk to Freedom into Sesotho sa Leboa.* As indicated in Chapter 1, Mandela's complete autobiography has been translated into four South African languages, namely isiXhosa, isiZulu, Sesotho sa Leboa and Afrikaans. So far, the work done on the autobiography in South Africa

includes the following research: in isiXhosa by Mtuze (2003), in Afrikaans by Honey (2006), and in isiZulu and isiXhosa by Nokele, (2011 & 2015).

Mtuze (2003), in his article entitled *Mandela's Long Walk to Freedom: a tall order*, examined how the isiXhosa translator managed to spread the message of Mandela's *Long Walk to Freedom* to the target audience. Mtuze scrutinized the translation based on Hilaire Belloc's six general rules for the translator of prose as mentioned by Bassnett-MacGuire (1988:116-117), that is, the sense of the original, translating idiom by idiom, intention by intention, avoiding false friends, aiming at the resurrection of an alien thing in a native body, and no embellishment. Mtuze emphasised that the aim of his article was to draw attention to the various problems encountered by the isiXhosa translator in the search for equivalence or adequacy. The paper discussed a number of challenges which included translating the title of the book, spelling of Madiba's name, kinship terminology, clanship, the names of stars in the isiXhosa culture, the issue of having to be an *iphakathi* (adviser), culture-bound expressions, challenges at word-level, and specific political entities and acronyms. These various problems were encountered when translating *Uhambo olude oluya enkululekweni* (Mtuze 2003).

When Mtuze dealt with the title of the book, he found that there were two different translations of the original title: *'Indlela ende eye enkululekweni (Long road to Freedom),* which was on the front cover, and *Uhambo olude oluya enkululekweni* (*Long walk to Freedom*)*,* which was on the inside of the book. Mtuze revealed that the translator decided to stick to the version on the front cover. Further to this problem of translating the title, he discovered that the Afrikaans translator did the same in the isiXhosa translation of *Long Road to Freedom* while the isiZulu and Sesotho sa Leboa translators opted for *Long journey to Freedom*. With regard to the spelling of Madiba's name, Mtuze found that the translator decided

to leave the name as it is, '*Rolihlahla'* even though the standard practice is to include the *'h'* in a name, for example, '*Rholihlahla*'. Mtuze also dealt with the kingship terminology challenges, for example, where Madiba was referring to Constance Mbekeni as his sister, the translator used the word *umtakwethu* (my brother or someone related to the speaker).

He rendered the clanship of Madiba differently from Mtuze. For instance, his translation read, "I am a member of the Madiba clan, named after a Thembu chief who ruled in the Transkei in the eighteenth century" while Mtuze's translation read *"*I am a member of the Dlomo clan" because it is one of the clan praises. Mtuze preferred to use the term *'iphakathi engumcebisi'* (counselor-cum-adviser) in the expression "As a respected and valued counsellor to both kings … and it was partly for that reason that he was valued as an adviser*".* Mtuze also found difficulty in finding suitable equivalents to culture-bound expressions, such as idioms, metaphors and culture bound terms and expressions. Mtuze used the example, "Like the people of the East, Africans have a highly developed sense of dignity, or what the Chinese call "face'" to illustrate how he dealt with this idiom. He said he used the isiXhosa expression that is similar but with a slight shift of meaning. Mtuze dealt with challenges at word-level by paraphrasing and transliterating, such as in the word "democracy", which he translated as *'idemokhrasi'.* He also highlighted that it was not easy for him to translate other politically loaded terms such as "colonial, colonialism and colonial style houses" which were transliterated as '*koloniyali, ubukoloniyali* and *izakhiwo zexesha lobukoloniyali'.*

Mtuze found that specific entities and acronyms challenged him when translating, such as the apartheid laws, names of political parties, movements and political structures. He therefore referred to all laws in both isiXhosa and English, for example, '*uMthetho wokuNyhashwa kobuKomanisi* (Suppression of Communism

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Act). Mtuze also found that he had retained the names of political parties so that readers are able to recognize their parties, as they are normally known by their English names. For example, "Azanian People's Organisation" instead of *'Umbutho waBantu baseAzania'* and "Communist Party" instead of *'IQela lamaKomanisi'.* Mtuze concluded that he hoped he managed to satisfy the principle of transparency and that of equivalent effects as well as allowing the original author to remain at the forefront while operating backstage as the translator.

Mtuze (2003) highlighted challenges experienced by the isiXhosa translator when dealing with Mandela's *Long Walk Freedom*. Mtuze does not indicate if he has foreignized or domesticated the text.

Honey (2006) looked at the Afrikaans translation *Lang pad na Vryheid* by Krog in 2001. In her doctoral study entitled, *(Un) (sub) conscious manipulation: Antjie Krog's translation of Nelson Mandela's Long Walk to Freedom* by Honey (2006) showed how difficult it was to translate an autobiography in such a way that the original author's voice remains unchanged. She compared the source text and its Afrikaans translation to find out if there were any significant differences or similarities between the texts. She used a retrospective analysis of the translated text to depict whatever distinctions might be found between the original text and its translation. Honey's impression was to have an understanding of what approaches or strategies Antjie Krog applied. Honey further wanted to check if Krog was able to translate Mandela's *Long Walk to Freedom* in such a way that it can still be viewed as an autobiography in the strictest sense.

Honey revealed that Krog did not do well with some of the concepts in Mandela's autobiography. She found that Krog used the strategy of omission when translating some things. Some correct terminology that could have been used by

Krog was cited by Honey. Honey emphasized that Krog decided to use different words for the ones used by Mandela even where there are very specific lexical equivalents, for example, "maize fields was translated as '*graanlande*' instead of '*mielielande'* and "boots" was translated as *skoene*. Honey indicated that inconsistency in the use of lexical equivalents was noticed, for example, "African patriots*"* was translated as '*Afrikaan-patriotte'* but "African heroes" became '*Afrika-figure*, and "African warriors" became '*krygers van Afrika'*.

Honey noticed a number of changes when reading the source text and the translation closely. She highlighted examples where Krog changed the personal perspectives of the speaker, Mandela; for example, when Mandela said, "I would return to my mother's kraal" she translated it as '*Het ons terruggekeer na my ma se kraal'* – the "I" was changed to *'ons'*. In another example, "I seldom had contact with them" was translated as '*het hulle…selde kontak met ons gehad'* – the "I" was again changed to *'hulle'*.

Honey also found that Krog used omission as a strategy, for example, Mandela described the traditional weapons in detail saying, "assegais, which are spears, and knobkerries, which are wooden sticks with a heavy wooden head", while Krog rendered them simply as '*assigaaie en knobkieries'*. Honey also found that there are instances where Krog added words that she felt were uncalled for to Mandela's narration. For example, Mandela's words, "At Qunu, the only time I had ever attended church was on the day that I was baptized" were translated as *'Op Qunu, waar ek vandaan gekom het, was dit anders'* (At Qunu, where I came from, it was different) – the underlined words were added by the translator.

She found that Mtuze and Krog had similar challenges, for example, translating the title of the book as "long road" or "long journey". Honey revealed that both Mtuze and Krog decided on "long road", which was translated as *'Indlela Ende'* in

isiXhosa and as *'Lang pad'* in Afrikaans. In another example, when Honey was revealing the challenges experienced by Krog and Mtuze, she mentioned political terms such as "Defiance Campaign" which was translated by Mtuze as *'iDefiance Campaign'* while Krog settled on *'Uitdaagkampanje'*.

Honey also discovered that Krog was inconsistent in the manner in which she translated some of the source text words. For example, when Mandela spoke of putting on "a few more pounds" Krog translated it as '*n paar kilogram'* while a reference to "fourteen-pound hammers" was translated as "veertien-pond hamers". Honey further indicated that Krog was inconsistent in translating some of the words used by Mandela, such as pounds, pennies, dozens, feet and yards, that Mtuze decide not to convert to their metric equivalents because they depicted a particular milieu in which Mandela lived. Honey also found that Krog dealt with the culture-bound expressions differently from those of Mtuze, for example, when Mandela said, "Like the people of the East, Africans have a highly developed sense of dignity, or what Chinese call 'face'". According to Honey, Mtuze used a Xhosa expression that was similar but with a slight shift of meaning, as he had decided to stick to the meaning, but Krog retained the English word even if there was the Afrikaans expression. For example, she translated the sentence "Like the people of the East, Africans have highly a developed sense of dignity, or what Chinese call 'face'" as *'Net soos die Oosterlinge, het Afrikane 'n hoogsontwikkelde eergevoel, of wat die Chinese noem* 'face'" even though the Afrikaans expression for losing face is *aansien verloor*.

From the examples cited by Honey from the discussion above, she found that there was the translator's visibility through some changes made in the source text, which she argued not to be always justifiable in the context of the autobiography translation. Honey stressed that readers of an autobiography

would expect to "hear" the original author's voice and words. She concluded by indicating that the translator consciously, unconsciously or subconsciously interfered with Mandela's voice, which confirmed that autobiography as a genre is hard to translate in such a way that the original author's voice is retained at all times. That is why it was thus stated that the Afrikaans translation could no longer strictly speaking be called the Nelson Mandela's autobiography.

Honey (2006) did a comparison of the source text of Mandela's *Long Walk Freedom* with its Afrikaans translator looking at the differences and similarities in terms of the translator's visibility or invisibility. Honey does not show whether Krog has foreignized or domesticated but she indicated that because the original document has a domestic significance then Krog is possibly giving another document. Honey is also positioning Krog as visible as the translator of Mandela's autobiography.

In her article entitled: *Metaphor in Mandela's Long Walk to Freedom: A cross-cultural comparison* and her doctoral study entitled, *Translating conceptual metaphor in Mandela's Long Walk to Freedom: A cross-cultural comparison,* Nokele's (2011) identified similarities and differences in the way the isiXhosa and isiZulu translators dealt with the translation of metaphorical expressions in Mandela's *Long Walk to Freedom.* Nokele explored metaphors from the source text and the target texts to determine how metaphorical expressions were rendered in the respective languages, and whether both translators were faithful to the original author. Nokele analysed metaphors looking at metaphors rendered as metaphors, metaphors rendered by substitution or as non-metaphors and finally non-metaphors rendered as metaphors. Nokele's study also focused on exploring the decision-making process as well as factors influencing Mtuze (2001) and Ntuli (2001)'s decisions and their products. The scholar also

established whether their styles were the same and checked if they were faithful to the original author.

According to Nokele (2011), the strategies used by the isiXhosa and isiZulu translators are largely similar. Nokele (2011) found that metaphors in isiZulu and isiXhosa were rendered as metaphors and both communicated the same message from the source text (English version) of Mandela's *Long Walk to Freedom*. Nokele gives an example of the title of the book as a metaphor, *Long Walk to Freedom*, which was translated by the isiXhosa translator as *'Indlela ende eya enkululekweni'* (The long road to freedom) and the isiZulu translator as *'Uhambo olude oluya enkululekweni'* (The long walk/journey to freedom). Nokele further indicates that, *'indlela'* (road) and *'uhambo'* (walk), both represent the journey towards freedom. Nokele discovered that because of the cultural differences between the languages, it was not always possible to retain the image (vehicle) communicated by the original metaphor. She gives the example of "The white man **shattered** the abantu" from the source text, which was translated into isiXhosa as *'UmLungu **wabaqhekeza** phakathi **wabatyumza** abantu'* (The white man broke them in half and crushed the people) and in isiZulu as *'UmLungu-ke yena wafike **wabuhlakaza** ubudlelwano balaba bantu'* (The white man came and disrupted the fellowship between these people). Nokele explains that the isiXhosa translation is different from the isiZulu translation because the isiZulu translator refers to the destruction of the relationship between the people and not the people themselves, as was suggested by the English and isiXhosa texts.

Nokele (2011) argues that Mtuze and Ntuli made different decisions in their translations because of their different cultures. This is very clear when they come across English metaphors that do not have corresponding expressions in isiXhosa and isiZulu. Nokele used the example of "Robben Island: **The Dark**

Years" translated in isiXhosa as *'Isiqithi: **Iminyaka yobunzima'*** (Years of difficulty) and into isiZulu as *'ERobben Island: **Ifu elimnyama'*** (The dark cloud). Nokele further indicated that they either paraphrased or omitted what was said from the target text, which affected the power of the metaphor. For example, Nokele cited the English expression, "This injustice rankled" that was translated into isiXhosa as *'Loo ntswela-bulungisa **yandithuthumbisa'*** (The injustice tormented me) and in isiZulu as *'**Sasingalungile** neze isenzo sikaDkt Kerr'* (Dr Kerr's actions were totally wrong). Nokele deems that in the above examples, the image was weakened by the isiZulu translator when he said ***sasingalungile*** (totally wrong), which is not a metaphor but an explanation that does not evoke the same feeling as "rankled".

Nokele (2011) deduced that the two translators of isiZulu and isiXhosa had the same way of conceptualising the metaphors, thus retaining the meaning, and dealing with metaphors, especially because of the relatedness of the two languages. Nokele asserted that although research indicates that the translation of metaphors is a challenge, the two translators were nevertheless able to render metaphors in an acceptable manner. They strived to be nearer to the source text author even though there was a visibility of their own style.

Nokele (2011) explores metaphors as used by Ntuli and Mtuze in their translation of Mandela's *Long Walk to Freedom* into isiZulu and isiXhosa respectively. Nokele showed the visibility of the two translators by highlighting their individual styles.

The above discussion reveals that the research done on translations highlights the strategies used by various translators. Some translators adhered to the conventions of the source text while others familiarised the target readers with the source text. This questions whether the translators were able to record the

foreign linguistic and cultural differences for the benefit of the target readers or the cultural values of the foreign text were brought to the target readership.

The contribution that this study makes to the body of knowledge on translation studies in Sesotho sa Leboa is whether Serudu has adhered to the conventions of the source text or has moved to make the source text familiar to the target reader. These will involve looking at how Serudu addressed the linguistic and cultural aspects used in the translation of Mandela's *Long Walk to Freedom* into Sesotho sa Leboa.

2.6   Conclusion

In this chapter, it was established what a literature review is; certain translated works globally and locally were reviewed; and studies conducted on Mandela's autobiography into isiZulu, isiXhosa and Afrikaans were examined. From the literature reviewed, it was realised that while little research has been done on translation studies in African languages, translated works were nevertheless scrutinized in isiXhosa by scholars such as Mtuze (2003), Mlonyeni and Naudé (2004), Ntwana (2005), Moropa and Nokele (2008), Nokele (2011) and Moropa (2012); and in isiZulu, by researchers such as Ndlovu (1997), Mkhize (2000), Ndlovu (2009) and Masubelele (2007 and 2011); and in Xitsonga by Ndove (2007) and Baloyi (2015).

The literature reviewed also brought to light that scholars such as Mabule (2009) and Malatji (2014) looked at translations in Sesotho sa Leboa. Mabule's study dealt with taboos attached to translations of biological terms that lead to cultural barriers; however, she did not look at any translated genre. Malatji investigated translations of folklore and examined the translation strategies adopted in the translation of culture-specific concepts in children's literature. Her study focused on culture specific elements such as proper names, geographical names,

references to food, names of fauna and flora, song forms of address, vocabulary and humour. Work done by Mabule (2009) and Malatji (2014) on translation studies is evidence enough that very little attention has been given to research in translation in Sesotho sa Leboa, hence the present study, the analysis of Serudu's translation of the autobiography of Nelson Mandela.

This study will fill the gap and contribute to research on translation studies in Sesotho sa Leboa.

CHAPTER 3

THEORETICAL FRAMEWORK, RESEARCH DESIGN AND METHODOLOGY

3.1   Introduction

The previous chapter focused on reviewing literature on translation studies globally and locally. This chapter will present the theoretical framework that will support the discussions in this study, the research design and methodology that will be used to conduct the research. The theoretical foundation that will underpin the arguments in this study will first be discussed then the research design that will be followed by the research methodology. Research tools that will be used for this study will also be discussed.

3.2   Theoretical framework

According to (Neuman, 1994:35), a theory is a "system of interconnected abstractions or ideas that condenses and organizes knowledge about the social world". Neuman (1994:52) also asserts that a theory moulds how we look at and think about a topic. It gives ideas, provides rudimentary assumptions, directs researchers to the important questions, and suggests ways for making sense of data.

Parahoo (1997:100) indicates that a theory is simply an explanation of phenomena. He further suggests that theories are not the conclusive clarification, as they may be rejected or modified in time. Theories may compete to give a description of the same phenomenon. Mouton and Marias (1996:142) citing Kerlinger (1973), support what Parahoo (1997) promotes by defining a theory as:

a set of interrelated constructs (concepts), definitions, and propositions that present a systematic view of phenomena by specifying relations between variables, with the purpose of explaining and predicting the phenomenon.

Mouton and Marias (1996:142) further advocate that theories be differentiated on the fact that they aim at explaining and forecasting occurrences or events. In addition, Sarantakos (1997:10) submits that theories are "lucidly made statements that summarise and organise knowledge in a particular area, and are open to testing, reformation and revision".

To Morse (1992) as cited by Parahoo (1997:101), theories are "not facts and not the truth, but they are tools". According to Palumbo (2009:63), theories distinguish sense from pre-established, abstract linguistic meaning.

Moody (1990) as cited by Parahoo (1997:102), identified "three types of theories: descriptive, explanatory, and predictive". She refers to descriptive theories as the most basic type because they describe or classify specific characteristics of summarising the commonalities found in discrete observations. The descriptive theories are needed when nothing or very little is known about the phenomenon in question.

In relation to theory in translation, Schulte (1987) cited in Cluver (1989:126), defines a translation theory as:

the attempt to clarify and conceptualize the intricate and complex procedures that make the transferral of texts from one language into another possible.

Cluver (1989) further mentions that a translation theory aims at identifying the basic factors that determine the process of translation as its main aim. Its

subordinate aim is to formulate criteria according to which translation can be assessed.

Shuttleworth and Cowie (1997:184) refer to the translation theory as "the entire discipline of TRANSLATION STUDIES". Newmark (1981/1988:19) as cited by Shuttleworth and Cowie (1997:185) says that the main aim of a translation theory is to establish "appropriate translation methods" and to provide "a framework of principles, restricted rules and hints for translating texts and criticizing translations". Newmark (1988:21) defines a theory of translation as "a large number of generalisations of translation problems". To Newmark (1986:19), the main aim of a translation theory is to "determine appropriate translation methods for the widest possible range of texts or text-categories". He further pronounces that a translation theory provides a "framework of principles, restricted rules and hints for translating texts and criticizing translations, a background for problem-solving". Newmark (1986:19) also mentions that a translation theory:

> gives some insight into the relation between thought, meaning and language; the universal, cultural and individual aspects of language and behaviour, the understanding of cultures; and the interpretation of texts that may be clarified and even supplemented by way of translation.

In other words, a translation theory covers an extensive multiplicity of searches that can help translators by encouraging them to translate better and to suggest agreements on common translation problems (Newmark, 1986:19). It has to do with translation studies as a whole, the evaluation of the translated texts with guidelines and procedures, and identifying its challenges.

Since this study is on translation studies, it is therefore paramount that theories that are pertinent to translation studies be outlined. The following segment will discuss translation theories that are relevant to this study.

3.2.1 Prescriptive Theories

Traditionally, translation was regarded as a subordinate activity that will only exist because of the other primary or original production (Kruger, 2000). That is why translators were given strict rules to follow that would determine if a translation was "'right' or 'wrong', 'faithful' or 'free' and other rigid categories" (Kruger, 2000:29).

According to Heylen (1993) as cited in Kruger (2000:29), the prescriptive approach prescribes what translation should be in general and then developed a taxonomy of rules and laws for all translations that translators are expected to adhere to. Heylen (1993: 3) indicates that the prescriptive theories of translation were set out to debate specific challenges of translation to particular texts, but now they "prescribe what translation in general *should be"*, and then come up with those guidelines and directives for all translations".

Prescriptive approaches were to ensure accuracy between the source text (ST) and the target text (TT) in which the source text is considered primary and the target text secondary and derivative and should reproduce all aspects of the ST (Suh, 2005:6). The prescriptive approaches were concerned with what a translator must or must not do. The focus was on the closeness of the TT to the ST with regard to both meaning and form. In other words, the translator needed to reproduce the text, in all its aspects, as a target text. To Kruger and Wallmach (1997:121), this prescriptive approach has extensive inferences as it regards the idea of equivalence as a term used to judge the actual relationship between a translation and the original. Kruger and Wallmach (1997:121) add that the main

shortcoming of prescriptive translation theories is that "they ignore the socio-cultural condition under which translations are produced in order to function in the receiving culture as acts of communication".

In other words, prescriptive translation studies made a prescription for translators, which governed the work translated without considering other aspects of a translation.

3.2.2 Descriptive Translation Studies (DTS)

Since the current research is based on the theoretical framework of Gideon Toury's Descriptive Translation Studies (DTS), it is imperative to first discuss the early history of the translation studies. According to Suh (2005:6), DTS refers to a:

> non-prescriptive type of translation study distinct from the prescriptive
> approaches that largely dominated the translation studies prior the
> 1980s.

It is a move away from prescriptive theories, which considered the translation of the target text to be equivalent to the source text. Baker and Saldanha (2009:77) say that DTS originated in the 1970s and that its fundamental activity was to be theoretical and descriptive. Palumbo (2009:34) explains that DTS was generally used as a label for translation studies approaches that have an "interest in translation as it actually occurs and as part of cultural history". He further posits that James Holmes initially used DTS in a paper delivered in 1972 but published in 1988 to indicate "one of the branches of translation studies as a discipline of scientific enquiry". Holmes (1988) as cited by Shuttleworth and Cowie (1997:38), describe DTS as "one of the two subdivisions of PURE TRANSLATION STUDIES (the other being THEORETICAL TRANSLATION STUDIES)".

According to House (1997:6), DTS is target oriented. It compares literature and evaluates the quality of a translation according to the functions of the translation in the system of the target culture literature. According to the DTS approach, "the source text is not important, what matters is the target culture" (House 1997:6-7). Hermans (2014:7) mentions that DTS is also known as "the descriptive approach". He further states that DTS strongly and deliberately opposed the "prescriptive" translation studies because these theories promoted the idea that the study of translation should be geared primarily to formulating rules, norms or guidelines for the practice or evaluation of translation or to developing didactic instruments for translator training.

From the above discussions, it is evident that DTS emerged as a way of moving from a prescriptive way of assessing translations that looked only at the translators and their translations without considering the product. Therefore, DTS focuses on translations as target oriented products, meaning that it takes everything that was produced into consideration, including culture. That is why Toury (1980, 1995) as cited by Baker and Saldanha (2009:77), believes that "translations are facts of the target culture and their characteristics are being conditioned by target culture forces".

Toury (1980:80) clearly explains that the purpose of DTS is "to describe and explain empirical phenomena and as a result they lead to the accumulation of knowledge". He also indicates that the above purpose is not the only sole function of DTS. Toury (1980: 80) further states that one of the aims of DTS is "always to put to test the hypotheses and models supplied by the theory, in whose framework the studies are carried out". Hermans (2014:7) indicates that DTS focuses on the observable aspects of translation; hence, it is also known as "empirical". Baker and Saldanha (2009:77) also describe the core activity of DTS as "theoretical and descriptive, with any prescriptive orientation relegated strictly

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to the applied branch". They allude to Toury's (1980) explanation that the main aims of DTS were to describe, explain and predict translational phenomena. Thus, the purpose of DTS is not to prescribe how translations ought to be done but to observe how translations have been done in practice, that is, in a specific historical moment (Kruger & Wallmach 1997:121). That is why Toury (1995) indicates that DTS "is especially concerned with observing what people do and documenting it". However, theory that is descriptive generally aims to explain as well as to describe; for this reason, Toury refers to work done within DTS as "descriptive-explanatory" (Toury, 1995:15).

Descriptive Translation Studies focuses on three main types of research: product-oriented, process-oriented, and function-oriented. The product-oriented descriptive translation studies focuses on the description of individual translations. The process-oriented descriptive translation studies points at revealing the thorough process-taking place in the mind of the translator while he or she is in the process of translating. The function-oriented descriptive translation studies incorporate researchers that describe the function or impact that a translation or a collection of translations has had on the socio-cultural situation of the target language. The three different foci of research are interdependent, as dealing with one will mean touching the other one too. This study will only focus on the process and product oriented approach, hence it will deal with the description of the translated text as well as how the translator dealt with linguistic and cultural items (Behbahani, 2008; Toury, 1995).

Munday (2001:11) indicates that the product-oriented descriptive translation studies inspect existing translations, which can "involve description or analysis of a single ST-TT pair or a comparative analysis of several TTs of the same ST".

Kruger and Wallmach (1997:121) further allege that contained by the latitude of descriptive translation, "all types of translated texts can be studied with the

purpose of finding out how they have been translated within a specific culture and historical period". House (1997:6) notes that in Descriptive Translation Studies, "researchers look upon literary translations as part of the 'polysystem' of the target culture literature". By "polysystem", they mean a "differentiated and dynamic 'conglomerate of systems' characterized by internal oppositions and continual shifts" (Hermans 1985:11). Hermans (1985:11) further explains that the polysystem theory, perceives literary translation as "one element among many in the constant struggle for domination between the system's various layers and subdivisions".

Hermans (1985:13) as cited by Kruger and Wallmach (1997:121), emphasises the advantages of DTS in that it enables researchers to bypass deep-rooted source-oriented and normative traditional ideas concerning fidelity and quality in translation.

The descriptive translation theorists start with a practical examination of a corpus of texts and try to determine which norms and constraints operate on those texts in a specific historical moment.

It is against this background that DTS is used as an appropriate theory in this research. The reason for the suitability of DTS is that it aims to describe the observable facts of translations as they establish themselves in the world of our experience. DTS is suitable for the current study because it will support the discussion of cultural issues or aspects in Serudu's translation of Mandela's *Long Walk to Freedom* in this study.

In 1990, Bassnett and Lefevere came up with an offshoot of DTS, referred to as "the cultural turn" to address the issue of cultural facts in text. The following section will focus on Bassnett and Lefevere's (1990) cultural turn.

3.2.3 Cultural turn approach

As the study will also be exploring Serudu's translation of Mandela's *Long Walk to Freedom* from a cultural perspective, factors pertinent to culture will be looked at. Hence, the "cultural turn" as espoused by Bassnett and Lefevere (1990), will be investigated. This approach was introduced in the 1990s when Bassnett and Lefevere suggested that translation should take a "cultural turn". Bassnett and Lefevere advocated that there was a need to move the emphasis onto translation studies, thereby combining the translation studies with the cultural studies (Machali 2012:81). According to Liu (2010:95), the cultural turn:

> plays a leading role in the novel research paradigm; together with the theory of "patronage, poetics and ideology" proposed by Andre Lefevere, it contributes greatly to the theoretical development of translation studies from the cultural perspective.

Bassnett and Lefevere (1990), who advocate the cultural turn, sensed that the analysis of translation should include the tools of cultural history and cultural studies. It should start asking new questions related to the role that translation plays in shaping literary systems, the power negotiations translators are involved in, and the status of translated texts as rewritings of the originals. Bassnett and Lefevere (2001: xi) as cited by Zhang (2013:1919), reveal that the study of translation is in essence the study of cultural interaction. Zhang (2013) further points out that Bassnett and Lefevere claim that translators have always been provided with a vital link in enabling different cultures to interact. Translation is a means to partly convey, disperse, and control the cultural capital of a given culture not only between cultures, but also within one given culture.

Zhang (2013:1919) posits that the cultural turn is a tendency in the field of translation studies that is adopted by translators and scholars in their theoretical researches and translation practices when paying more attention to aspects relevant in culture or when conducting their translation studies from a cultural viewpoint.

Palumbo (2009:30) concurs with the above when he describes the term "cultural turn" as an:

> attempt of moving the study of translation from a more formalist approach to one that lays emphasis on extra-textual factors related to cultural context, history and convention.

In other words, the cultural turn has moved away from the translation theories that concentrated more on the source texts and target texts without considering the role of social and cultural aspects in a translated text.

According to Yan and Huang (2014:491), "culture turn" means, "the process that cultural approach substitutes for linguistic approach and cultural factors was valued by translation". In other words, this means that in cultural turn, there is a shift from only approaching translations linguistically to considering the cultural aspects as well. They further emphasise that unlike in traditional linguistic approaches, such as the prescriptive approach, where words, phrases, sentences, and texts are translational units, in the cultural turn approach, culture becomes the most important translational unit. They elaborate more by saying that this approach highlights the role played by culture in translation and treats "translation as a micrographic cultural shift" focusing on the translated text, the translator and the receptor culture. This is supported by Nord (2001:45) as cited

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by Sharifabad et al. (2013:96), who defines the translation process as a "target-culture substitute, whose aim is to function for the sake of the target receiver, for a source-culture text". Sharifabad et al. (2013) explain that Nord (2001) wants translators to be directed by the aims and objectives of their translations as well as the function of the target text as guidelines.

Liu (2010:95) refers to "cultural turn"' as

> An external study [that] results from the development of western academic thinking trend, and it reveals its nature as a cultural activity and widen its research scope to deviate the static linguistic analysis by comparing original works and translated works, giving a true picture of the translation activity which took place in their special spatial-temporal context.

Zhang, (2012) as cited in Zhang (2013:1921), notes that the purpose of translation is to convey the cultural capital of a given culture, and translators should transmit the source language culture to the target culture systems.

From the above deliberations from different scholars, it is evident that the cultural turn approach to translation was introduced because translators concentrated more on linguistic units rather than cultural aspects. Cultural theorists see culture as a very important aspect in translation. That is why Yan and Haung (2014:490) emphasise that translation and culture are interwoven and one cannot exist without the other; they are inseparable. They further point out that "culture and culture exchange are the originations of translation, and translation is the product of culture exchange" (Yan & Haung, 2014:490). Zhang (2012), as cited by Zhang (2013:1919), stipulates that translations communicate different cultures and are the study of culture interaction. On the other hand, Yan and Haung (2014:493) specify that translators should balance the two approaches (cultural and linguistic

approaches), and combine them in order to convey the message and make their translated texts a literature. DTS, and Bassnett and Lefevere's "cultural turn" will not be the only theories to be used to examine Serudu's translation.

The next section of the discussion covers the research design and methodology.

3.3   Research design and methodology

This section discusses what research design and research methodology is. Different types of research methods are highlighted while more emphasis is placed on the research method that will be selected for this study.

Before highlighting what research design and research methodology entails, it is appropriate to indicate what the meaning of research is. Leedy and Ormrod (2010: 2) define research as

> a systematic process of collecting, analysing, and interpreting information (data) in order to increase our understanding of a phenomenon about which we are interested or concerned.

They further emphasise that research originates with a question or problem, requires clear articulation of a goal, requires a specific plan for proceeding, and usually divides the principal problem into more manageable sub-problems. Research is guided by a specific research problem, question, or hypothesis; accepts certain critical assumptions; requires the collection and interpretation of data in an attempt to resolve the problem that initiated the research; and is by its nature, cyclical or helical (Leedy & Ormrod, 2010:2-3).

3.3.1 Research design

Burns and Grove (2001:47) define research design as a blueprint for the conduct of a study that maximises control over factors that could interfere with the study's desired outcome. Brophy, (1981) as cited by Burns and Grove (2001:47), explains that the choice of research design depends on the researcher's expertise, the problem and purpose for the study, and the desire to generalise the findings.

According to Parahoo (1997:142), a research design is "a plan that describes how, when and where data is to be collected and analysed"; the design also describes how the respondents are approached, informed and recruited. McMillan and Schumacher (2006) define a research design as the procedure for conducting an investigation, which includes when, from whom, and under which conditions the data will be collected. Mouton (2003:55) explains that the research design is "a plan that helps the researcher in deciding how the research will be carried out". Selltiz et al. (1965) as cited by Mouton and Marais (1996:32), define a research design as "the arrangement of conditions for collection and analysis of data in a manner that aims to combine relevance to the research purpose with economy in procedure". Mouton and Marais (1996:193) maintain that the purpose of a research design is to plan, structure and execute a given research project so that the validity of the findings are maximised.

Nieuwenhuis (2010:70) refers to a research design as:

> a plan or strategy which moves from the underlying philosophical assumptions to specifying the selection of respondents, the data gathering techniques to be used and the data analysis to be done.

Therefore, a research design is a plan and outline that gives direction on how an inquiry or research project will take place. In other words, it directs the

implementation of the study and the problem and purpose of the study will guide the choice of the research design. Kumar (2011:96) argues that this plan is procedural and if adopted, will help the researcher to answer questions factually, precisely, and economically.

3.3.2 Research methodology

Methodology is "a set of methods and principles used to perform a particular activity" (Hornby 2005:926). The *Macmillan English Dictionary for Advanced Learners* (2002:896) defines methodology as "the methods and principles used for doing a particular kind of work, especially scientific or academic research". Oates (2006:112) concurs that research methodology is the combination of research strategies and data generation methods that one uses in a research project.

Leedy and Ormrod (2010:12) define research methodology as a general approach that the researcher takes in carrying out the research project. This to some extent also refers to the way different tools can be used to collect and analyse data. In other words, research methodology is an approach or a plan that is utilised by researchers in getting information on what is researched. Krippendorff (1980:10-11) notes that:

> The purpose of methodology is to clarify and inspect the logic of
> composition of research methods and techniques, to disclose their
> powers and limitations, to take a broad view of success and failures,
> to find areas of appropriate application, and to predict possible
> contributions of knowledge.

On the other hand, Sarantakos (1997:34) differentiates between methodology and methods by indicating that methodology is about the "science of methods

and contains the standards and principles employed to guide the choice, structure, process and use of methods, as directed by the underlying paradigm" while methods are tools for collecting and analysing data. Hall and Hall (1996:29) also differentiate methodology from method when they say methodology has to do with the "general principles behind research and methods are the practice of research in terms of strategies and techniques". Bailey (1982:33) says that methodology is:

> the philosophy of the research process [that] includes the assumptions and values that serve as a rationale for research and the standards or criteria the researcher uses for interpreting data and reaching conclusions.

Sarantakos (1997) and Parahoo (2006:183-184) concur with Bailey (1982:32) that a method is "a research technique or tool used to gather data".

3.3.2.1   Types of research methods

There are two well-established major groups of approaches or methods of research: quantitative and qualitative (Neuman, 1994; Sarantakos, 1997; Creswell, 1998; Bless & Higson-Smith 2000; Leedy & Ormrod, 2010). Researchers may use one of these approaches in their studies to collect and analyse data (Leedy & Ormrod, 2010:94). In addition to the quantitative and qualitative research methods, contemporary researchers identified the third approach and termed it mixed methods. These researchers include Greene (2007); Johnson and Christensen (2008); Creswell (2003, 2005, 2009, 2013, 2015), Denzin and Lincoln (2011), Johnson et al. (2007), Tashakkori and Teddlie (1998), Creswell and Plano Clark (2008, 2011), Creswell et al. (2011), Plano Clark et al. (2008), Plano Clark and Ivankova (2016); McMillan and Schumacher

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(2006, 2010, 2014); Curry and Nunez-Smith (2015); Vogt et al. (2014); and Nastasi and Hitchcock (2016).

Before stating the method, which will be used in this study, it is necessary to outline each of the three methods of research below.

3.3.2.1.1   Quantitative research method

Plano Clark and Ivankova (2016:4) refer to quantitative research as an approach that "examines the relationships between variables by collecting and analysing numeric data expressed in numbers or scores". Goodwin and Goodwin (1996:71) refer to quantitative study as a numerical method of describing observations or characteristics. They further explain that this research method is fundamentally a deductive process with detailed pre-specification of most of its elements and marked use of numerical analyses and reports. Burns and Grove (2005:29) support the above definition by referring to quantitative research as an objective, systematic process of using numerical data to obtain information about the world. They further explain that this method is useful in testing a theory by testing the validity of the relationships that compose the theory. In other words, the quantitative research method represents statistical analysis with reliable, valid and accurate data.

Burns and Grove (2001:26) define a quantitative research as:

> a formal, objective, systematic process in which numerical data are used to obtain information about the world. This research method is used to describe variables, examine relationships among variables, and determine cause-and-effect interactions between variables.

Sarantakos (1997:467) says quantitative methods are "methods employing quantitative theoretical and methodological principles and techniques and statistics".

From the above definitions from various researchers, this method of research uses numbers, measurements and experiences to reach conclusions. It will not be suitable for this study because control, instruments and statistical analysis are used to render the research findings as an accurate reflection of reality so that the study findings can be generalised (Burns & Grove, 2005). The quantitative method is all about using numbers, counting and drawing conclusions.

The following section will discuss the qualitative approach, which is going to be employed in this study as a method of data collection and analysis.

3.3.2.1.2   Qualitative research method

According to Neuman (1994:316), the qualitative research method differs from the quantitative research design in that the qualitative data is in the form of words, sentences and paragraphs rather than numbers. He further reveals that qualitative reports are a rich description rather than having a formal, neutral tone with statistics. Sarantakos (1997:467) refers to qualitative methods as:

> Methods of social research that employ no quantitative standards
> and techniques based on theoretical and methodological principles
> of symbolic interactionalism, hermeneutics and ethnomethodology.

According to Sarantakos (1997), the qualitative research method entails quality about people's perceptions, thoughts, opinions, perspectives and feelings.

Jones (1988) as cited by Parahoo (1997:53) describes qualitative data as:

> … a process of making sense, of finding and making a structure in the data, and giving this meaning and significance for ourselves and for any relevant audiences. … The way we do this, and the kind of structures we look for in the data depends on the purpose of enquiry of qualitative research.

The qualitative research method aims at describing, explaining, and interpreting information in order to build a theory. Leedy and Ormrod (2005) explain that the research process of this nature is content bound based on flexible guidelines and a personal point of view. The data or information collected is informative, based on the small samples and loosely structured, non-standardised interviews and observations that are used.

All qualitative approaches focus on the phenomena that occur in natural settings, that is, in the "real world". They involve studying those phenomena in all their complexity and researchers rarely try to simplify what they observe. Instead, they recognise that the issue that they are studying has many dimensions and layers, and they try to portray the issue in its multifaceted form (Leedy & Ormrod 2001, 2010). Creswell (1998:14) denotes that authors agree that a qualitative research is undertaken in a natural setting where the researcher, as a tool of data collection, collects words of pictures and analyses them inductively. Throughout the qualitative research approach, a thorough study of the program or event will maintain a high quality.

Senosi (2004:45) stresses that the purpose of qualitative research is not to discover how many and what kinds of people share certain characteristics, rather it is to gain access to the cultural categories and assumptions according to which one culture construes the world. Watkins (2012) as cited by Watkins and Gioia (2015:6) emphasises that qualitative methods "seek to understand the deeper meaning of the human experience", in which meanings refer to experiences that

are best reported with words and images rather than with numbers and counting, as in quantitative methods. Plano Clark and Ivankova (2016:4) support the above idea by indicating that:

> this approach focuses on exploring individuals' experiences with a phenomenon by collecting and analysing narrative or text data expressed in words and images.

Smith and Bowers-Brown (2010: 124) support the above scholars when they say:

> A qualitative research is an interpretivist methodology that provides an excellent way of identifying in-depth information about a subject, especially concerning under-researched areas, sensitive topics or groups that are hard to reach.

Morse and Richards (2002) give the following five suggestions for when qualitative research approaches are appropriate to use:

- Researchers can use this method when little is known about the research topic and initial exploration needed.
- The depth of a qualitative review is required in order to understand a particular topic in a transitional process.
- When there is interest in studying reactions in natural settings, qualitative methods are a requirement in order to determine the experiences of participants in it.
- Qualitative methods are useful when a new theory that is grounded in reality is developed.
- Qualitative methods can be used by researchers when they aim at cultivating a deep understanding of certain human phenomena.

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Watkins and Gioia (2015:7) conclude by saying that all the five basic characteristics of qualitative methods are aiming at the "goal of acquiring depth, understanding the human experience, and moving what we currently know about a particular phenomenon forward".

On the other hand, Denzin and Lincoln (2000:3) argue that the qualitative method consists of a set of interpretive, material practices that make the world visible. They further explain that qualitative researchers display a wide range of interconnected interpretive practices, hoping always to get a better understanding of the subject matter at hand. For this reason, Watkins and Gioia (2015:8) designate that qualitative research "helps generate a rich understanding of a particular topic". Ritchie et al. (2003:220-221) note that:

> Qualitative data comes in different forms, normally such as verbatim transcripts of interviews or discussions, observational notes or written documents of other kinds. The information is likely to be highly rich in detail but bulky and interweaved in content.

According to Flick et al. (2004:3) as cited by Mpofu (2013:91), the qualitative approach is "more open and thereby more involved than any other research strategies". Silverman (2004:57) maintains that qualitative field research should pay careful attention to the collection and analysis of documentary realities. Therefore, the current research study is essentially qualitative.

As the qualitative research approach is broad, it is important to indicate the qualitative research methods that the current research study will employ. Hennink et al. (2010:8-9) state that qualitative research is regarded as an approach that allows the researcher:

> to examine people's experiences in detail by using a specific set of research methods such as in-depth interviews, focus group

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discussions, observations, content analysis, visual methods, life histories and biographies.

Not all the above research tools will be utilised, only the interviews and document review will be employed by this study, and will be discussed under research tools.

The following section will briefly discuss mixed methods.

3.3.2.1.3   Mixed methods

Dezin and Lincoln (2011:4 and 20) refer to the mixed method approach as:

An approach to inquiry involving collecting both quantitative and qualitative data, integrating the two forms of data, and using distinct designs that may involve philosophical assumptions and theoretical frameworks. The core assumption of this form of inquiry is that the combination of qualitative and quantitative approaches provides a more complete understanding of a research problem than either approach alone. The mixed method design is more appropriate when one of the approaches, qualitative or quantitative is insufficient to deal with a research problem and then the two are combined to deal with the problem.

This means that the two approaches, qualitative and quantitative are joined, unified or mixed together in a research study. Nastasi and Hitchcock (2016:19) agree that the mixed methods research depends on a combination of the

quantitative and qualitative viewpoints, data collection, analysis, and interference techniques.

Dominguez and Hollstein (2014:3) support Denzin and Lincoln (2011) by stressing that the mixed method design takes the strong points of the qualitative and quantitative approaches to compensate their different weaknesses. They further mention the three conditions that should be met by mixed methods: make use of quantitative and qualitative data, both approaches must be strategies for data analysis, and there must be some form of integration. Bergman (2008:4) also agrees that the mixed method design takes the best of qualitative and quantitative methods and includes them in one study.

Creswell (2015:2) recently defined mixed methods as:

> an approach to research in the social, behavioural, and health sciences in which the investigator gathers both quantitative (closed-ended) and qualitative (open-ended) data, integrates the two, and then draws interpretations based on the combined strengths of both sets of data to understand research problems.

Creswell (2015:2) further indicates that, "the collective strength of combining quantitative and qualitative data provides a better understanding of the research problem than either form of data alone".

From the above definitions, it is evident that mixed method is a research approach that originated from the two approaches, qualitative and quantitative. The proponents of this approach found loopholes in the well-known approaches, qualitative or quantitative when they tried to collect and analyse data. Consequently, they were tempted to use both and termed it mixed methods. Creswell (2003:15) explains that this concept of mixing different methods originated in 1959 when researchers were incited to mix qualitative and

quantitative methods that resulted in a mixed approach. Creswell (2003:17-19) further indicates that in a mixed method approach, both statistical and text analysis data is collected, that is, qualitative and quantitative data, and that both approaches work.

The mixed methods study is both statistically and textually different from quantitative approach, which deals with statistical analysis and qualitative methods that analyse text and images. According to Curry and Nunez-Smith (2015:4), mixed method research highlights the interaction of qualitative and quantitative methods in a single research study. The mixed methods approach is not employed in this study as it includes statistics and the study is not going to work with numbers.

The qualitative method is used in the study because it will describe the cultural and linguistic aspects found in Serudu's translation. The following section addresses the tools used when conducting research.

3.4   Research tools

Qualitative research tools are the most important instruments for researchers and professionals within the qualitative paradigm to accomplish the research work effectively. This means that the type and use of tools selected will be situational. Leedy and Ormrod (2010) concur that researchers have their own kit of tools to carry out their plans. Watkins and Gioia (2015:3), Greene (2007) and Hess-Biber (2010), as quoted by Watkins and Gioia (2015:15), further indicate that these tools are used to collect the information needed to understand the research and how to go about answering the research question. Leedy and Ormrod (2010) add that these research tools might vary considerably depending on the discipline.

This research will generally use tools such as library resources on translation, library sources on linguistic aspects and culture, and the two versions of Mandela's *Long Walk to Freedom* (English and Sesotho sa Leboa).

Qualitative research relies on the following four fundamental methods for collecting data: participation in the setting, direct observation, in-depth interviewing and document review. Flick (2016:21) refers to interviews, procedures of coding, and content analysing as first perspectives, and mentions that in the "second research perspective, tools are focus groups, ethnography or (participant) observation, and audio/visual recordings".

Silverman (2011:42) considers "observation, analysing texts and documents, interviews and focus groups, and audio and video recording (and other visual material)" as the major tools for the collection of data by qualitative researchers. Marshall and Rossmann (1989:79) regard observation and in-depth interviewing as the core tools relied on by qualitative researchers for collecting data. Goodwin and Goodwin (1996:131) say that the major categories of tools for collecting data in qualitative research are observation, interviewing and document collection, while Kidder and Judd (1987:221) maintain that, "interviews and questionnaires are considered data-gathering tools".

Silverman (2011), Marshall and Rossmann (1989), Goodwin and Goodwin (1996) and Kidder and Judd (1987) all mention interviewing as a major tool for the collection of data by qualitative researchers. This entails that in observation, the researcher will be collecting data as an onlooker who watches things happening and participants taking part. This technique will help the researcher to gather the information needed. With interviews, the researcher will be interacting with other people to gain insight into their perspective about the phenomena being studied. During the interviews, the researcher will use tools such as audio and video recordings. Analysing texts and documents require no interaction as compared to

interviews and observation. Goodwin and Goodwin (1996:136) note that by using texts and documents, researchers gather "information from a variety of different kinds of extant material".

Looking at what is usually used as qualitative data collection tools, this discussion will focus only on those tools that are relevant to this study. The qualitative data will use document review and interviews as collection tools. These will be discussed in detail in the following sections.

3.4.1 Document analysis/ Content analysis

This current research study will rely mainly on documents for data collection. The two versions of Mandela's *Long Walk to Freedom,* the English source text and its target text into Sesotho sa Leboa as translated by Serudu will be the main sources of data collection.

This study will select and employ desk research or document analysis. Ritchie and Spencer (2002:308), as cited by Charamba (2012:191), indicate that:

> Desk research or document analysis usually forms part of a social policy research project, (and occasionally is confined to these approaches alone).

Henn et al. (2006) indicate that the document to be analysed is seen as a research resource. Investigators complement participant observation and interviewing with the gathering and analysing of documents produced in the course of everyday events. Smith and Bowers-Brown (2010: 124) refer to documentary analysis as:

the systematic scrutiny of the content of documents to identify patterns of change or development on specific issues; content can be [the] language, tone or terminology used, and also non-textual issues such as [the] layout styles and use of graphics.

As such, the review of documents is an unremarkable method. According to Henn et al. (2006:98), the positivist approach that dominated documentary analysis until the 1960s view documents as the "objective indicators of phenomenon to which they refer, and are therefore concerned with analysing the content of a document". They add that such content analysis also seeks to uncover the attitudes and values of the author and the effects of the communication on the intended recipient.

The use of documents entails a specialised data collection tool called qualitative content analysis. Content analysis is a research technique that is utilised for gathering and analysing the content of texts. Many scholars define content analysis in different ways. Silverman (2011:64) explains content analysis as "an accepted method of textual investigation, particularly in the field of mass communications". It is a tool and its purpose is to "provide knowledge, new insights, representation of "facts", and a "practical guide to action" (Krippendorff, 1980:21). To Burns and Grove (2001:604), content analysis "is designed to classify the words in a text into a few categories chosen because of their theoretical importance". The raw material of content analysis may be any form of communication, usually written materials (textbooks, novels, and newspapers), other forms such as music, pictures or political speeches may be included (Marshall & Rossman, 1995:85). Sinha (1980: 10) notes that, such texts [are] usually readily available". Sommer and Sommer (1991:176) support the above idea by mentioning that in content analysis, researchers can use readily available material without contact with people that the use of this technigue is

unobstrusive, and "the observer has no effect upon the material collected". According to Holsti (1969) as cited by Cargan (2007:61), content analysis is "any technique for making inferences by systematically and objectively identifying special characteristics of messages". Cargan (2007) further indicates that to accomplish the above goal, the researcher should know what aspects and categories of the content are being explored. The researcher should also be able to select the items that are to be examined. The selected items can be words, themes or structural characteristics in documents. According to Hsieh and Shannon (2005:1278), qualitative content analysis is "one of the numerous research methods used to analyse text data". They add that attention will be given the "content or contextual meaning of the text".

Sinha (1980:3) defines content analysis as "a method of studying a problem through the "contents of its communication". Sinha (1980:22) indicates that content analysis has to do with "the analysis of an individual author's work in the perspective of his personality". In this study, the individual author whose work is to be studied is Serudu. It is further indicated that the content to be studied or analysed as a speech written down or at least tape-recorded, is readily available (Sinha, 1980, 32; Krippendorff, 1980, 53). Sinha (1980:32) further signifies that in content analysis there should be the relevant aspects of the content to be studied. These aspects are referred to as units and can include words, themes, characters, items, and space and time measures. The researcher will identify the body of material to be analysed and then record the findings.

Leedy and Ormrod (2010:144) define content analysis as "a detailed and systematic examination of the contents of a particular body of material for the purpose of identifying patterns, themes or biases". Leedy and Ormrod (2010) support Sinha (1980) on the issue of "contents of communication" by saying that content analysis is:

typically performed on forms of human communication, including books, newspapers, films, television, art, music, videotapes of human interactions, transcripts of conversations, and Internet blog and bulletin board entries.

Bailey (1982:300) specifies that content analysis is a:

> structured document-analysis technique in which the researcher first constructs a set of mutually exclusive and exhaustive categories that can be used to analyse documents and record the frequency with which each of these categories is observed in the documents studied.

Sarantakos (1997:279) notes that content analysis is a "documentary method that aims at a qualitative and/or quantitative analysis of the content of texts, picture, films and other forms of verbal, visual or written communication". Henn et al. (2006:98) specify that the research source is the document to be studied. They further signal that the analysis of such content "seeks to uncover the attitudes and values of the author and the effects of the communication on the intended recipient". The issue of the analysis of documents and forms of human communication is also supported by Anderson (1997:340) when demonstrating that content analysis is sometimes reported to as document analysis and it includes methods and techniques used to inspect, explore and make implications about human communications. Watt and Van den Berg (1995:372) agree that content analysis is a process utilised widely to review media content, group discussions, persuasive messages, transcripts of interpersonal conversations and even non-verbal interchanges.

On the other hand, Sarantakos (1997) sees content analysis as a documentary technique that targets the qualitative and/or quantitative analysis of the content of

the text and other forms of human communication. He adds that in both the quantitative and qualitative approaches, the content of documents that can be manifest or latent is reviewed. The manifest content refers to the noticeable parts of the text as presented in the document, such as words, sentences, paragraphs and so on, which may include counting frequencies of appearance of the researched units. The latent content is the hidden meaning conveyed through the document that can be words and sentences.

Conversely, Berelson (1952:489) as mentioned by Anderson (1997:340), points out that content analysis is a "quantitative description of the manifest content of the communication". Franzosi (2008: xxi) points out that content analysis is characterised by a quantitative feature when he says, "indeed, content analysis was born as a qualitative technique". Bailey (1982:300) adds to the above idea by stating that the goal of content analysis is to analyse a verbal non-quantitative document and transform it into quantitative data in order to present frequencies into tables.

From the above presentations by different scholars, it is evident that content analysis has to do with the analysis of a document and other human communications. The content to be analysed should be written, and both approaches, quantitative and/or qualitative, are used to analyse the content of a text. The text can be analysed qualitatively and be transformed into quantitative data. In this study, a quantitative data analysis will not be considered

Nieuwenhuis (2010:101 asserts that content analysis is a qualitative data analysis tool that analyses data from different perspectives in a text to help in understand and interpret the raw data. The proponents of content analysis such as Sinha (1980), Watt and Van den Berg (1995), Leedy and Ormrod (2010), Bailey (1982), Anderson (1997), Sarantakos (1997) and Krippendorff (1980, 2004, 2013) mention the major requirements for the collection and analysis of

data in content analysis as a tool. Some of their major requirements include the following:

- Identify a specific body of material.
- The researcher should have relevant aspect/units of the content to be studied.
- Qualities or characteristics to be studied should be correctly outlined.
- Information need to be categorised, be broken into smaller units.
- Categories should be clearly/objectively defined.
- Determine/ ascertain units of analysis.
- Data to be analysed must be clear.
- Data should be analysed and be interpreted.
- Target of the inferences be clearly stated and
- The information need to be scrutinised.

Serudu's translation of Mandela's *Long Walk to Freedom* into Sesotho sa Leboa, *Leetotelele go ya Tokologong* is available as a written document and will be analysed using the content analysis approach. In addition to analysis of the content of Serudu's translation, the study will also involve conducting interviews with the translators of Mandela's autobiography. The following section of our discussion will focuses on what interviews are and how they will assist researchers in conducting their research.

3.4.2 Interviews

The other qualitative method of data collection tool to be used in this current research study will be interviews. An interview is chosen because respondents participate and their responses are credible.

Nieuwenhuis (2010:87) refers to interviews as:

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a two-way conversation in which the interviewer asks the participants questions to collect data and to learn about the ideas, beliefs, views, opinions and behaviour of the participant.

He further indicates that the role of interviews is to get a rich descriptive data that will help to understand the topic under study. Kahn and Cannell (1957), as cited by Marshall and Rossman (1995:80), note that interviews are "a conversation with purpose". Marshall and Rossman (1995: 80-81) point out that in an interview, there is a personal interaction and the participant's knowledge is appreciated and beneficial as a valued source of information. To Gobana (2013:95), an interview is "one of the research tools used to collect straight forward information in a real situation through conversations that take place between an interviewer and a number of interviewees".

Watkins and Gioia (2015) identify the following three most popular styles of interviewing that guide in the development of an interview: (1) unstructured or open interview, (2) the semi-structured interview and (3) the structured interview. The unstructured interviews are "free and flowing" and probing questions may or may not be prepared in advance. Semi-structured interviews are directed by a list of topics and questions used to facilitate the interview that are prepared in advance and can be adapted. The semi-structured interviews are guided by a list of questions to enable the interview. Watkins and Gioia (2015:57) emphasise that the semi-structured interviews allow the interviewer "to modify the sequencing and wording of the questions to fit each particular interview situation". Parahoo (2006:329) specifies that semi-structured interviews are similar to structured interviews in that the "number and types of questions are the same for all respondents, although the actual wording may be varied" to enable the respondents to understand the questions. In this type of interview, Parahoo

(2006) further mentions that the researcher regulates the interviewing process and the prepared questions give the interview structure.

Standardised or structured interviews consist of prearranged questions that will be followed precisely as they are. Parahoo (2006:329-330) supports the above idea by indicating that the researcher has to compile a schedule, should follow the same number of questions for all participants, and try to uphold the same degree of fairness with all of them. Parahoo (1997:295; 2006:329) adds to the above by stating that the researcher has control of the interview process, and the "predetermined questions provide structure" in a semi-structured interview. He further indicates that a mixture of closed and open-ended questions can be asked and some flexibility is permitted to penetrate the investigation (Parahoo, 1997:296; 2006:330).

In other words, interviews (whether structured, semi-structured or unstructured) are a way of getting information from other people. Interviews are instruments that are used to gain access to other people's opinions, knowledge, experiences, feelings, and attitudes about a specific phenomenon. Interviews can be done telephonically or face-to-face while the responses are recorded.

The researcher will also conduct semi-structured interviews with the four translators of Mandela's autobiography into Sesotho sa Leboa, isiZulu, isiXhosa and Afrikaans.

3.5   Ethical issues

Mcmilllan and Schumacher (2014:129) refer to research ethics as focusing on "what is morally proper and improper when engaging with participants or when accessing archival data". According to Bailey (1982:406), Guralnik (1968:481) says that to be ethical "is to conform to accepted professional practices".

Guralnik 's (1968) idea is supported by Mouton (2001:238) who indicates that ethics is about "what is wrong and what is right in the conduct of research". He further reveals that the researcher's conduct has to adapt to the generally accepted norms and values. Mcmilllan and Schumacher (2014) and Leedy and Ormrod (2010) mention that the researcher should fully disclose all aspects of the study to the participants, indicate to them that participation is voluntary, have them sign a consent form, anticipate any risks to the participants, and protect their privacy. Leedy and Ormrod (2010) refer to the above aspects as the categories of most ethical issues in research. Sarantakos (1997:23-24) agrees with the four categories of ethical issues, and adds that the researcher should identify herself or himself to the participants, inform the participants on the type of questions they will be asked, the degree of sensitivity, the true consequences of the research in general, and the right to anonymity and confidentiality. Participants should be guaranteed that no data could be used for commercial or bad behaviour. Parahoo (2006:111-112) advocates the following six ethical principles: beneficence, non-maleficence, fidelity, justice, veracity and confidentiality.

> Ethical issues arise from our interaction with other people, other beings (such as animals) and the environment, especially at the point where there is potential or actual conflict of interest (Mouton, 2001:239).

Consequently, ethical clearance is a cause for concern in every institution in order to protect human rights.
Mouton (2001:239) further indicates that researchers have the right to collect information from people but not at the expense of violation of their right to privacy, and the right to privacy includes the right to refuse to take part in the

research. Henn et al. (2006:68) indicate that all research promotes ethical issues, that is, "those issues that concern the behavior of social researchers and the consequences that their research brings to the people they study".

The purpose of the research study should be clearly outlined to the participants. Brickhouse (1992) indicates that researchers depend on the participants for data and without their cooperation, the research project cannot continue. Sarantakos (1997) insists that there should be free and informed consent, which will assist the participants to participate freely and not be pressured, and that the research should respect the privacy of respondents. The data collected should not have any form of identification and all information collected must be kept confidential. The informed consent should describe and present the nature of the research project, as well as the nature of one's participation. Brickhouse (1992:95) shows that the informed consent should be planned and ensure that the "participants have the right to determine for themselves, based on adequate information, whether they wish to participate in the proposed research". They should be knowledgeable of the nature of the study.

In the current research study, the four translators to be interviewed are conversant with the nature of the study as they translated Mandela's *Long Walk to Freedom* into the four South African languages. Scholars such as Leedy and Ormrod (2010:108), Mouton (2001:244), Bailey (1982:409-410) and Henn et al. (2006:71) specify the requirements for the informed consent form. Johnson and Christensen (2008), as cited by Mcmilllan and Schumacher (2014:131), list the following ten informational points that should be included in a consent form:

- Purpose of the study.
- Description of the procedures and the length of time needed.
- Description of any risks or discomforts that may be encountered.

- Description of the benefits from the research.
- Description of an alternative procedure or intervention that would be advantageous.
- Statement of the extent of confidentiality.
- Names of people who may be contacted about the study.
- Statement that participation is voluntary and participants can refuse to participate at any time without penalty.
- Statement of the amount and schedule of payment for participation.
- Statement written at no more than an eighth-grade level.

The researcher will consider issues of ethics as provided by the university's ethical guidelines. Each translator will receive an informed consent form to complete and the participant information sheet as guidelines by the university will be presented to the four translators of Mandela's *Long Walk to Freedom.* As Leedy and Ormrod (2001) and Mcmilllan and Schumacher (2014) have indicated, the consent form, the participants' information sheet, and the written approval from the Research Ethics Review Committee are important information as suggested by the university.

The study will not involve human participants for data collection, as no human participants are involved in the study; the data collected will have no relevance to them and in no way be harmful to them. However, the four translators of the source text into isiZulu, isiXhosa, Afrikaans and Sesotho sa Leboa will be interviewed, and thus the consent form and the participants' information sheet will be presented to them for completion. The aim of the study, the institution represented, and all the requirements for participation in the study as highlighted by the above scholars, will be explained and the researcher and the participant will then sign the consent form.

3.6   Conclusion

In this chapter, the focus was on the theoretical framework, research design and research methodology. Arguments presented in this study were based on the DTS theory, the "cultural turn", the two strategies of domestication and foreignization, and the ethical considerations that will be observed during data collection. This chapter also focused on the different approaches of quantitative, qualitative and mixed methods as the main approaches to research. The qualitative research approach was discussed fully, as it is to be employed in this study.   The documents analysis as well as qualitative content analysis approaches were also discussed in detail, as the study deals with the contents of the two main documents of Mandela's *Long Walk to Freedom* in Sesotho sa Leboa and the original version in English. The major requirements for the collection and analysis of data in content analysis as a tool were mentioned. Interviews as another qualitative method of data collection were discussed with their different styles of interviewing, unstructured, semi-structured and structured. Face-to-face interviews will be conducted with the four translators of Mandela's *Long Walk to Freedom* to find out about the challenges they experienced when translating the book into their languages.

As indicated in the discussions in this chapter, Serudu's translation will be explored to investigate to what extent his translation reduced the strangeness of the foreign text or whether he kept something of the strangeness of the source text. The study will also examine if there is a cultural interaction, and whether the translator incorporated familiar cultural distinctions in his translation that would create naturalness of expression in the target reader or whether he has left the translated text with foreign shades of meaning which would be strange to the target reader.

Data will be collected from the four translators of Mandela's *Long Walk to Freedom* into Sesotho sa Leboa, isiXhosa, isiZulu and Afrikaans through semi-structured interviews on the challenges presented by the translation of Mandela's voluminous autobiography. A set of questions was prepared and a tape recorder was used for note taking by the researcher. Ethical issues were taken into consideration and both the participants and the researcher signed the informed consent form as well as the participant information sheet before becoming involved in the study. The accurateness of this current research study was also guaranteed because the university's ethical consideration was adhered to when data was collected.

CHAPTER FOUR

ANALYSIS OF THE LINGUISTIC AND CULTURAL ASPECTS IN SERUDU'S TRANSLATION OF MANDELA'S *LONG WALK TO FREEDOM*

4.1. Introduction

This chapter will present and analyse linguistic items such as metaphors, similes, personification, euphemism, hyperbole, idioms, proverbs, and cultural items which Serudu used in his translation to convey in Sesotho sa Leboa what Mandela expressed in his autobiography. However, before presenting and analysing the linguistic and cultural items in Serudu's translation, a discussion is provided on the background to translation and the notion of equivalence and translatability versus untranslatability. This chapter will also establish whether Serudu used domestication or foreignization in his translation in his quest for appropriate Sesotho sa Leboa lexical items and cultural items to address non-equivalence.

4.2. Background to translation studies

Translation studies is an interesting field that has captured the attention of a number of researchers. The focus of these enquiries, amongst others, is on defining translation, the importance of translation, and the challenges affecting translators.

Catford (1965:20), a pioneer of translation studies, regards translation as the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). He further points out that the central challenge of translation practice is finding TL translation equivalence, and that the central

task of translation theory is defining the nature and conditions of translation equivalence. He sees equivalence as the essential term in any definition of translation, meaning that translation will be the replacement of the SL by the equivalent textual material in the TL.

Bassnett-McGuire (1985:14) states that translation involves the transfer of meaning that is contained in one set of language signs into another set of language signs through the translator's competent use of a dictionary and grammar, and that this process involves a whole set of extra-linguistic criteria. Overvold et al. (2003:1) concur that translation is about the transferring of meaning and that it is an act whereby meaning is carried from countenance in one language to countenance in another language. Newmark (1988:5) also alludes to the transfer of meaning when stating that translation is "rendering the meaning of a text into another language in the way that the author intended the text".

In an attempt to define or explain translation, Byram (2004:635) posits that translation is clearly concerned with mediating between two languages, usually when both are in the written medium. Byram (2004) adds that translation presupposes a high degree of proficiency in both the source language (SL) and the target language (TL) linguistically and culturally. Therefore, the translator should have mastery of both the source and target language and comprehend the source language text with understanding. This exercise requires a high degree of analytical expertise to decode the text in the source language and then re-encode it in the target language. On the other hand, Toury (1985), in Hermans (1985:19), mentions that translators are initially not in the interest of the source text or its culture but in the culture into which a translation is made. He further emphasises that "translations are facts of one system only: the target system."

Venuti (1992:8) suggests that, "a translation is never quite faithful" and "can never be a transparent representation". He argues that translation can only be an "interpretative transformation that exposes multiple and divided meanings in the foreign text and displaces it with another set of meanings, equally multiple and divided". He further explains that this means that translation is released from its subordination to the foreign text and makes it possible that the translation reads as a text in its own right specific to the target-language culture. Venuti (1992:1) opines that translation is a practice that continues to be invisible. Venuti concludes by saying that a fluent translation makes the translator invisible while making the meaning of the foreign text and the writer more visible.

Venuti (1995:1) says that a translated text is assessed as good enough by "most publishers, reviewers and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent", and when it appears as if "it reflects the foreign writer's personality or intention or the essential meaning of the foreign texts". In other words, when most publishers, reviewers and readers read the translation as not a translation, but the original text.

Venuti (1995:18) asserts that translation is the "forcible replacement of the linguistic and cultural difference of the foreign text with a text that will be intelligible to the target-language reader". In this definition, Venuti (1995) is emphasising the issue of linguistic and cultural differences between the source and target languages. Venuti (2008:14) further indicates that the purpose of translation is to bring back a cultural other as the recognizable, the familiar, and even the same by domesticating the foreign text. Venuti (1995) supports Lefevere's (1992:14) views on linguistic and cultural differences, and alludes to the fact that translators do not operate in a vacuum but in a given culture at a given time. In other words, one of the factors that influence the way in which

translators translate is the way they understand themselves and their culture. Lefevere (1992:2) further asserts that translation is "a channel opened, often not without a certain reluctance, through which foreign influences can penetrate the native culture, challenge it, and even contribute to subverting it".

Larson (1984:3) describes translation as essentially a change of form that "refers to the actual words, phrases, clauses, sentences, paragraphs etc. which are spoken or written", and explains that in translation, the form of the receptor language that transfers the meaning, replaces the form of the source language. However, Jacquemond (1992) argues that translation is not only about a written text from one language to another, but is also about its operation which is complicated since it is about two languages, two cultures and two societies.

The researcher's understanding is that translation can be said to be a process whereby a translator changes the original written text in one language (the source language) into another different language (the target language) in such a way that the two texts are approximately the same. The translator formally replaces the opinions and ideas expressed in the text of one language into the text of another language while ensuring that the meaning of the two is not lost. The above definitions indicate that there is a need for the mastering of source text and a knowledge and expertise of the linguistic and cultural aspects of the target text.

Nida and Taber (1969:12) take the discussion further by adding that translation is about "reproducing in the receptor language the closest natural equivalent of the SL message, first in terms of meaning and second in terms of style". This assertion presupposes that target languages have a deposit of various equivalents in their vocabularies. If that were not the case, translators could be faced with the problem of choosing suitable equivalents that could best be suited to the target text readers when translating. This problem is further complicated by

Baker (2011:15) who postulates that it is difficult "to offer absolute guidelines for dealing with the various types of non-equivalent which exist among languages". Brisset (1996:344) also confirms that the target languages may not always provide equivalents of the source language.

According to Bassnett-McGuire (1980:26), the principle of equivalent effect can lead to "dubious conclusions, although it has enjoyed popularity in certain cultures" Bassnett-McGuire (1980) declares that complete equivalent is not possible even between synonyms of the same language.

It is concluded that the lack of equivalence in the target language may bring about challenges and difficulties in translation. The following section deals with equivalence in translation.

4.3   What is equivalence in translation?

Flowing from Catford (1965), one of the pioneers of translation studies who defines translation as the replacement of textual material in one language (SL) by the equivalent textual material in another language (TL), the notion of equivalence seems fundamental to translation. Catford (1965:21) further points out that "the central problem of translation practice is that of finding TL translation equivalents", and that the "central task of translation theory is that of defining the nature and conditions of translation equivalence".

Furthermore, translators should be able to choose correct and relevant equivalents to make their translations read fluently. Hermans (1999:47) supports the idea of equivalents by defining that translation is a means of "replacing or substituting an utterance in one language by a formally or semantically pragmatically equivalent utterance in another language". Hermans (1999) adds

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that the act of replacement should be with an equivalent from another language, that is, the target language.

Snell-Hornby (1988:15) agrees that, "all linguistically oriented schools of translation theory have the concept of translation equivalence". According to Snell-Hornby (1988), the concept of equivalence moved the emphasis of translation theory away "from the traditional dichotomy of 'faithful' or 'free' to a presupposed interlingual tertium comparationis". She further elaborates that in the function of relating to the predicted interlingual *tertium comparationis*, the equivalent was considered vital in any definition of translation.

To Kenny (1998:77), equivalence is "a central concept in translation theory, but it is also a controversial one". She explains that the concept is debatable because its approaches can differ radically according to the different theorists. Baker (1998:77) further indicates that the proponents of equivalence-based theories of translation usually define equivalence as "the relationship between a source text (ST) and target text (TT) that allows the (TT) to be considered as a translation of the (ST) in the first place".

Newman (1994:4694) as cited by Baker (1998:79), describes translation equivalence as a common sense term for describing the ideal relationship that a reader would expect between an original and its translation. According to Shuttleworth and Cowie (1997:48), many writers use the term equivalence to describe the nature and extent of the relationships that exist between SL and TL text and smaller linguistic units. Reiss and Vermeer (1984), as cited by Shuttleworth and Cowie (1997:51), preserve the term equivalence for those instances in which ST and TT fulfil the same communicative function. Lefevere (1980), as quoted by Snel Trampus (2002:48), refutes that complete equivalence does not happen and therefore, translators can only hope for some kind of optimal approximation, which according to this theorist is always possible.

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4.3.1 Types of equivalence

According to Nida (1964:144), there are two different types of equivalence: formal equivalence and dynamic equivalence. However, Shuttleworth and Cowie (1967: 64), Papovic (1976: 6), as cited by Shuttleworth and Cowie (1997: 93) talk of functional and linguistic equivalence, while Hatim (2013: 38) came up with both referential or denotative equivalence as well as connotative equivalence. However, for the purposes of this study, only three types of equivalence are discussed below, starting with formal equivalence.

4.3.1.1 Formal equivalence

According to Nida (1964:154), formal equivalence "focuses attention on the message itself, in both form and content". Nida (1964:149) states that a formal equivalence translation is "basically source-oriented; that is, it is designed to reveal as much as possible of the form and content of the original message". In other words, this type of translation tries to duplicate some formal elements in a translation such as grammatical units, words usage and meanings in terms of the source context. Nida (1964:144) adds that in formal equivalence, "one is concerned that the message in the receptor language should match as closely as possible the different elements in the source language". This means that to establish standards of accuracy and correctness, the message in the receptor culture should always be compared with the message in the source culture.

According to Nida (1964:150), for the formal equivalent translation to reproduce the source text, normally there are no adjustments in terms of linguistic and cultural aspects as such expressions are reproduced literally as they are. This sometimes renders the message of the target text meaningless with strings of words. Nida (1964:150) further explains that consistent formal equivalent translations will usually need to be supplemented with marginal notes.

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4.3.1.2   Dynamic equivalence

Nida (1964:151) says that a dynamic equivalent translation is not just about another message the same as that of the source text, but must "reflect the meaning and intent of the source". He describes dynamic equivalent translation as "the closest natural equivalent to the source language message". Nida (1964:151) further mentions that the above definition contains three essential terms, which are equivalent, natural and closest, and that equivalent "points towards the source language message", natural "points towards the receptor language" and closest "binds the two orientations together on the basis of the highest degree of approximation".

Nida and Taber (1969/1982:200), as cited by Shuttleworth and Cowie (1997:47), indicate that:

> A dynamically equivalent translation is the one which has been produced in accordance with the threefold process of analysis, transfer and restructuring. …The message of the original text has been transported into the receptor language that the response of the receptor is essentially like that of the original receptors.

Rieu and Phillips (1954), as cited by Nida (1964:159) emphasise that a translation that attempts to produce a dynamic rather than a formal equivalence, is based upon what they call "the principle of equivalent effect". Nida (1964:159) explains that in such a translation, the concern is not on:

> matching the receptor-language message with the source-language
> between receptor and message should be substantially the same as
> that which existed between the original receptors and the message.

Dynamic equivalence therefore does not insist on the understanding of the cultural patterns of the source language, but is aimed at complete naturalness of expression, and tries to relate the receptor to modes of behaviour relevant within the context of their culture. According to Nida (1964:154), dynamic equivalent translations "inevitably involve a number of formal adjustments". In other words, the translator will have to make some adjustments to the linguistic and cultural forms of the text.

Hatim (2013:22-23) sees the following as dynamic equivalence procedures:

- Substituting more appropriate target-language cultural material for less accessible source-language items.
- Making references which are implicit in the source text and linguistically explicit in the target language.
- Exploiting the possibilities of redundancy in order to facilitate comprehension.

Hatim (2013) further refers to the dynamic equivalence as also pragmatic equivalence.

4.3.1.3   Functional equivalence

Shuttleworth and Cowie (1997:64) also describe two types of equivalence: functional and linguistic equivalence. The term "functional" later replaced "dynamic" (Nida & Taber, 1969, as cited by Nida, 1964:121). Functional equivalence refers to the type of equivalence that is reflected in a target text, which seeks to adopt the function of the original to suit the specific context in and for which it was produced (Shuttleworth & Cowie, 1997:62).

Nida (1995:223) mentions that while the issue of equivalence has been described from a "number of different perspectives", it is clear that "the old distinctions about form versus content and literal versus free are no longer valid since they imply quite false dichotomies". To Nida (1995:223), "what is strategically important is the message received by the audience".

According to Baker and Saldanha (1998:24), the process of dynamic equivalence translation was "modified to emphasize the communicative functions of language and renamed *functional equivalence* translation" where both emphasise meaning over form in a translation. They also state another basic principle of these equivalence translations is that "what is implicit in the text can be made explicit" (Baker & Saldanha, 1998:24). This explicitness is made if it is essential for the target reader or hearer to correctly comprehend the message of the source text. Baker and Saldanha (2009:25) emphasise that:

> The dynamic/functional equivalence approach adapt the translation to the realities of the target language and culture so that the meaning or message of the source text can be clearly understood. …[Translators] are free to use different terms, different grammatical constructions, and even different words and sentence orders, in order to express the meaning of the source text.

4.3.2 Common problems of non-equivalence

Theorists have observed several challenges that may face translators and readers equally if the source language does not have equivalents in the target language.

The following are some of the common problems of non-equivalence outlined by Baker (2011:18-22):

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4.3.2.1 Culture-specific concepts

Culture-specific concepts related to religious beliefs, social customs, naming or even types of food that are not present in the culture into which the translation is done. The SL text may articulate a concept that is totally unknown in the target culture (Baker, 2011:18).

4.3.2.2 SL item not lexicalized in the TL

Another problem may be in the source-language concept, which may not be lexicalized in the target language. This concept may not be lexicalized but be known in the target culture that may not allocate a TL word to express it (Baker, 2011:18-19).

4.3.2.3 Complex SL words

The source-language word, which is semantically complex, is also a problem. Baker (2011:19) refers to SL words that are semantically complex as "a fairly common problem in translation". She further indicates, "A single word which consists of a single morpheme can sometimes express a more complex set of meanings than a whole sentence" (Baker (2011:19).

4.3.2.4 Distinctions in meaning

Another challenge is the point of making different distinctions in meaning by the source and the target languages. Baker (2011:19) indicates that what one language regards as an important distinction in meaning, may not be perceived as relevant in another language.

4.3.2.5 Lack of superordinate in TL

When the target language lacks a superordinate, the TL may have specific words but no general words to head the semantic field. In other words, the target language may have hyponyms but lack a superordinate (Baker, 2011:19).

4.3.2.6   Lack of hyponyms

The other common problem may be when the language lacks a specific term (hyponym). Most languages tend to have general words (superordinate) but lack specific ones (hyponyms). The reason for this state of affairs is that each language makes distinctions in meanings that seem relevant to its particular environment (Baker, 2011:20).

4.3.2.7   Differences in perspective

There are also problems in differences in physical or interpersonal perspective. This has to do with where things or people are in relation to one another or to a place, as expressed in pairs of words (Baker, 2011:20).

4.3.2.8   Differences in expressive meaning

Differences in expressive meaning are also a challenge. A target-language word may have the same propositional meaning as the source-language word, but have a different expressive meaning. These differences may pose a translation problem in a given text as observed by Baker (2011:20).

4.3.2.9   Differences in form

There is often no equivalent in the target language for a particular form in the source text. Certain suffixes and prefixes, which convey propositional and other types of meaning in English often have no direct equivalents in other languages. This is called "differences in form" (Baker, 2011:21).

4.3.2.10   Differences in frequency and purpose

Another problem may be caused by the differences in frequency and purpose of usage. In this instance, some particular forms of the source text may have ready equivalents in the target language, but may differ in how frequently they are used or in the purpose for which they are used (Baker, 2011:22).

4.3.2.11   Use of loan words

Lastly, Baker (2011:22) indicates the use of loan words in the source text as a problem. This means that a word or expression borrowed into a language cannot be predicted or controlled, in terms of its development or additional meanings it might or might not take on.

From the discussion above, it is evident that the issue of non-equivalence is pivotal and very important for the present study. In the discussion on equivalence, the study hopes to unravel how the translator dealt with some or all of the problems he encountered of non-equivalence during the translation of Mandela's *Long Walk to Freedom* into Sesotho sa Leboa.

In this section, one of the issues raised is that translation is not only about the fluency of the text or about the culture of languages, that is, the source language and the target language, but is also about the use of relevant equivalents in the target language.

The notion of equivalence and non-equivalence in translation lead to the notions of translatability and untranslatability, which will be the focus of the following discussion.

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4.4 Translatability and untranslatability

As observed previously, words can be divided into two categories, namely, those that can be translated and those that cannot be translated. Notions that are linked to these categories are translatability and untranslatably respectively. These two categories form part of the following discussion.

4.4.1 Translatability

According to Shuttleworth and Cowie (1997:179), "translatability" is used with its opposite term "untranslatability" and it discusses the extent to which it is possible to translate or not translate either individual words and phrases or entire texts from one language to another. They further state that the debate on translatability and untranslatability is about the differences in the languages to be translated. On the other hand, Baker (1998:273) sees translatability as inevitably coupled with untranslatability and that is an "operative concept in the sense that it actively helps structure an entire field of decisions and principles". Baker (1998:273) specifies that translatability is understood as the "capacity for some kind of meaning to be transferred from one language to another without undergoing radical change". Baker (1998:273) mentions that Jakobson (1959) is in favour of translatability since he sees "translation as operating within languages as well as between them (and between different semiotic systems)". Translatability would depend on the target language and translation culture existing within it.

According to Snell-Hornby (1988:41), the translatability of a text varies with:

> … the degree to which it is embedded in its own specific culture, and also with the distance that separates the cultural background of source text and target audience in terms of time and place … texts that are culturally embedded are likely to be less easily translatable than those with the "universals" of modern science.

Wilss (1982:49), as cited by Shuttleworth and Cowie (1997:181), indicates that the translatability of a text can be "measured in terms of the degree to which it can be decontextualized in the TL, taking into account all linguistic factors". Hjelmslev (1973), as cited by Samuel and Samuel (2007:375), observes that translatability is possible between unrestricted languages, that is, natural languages. This means that any text in any language can be translated into unrestricted languages. According to the scholar, this exercise would not be possible with restricted languages (artificial mathematical languages).

On the other hand, Van Den Broeck and Lefevere (1979), as cited by Samuel and Samuel (2007:376), add to the body of knowledge by proposing ways that can be utilised to determine and assess the translatability of a text. They propose the following laws of translatability of a text:

- Translatability is greater when there is a degree of contact between the source and the target language.
- Translatability is greater when the source language and target language are on an equal cultural level of development.
- Translatability can be influenced by the expressive possibilities of the target language.

The above scholars confirm that if the above laws cannot solve a problem for translators, they can provide them with the means to approach a problematic text.

The above discussions show that while some texts are translatable, a perfect translation is not attainable. Scholars who agree on translatability, argue that translatability is made possible by appropriate strategies employed by translators or a creative transposition. Some of the approaches cited to enable translatability are domestication and foreignization of the original text. Some scholars cited linguistic and cultural elements as obstacles in translations. The above scholars argue that translators should have a knowledge of linguistic and cultural elements as obstacles in order for them to deal with translations. In other words, according to this argument, the cultural and linguistic familiarity of the translator controls the translatability of any text.

4.4.2 Untranslatability

No two languages are identical either in the meanings given to corresponding symbols or in the way in which such symbols are arranged in phrases and sentences. The response of the target text readers should be the same as that of the source text readers. Therefore, according to Nida (1964), it makes sense that there can be no absolute correspondence between languages; hence, there can be no fully exact translations. Nida (1964:126) further argues that the total impact of a translation may be reasonably close to the original, but there can be no distinctiveness from the source text in detail.

Contrary to the belief of scholars as discussed above, Nolan (2005:57) argues that no matter how good a translation can be, something is always lost somewhere due to the "inherent features of cultures and languages, but not to

the individual abilities of the translator or the limitations of the craft … different cultures lead to untranslatability".

On the other hand, Bassnett (1997:1) indicates that the exact reproduction in a translation is unachievable, since the original text and the translation are from two different worlds. Hence, the translator has to mediate between those two different moments in time and space and produce a text that exists in a relationship with both. Newmark (1988:6) complicates the issue further by emphasising that an acceptable translation is always possible but there is no "perfect, ideal or correct translation".

Some scholars of translation studies who regard translation as impossible, argue that there is always "something that gets changed, twisted or even lost in translation" when a text is translated (Xiumei & Qinyan, 2012:408).

According to Cui (2012:826) untranslatability is a "property of a text or of any utterance in one language, for which no equivalent text or utterance can be found in another language". Cui (2012) confirms that Catford (1965) explored the issue of untranslatability and concluded that there are two categories of untranslatability, namely, linguistic untranslatability and culture untranslatability. Cui (2012:826) further explains that linguistic untranslatability is "due to the differences in the source language and the target language" which can include aspects such as phonology, character, and figures of speech, whereas culture untranslatability is "due to the absence in the target language of relevant situational features". In other words, Cui (2012) emphasises that culture and linguistic barriers are great obstacles in translation that lead to untranslatability in translation. Both Xiumei and Qinyan (2012:409) support the idea of the two levels of untranslatability, namely, linguistic and cultural untranslatability.

Although Walters (2002: 864) agrees with Cui (2012) that both culture and linguistic barriers are obstacles that lead to untranslatability, he is convinced that "linguistic untranslatability is due to the differences in the SL and the TL. Walters (2002: 864) further indicates that these differences require syntactical and/or morphological adjustments, while cultural untranslatability is due to "the absence in the TL culture of relevant situational features for the SL text". Walters (2002: 864) further predicts that the process of translation is just a "series of challenges that can be overcome by appropriate strategies rather than as an unattainable goal". Walters (2002:871) further emphasises that "complete or perfect is impossible in theory". This assertion means that translatability is always possible in practice and that translators only need literary and linguistic resources.

Sun (2012:237) argues that "meaninglessness is untranslatable", but it can be transferrable. Toury, (1995:56-57) asserts that for a text to be translatable, it has to be acceptable and adequate. Toury (1995) further explains that a translation's adequacy is determined by adherence to source norms as compared to the source text, while acceptability is determined by subscription to norms originating in the target culture. Sun (2012:232) further argues that it is better to talk about the readability of the translation rather than its adequacy and acceptability. He expands by emphasising that readability "incorporates both accessibility and acceptability, without necessarily implying inaccuracy or inadequacy". Sun (2012) also mentions that even though the identity of the source text is transformed, those "culturally significant details or particulars turn out to be untranslatable linguistic, cultural and conceptual inventiveness". Therefore, he has observed that because translators cannot evade the two barriers and linguistic or cultural levels in the target text, "untranslatability is a certainty" (Sun, 2012:233). The scholar also adds that in reality, untranslatability always poses very difficult or impossible challenges for translators.

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Finally, Sun (2012) concludes that using transliteration in translation is a sign of untranslatability, while for Malpas (1989:235), untranslatability involves languages where there are boundaries or limitations in the linguistic and cognitive resources available. On the other hand, Turner (1982:2) argues that nothing is untranslatable and emphasises that "there is no such thing as the untranslatable and everything that can be referred to at all can be translated".

4.5 Domestication and foreignization

Domestication and foreignization are the two basic translation approaches that provide both linguistic and cultural guidance. Venuti (1995:20) refers to the domestication method as "an ethnocentric reduction of the foreign text to target language cultural values, bringing the author back home", while the foreignization method is "an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad". Baker (2010:66) alleges that Venuti favours a foreignization rather than a domesticating strategy because foreignization is a "strategic construction whose value is contingent on the current target-language situation". This means that in foreignization, the interpretation of a translation will depend on the state of the target language. He refers to domestication as the strategy that is resistant because it does not only avoid the "fluency that occludes the source language and culture" but also "challenges the norms and expectations of the target language and culture".

In simpler terms, Venuti (1995) shows that domestication does not only do away with the smoothness of the source language and culture but also challenges the standards and expectations of the target language and culture. Kruger (2012)

supports the above idea when he mentions that Venuti favours foreignization as compared to domestication but also mentions that it is impossible to avoid domestication. Venuti (1998:5) agrees that translation "inevitably perform a work of domestication" and adds that it is up to the translator to domesticate or to foreignize his translation. According to Kruger (2012:27), Venuti (1998) suggests that domestication and foreignization are not "neat binary oppositions", are not opponents of each other, and can complement each other.

Palumbo (2009:38) refers to domestication as "a global strategy of translation aimed at producing a transparent, fluent style in the TL". Palumbo (2009:38) notes that for Venuti ([1995] 2008), "this strategy is concerned both with the mode of linguistic and stylistic transfer chosen for foreign texts and with the choice of texts to be translated". Domestication is about translating in a transparent manner; giving access to the ST author's exact meaning. Palumbo (2009: 48) signifies that foreignization is a term that refers to "a translation strategy aimed at rendering the ST conspicuous in the target text or, in other words, at avoiding the fluency that would mask its being a translation". According to Palumbo (2009:48), foreignization is seen by Venuti ([1995]2008) as a form of "*resistant translation* opposing the prevailing ethnocentric modes of transfer". To Venuti (1995; 2008:19-20), domestication and foreignization must be seen as showing contingent variability, meaning that their definition always depends on the specific historical and cultural situation in which a translation is made.

In the following discussion, it will be shown which translation strategies Serudu used with a view to domesticate and/or foreignize his translation in his quest for appropriate Sesotho sa Leboa lexical items and cultural items to address non-equivalence in his translation.

4.6 An analysis of the translation strategies that were used by Serudu in his quest for appropriate Sesotho sa Leboa lexical and cultural items

This section of the chapter will establish the strategies used by the translator to convey the source text message to his readership. The strategies discussed in this chapter indicate the extent to which Serudu used domestication and/or foreignization, the two translation approaches that provide linguistic and cultural guidance in translation. It will be determined if Serudu, by using these Sesotho sa Leboa linguistic devices, has reduced the strangeness of the foreign text for target language readers or has produced a target text which has broken the target conventions and norms by keeping something of the foreignness of the original text.

Serudu used figures of speech such as metaphors, similes, personification, hyperbole, euphemism as well as Sesotho sa Leboa proverbs and idioms to make Mandela's autobiography read as an original to his readers. This chapter will present and analyse some of these figures of speech, also referred to as figurative language, with a view to establish the approach that he employed in the translation. He also used loan words or borrowing to express concepts that are foreign to Sesotho sa Leboa readers. The chapter also establishes why loan words and political jargon was used in the translation. The focus of this discussion is on Parts One, Five, Six, Seven, Eight and Nine of the translation.

4.6.1 Figurative language

The use of figurative language (also referred to as figures of speech), is one of the translation strategies employed by translators when translating. Figures of speech "involves the use of language in an atypical way for the purposes of

adding grace and emphasis to writing" (Mokgwakgwa, 2002:225). Smith (2002:225) further indicates that classical rhetoricians have traditionally divided figures of speech into two main groups, which are tropes and schemes. He refers to tropes as figures of speech where there is a deviation and writers use "words to mean something other than its traditional, ordinary meaning". He gives metaphors, similes, hyperbole and personification as examples of tropes.

Gibbs and Colston (2012:1) refer to figurative language as the speech "where speakers mean something other than what they literally say". They also indicate that there are many types of figures of speech that include metaphors, idioms, metonymy, irony, satirical, proverbs, hyperbole, and oxymoronic. Theodore (1976:3) defines a figure of speech as an "expression in which words are deflected from their literal sense so as to convey a meaning agreeable".

Richards et al. (1985:105) explain that a figure of speech is "a word or phrase which is used for special effect, and which does not have its usual or literal meaning". They refer to similes and metaphors as commonly used figures of speech. Smith (2002:226) deems that figures of speech are primarily made to "add drama and emphasis to a discussion" and that they help writers in "eliciting a strong emotional response from the reader". He maintains that writers using figures of speech have more advantage over those who do not employ them as they can attract and hold the interest of their readers.

Smith (2002:227) also specifies that by emphasising, writers draw the reader's attention to the discussion, and adds that writers who want to persuade, emphasise, and make more "memorable specific important points in their discussions" use figures of speech.

Smith (2002) argues that figures of speech are most effective when writers use them surprisingly and unexpectedly. Taylor (1990:145-146) clearly states that

without the use of figurative language in all the different languages of the world, "all human tongues would be reduced to unrecognisable skeletons". He claims that in most cases, translators do not often have exact equivalents in their target languages when dealing with figures of speech.

The above discussion shows that figures of speech are very important in all languages. It also emphasises that knowledgeable writers, especially in translation, normally use figures of speech to attract and hold the interest of their readers, and that dealing with these items in translation is challenging because translators often have to use features that were not used in the ST to enhance the messages that they send to their readers.

In the following section, examples of figures of speech as employed by Serudu in his translation of Mandela's *Long Walk to Freedom* into Sesotho sa Leboa are analysed as well as other forms of language that he employed to convey the appropriate message to the target audience. In addition to these figures of speech, the use of words by Serudu in his translation as well as borrowing and loaning of words from the ST, will be discussed.

The following section will start by identifying and discussing the use of metaphors and similes in Serudu's translation.

4.6.1.1   Metaphor and Simile

4.6.1.1.1   Metaphor

Theodore (1976:33) posits that the word "metaphor" originates from the Latin word *metaphora* and from the Greek word *metapherein*, which means to transfer, from *meta*, change and *pherein*, to bear. He refers to a metaphor as "the simplest kind of figure of speech by which a word acquires other meanings besides that which is originally affixed to it". Nacey (2013:9) says that a metaphor is what is

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spoken and written daily and is "a symbiosis of three different dimensions: language, thought and communication". Idstrőm and Piirainen (2012:3) add that metaphors should not be analysed simply as objects but as "ways of using language in cultural and situational context". Goatly (2011:3) agrees that metaphors are used all the time; that they are fundamental to language; occur at a specific time; and depend on the speaker and the hearer's language usage, interpretation and understanding.

On the other hand, Nacey (2013:9) indicates that metaphors are sometimes produced "with the express intention of prompting a change in perspective on the part of the recipient by attributing to one entity the real or perceived characteristics of another". Aristotle (1932), as quoted by Smith (2002:179), defines metaphors as "devices by which we give names to the nameless thing". Smith (2002:179) says that defining a metaphor with specificity is very difficult because it is versatile. He defines a metaphor as "an implied comparison between two things of unlike nature that yet have something in common". The difficulty in expressing metaphorical thoughts is also indicated by Phendla (2004:161) who says that:

> Metaphors are sometimes complex and difficult to articulate, and in the process, they convey implicit rather explicit meaning … people use them to express anger, frustration, injustice, hope and many other emotions.

Leah (2014:(n.d) mentions that "metaphors constitute a large part of the everyday language" and "have been recognized as rhetorical devices that compare two seemingly different objects".

According to Serudu and Kgobe (1985:127), a metaphor is based on a "tenor and a vehicle and the comparison is not explicit". They gave a diagram with the example **Matome ke tau** (Matome is a lion), which shows a tenor as that which is being compared (**Matome**) while a vehicle describes what is being compared (**tau**). They further explain that when two things are compared, "A" (the thing compared with) is the tenor and "B" (the thing compared) is the vehicle. From the example given above, it is clear that explicit words of comparison are not used. Smith (2002:180) mentions that language is involved in using metaphors and while it compares two things, it does not "include explicit words of comparison". He notes that words such as "like" or "as" that can make the comparison explicit, are not used in metaphors. Smith (2002:225) further specifies that a metaphors use "words for their figurative or symbolic meaning, as opposed to their literal meanings". Shibles (1971:1) says a metaphor is an "art form in its own right".

Theodore (1976:33) and Edward, et al. (1999), as cited by Smith (2002:15), explain that in a metaphor, the comparison is implicit even though it is not formally expressed. Smith (2002:15) adds that it is "between two things of unlike nature that yet have something [in] common". Wilkinson (2002: xvii) says one thing is articulated in terms of something else. Richards et al. (1985:106) maintains that metaphors do not use function words, because something is "described by stating another thing [with] which it can be compared".

On the other hand, Gibbs and Colston (2012:49) refer to metaphors as "segments in which two unlike objects are implicitly compared, typically by identifying or substituting one for the other", that is, saying one thing but meaning another. Furthermore, Gibbs and Colston (2012) explain that metaphors are ornamental and deviate from literal thought. In support Gibbs and Colston (2012), Goatly (2012:327) mentions that metaphors are about thinking of one thing as

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though it were another. Richards (1981), as cited by Reinstorf (2003:191), mentions that the description of a metaphor on a notion of a similarity-based comparison, is not "the result of any substitution (one word used literally, substituted by another word used figuratively) but of interaction". Glucksberg (2001:2), quoting the *Oxford English Dictionary* (1996), says that one thing is representing another, usually abstractly as a symbol. Van der Merwe and Hendriks (2006:49) mention that metaphors are the "outcome of the interaction of two entities and their conceptual world". They supplemented this by specifying that the general knowledge of the cultural system of native speakers is key in the use, interpretation and understanding of metaphors.

To Mare and du Rand (2009:167), the context in which a metaphor occurs plays a crucial function in identifying and analysing them, arguing that when metaphors are used in different contexts they may just be literal statements. They further state that the same metaphorical utterances are unclear, unfinished or aborted and the analyst is left to fill out the remainder. Steen et al. (2010:85) associates the problems of metaphor analysis with a lack of contextual knowledge.

McEwen (2009:37) stresses that a metaphor does not draw parallels between word meanings, but replaces one word with another in order to talk about the first; it does not claim similarity. Smith (2002:180) explains that the comparison in a metaphor does not involve words such as "like" or "as". He further says the comparison in a metaphor is "figurative or symbolic, not literal". He adds by saying that the things compared are not literally alike, but are "alike in some symbolic or figurative way" (Smith 2002:180). Armstrong (2005:189) concurs that a metaphor is an "implicit comparison, most often using imagery", and indicates that metaphors "suppress the comparison or explicit element or simply substitutes the image for what it is being compared to".

Serudu and Kgobe (1985:127-128) explain that a metaphor is a "vehicle and tenor" and that the comparison is not explicit because the tenor *is* the vehicle not the tenor *is like* a vehicle. They add that a metaphor does not use conjunctions such as in a simile in Northern Sotho: *bjalo ka* (like*), kaaka* (as), *ka ka* (as), *nke* (as if), and *swana le* (same as).

From the above discussions, metaphors involve language and are based on the tenor and the vehicle as indicated by Serudu and Kgobe (1985). The two scholars mention that there is a comparison in a metaphor and extend that "the comparison is not unequivocal as it does not use similarity words that clearly indicate the similarity". In this comparison, scholars explain that one thing is likened to another without using words such as "like" or "as" to show the likeness. Therefore, research shows that metaphors are one of the figures of speech employed by writers in certain situations to emphasise things. In this figure of speech, the speaker and the hearer's knowledge and understanding of their cultural background is very important as sometimes metaphors are used at specific contexts.

In Sesotho sa Leboa metaphors are identified by the use of *ke* (loosely translated as "is'''). The following section gives examples of some of the metaphors used in *Leetotelele go ya tokologong* (Long Walk to Freedom).

In the following metaphor, Serudu compares the University of Fort Hare and Professor D D T Jabavu to a **ntepa** (traditional skirt – a piece of leather worn by women to cover their buttocks) and **lešago** (buttocks).

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TT: *Fort Hare le Moprofesara Jabavu **ke** ntepa le lešago* (Serudu, 2001:40).

BT: Fort Hare and Professor Jabavu are a traditional skirt (a piece of leather worn by women to cover their buttocks) and buttocks.

ST: Fort Hare and Professor Jabavu are virtually synonymous (Mandela, 1995:52).

According to Mandela (1995:52), Professor Jabavu was "the first member of the staff when the University was opened in 1916". While Mandela saw Professor Jabavu as virtually synonymous to the University, Serudu used the metaphors ***ntepa*** (traditional skirt – a piece of animal skin worn by women to cover their buttocks) and ***lešago*** (buttocks). In Sesotho sa Leboa ***ntepa*** (traditional skirt), and ***lešago*** (buttocks) cannot be separated as the ***ntepa*** covers the ***lešago*** or ***lerago*** as the only part of the body of a woman where it belongs. In other words, the ***ntepa*** depends or needs the ***lešago*** to function properly and they are always seen together. This piece of animal skin can be worn only on the buttocks – not on any other part on the woman's body**.**

Therefore, when Serudu says Fort Hare and Professor Jabavu are ***ntepa*** (traditional skirt) and ***lešago*** (buttocks), he means that they cannot function well without each other; they depend on one other. Serudu used this metaphor to emphasize that Professor Jabavu had spent most of his life at the University of Fort Hare. Serudu sees Professor Jabavu and the University as being inseparable. The image created by Serudu in ***ntepa*** and ***lešago*** is something that the Sesotho sa Leboa readers would understand very well. Serudu therefore succeeded in delivering a clear message in the target text. In other words, he was able to coin a rich and appropriate metaphor by expressing Fort Hare and Professor Jabavu as virtually synonymous.

In the following example, Serudu used the metaphor **koma ke teko** (circumcision is a test) to bring the text to his readership:

> **TT***: Koma **ke** teko ya bogale le bonatla; ga go dirišwe dipolayabohloko; monna o swanetše go llela teng* (Serudu, 2001:24).
>
> **BT:** Circumcision is a test of bravery and strength; there are no painkillers; a man must cry inside.
>
> **ST:** Circumcision is a trial of bravery and stoicism; no anaesthetic is used; a man must suffer in silence (Mandela, 1995:32).

Serudu translated Mandela's description of the process of preparing for their circumcision with a figure of speech. He explained that they were escorted to the river to bath as a sign of purification. While sitting in rows waiting to be circumcised, Mandela felt tense, anxious and uncertain of how he would react. That is why he explained that circumcision is a trial of bravery and stoicism. Serudu translated the metaphor with another equivalent metaphor from Sesotho sa Leboa to bring the meaning nearer to the target readers, implicitly comparing **koma** (circumcision) to **teko** (a test).

A test is an evaluation or measurement used to examine the performance of learners or students in institutions. Normally this activity judges the learners and students on their performance and reaction to questions asked. Serudu is apt in likening a test, to **koma,** since **koma** is an assessment or experimental tool used traditionally to investigate if a boy is ready to be a man. During these traditional practices, initiates are judged. They must show that they are not affected by what is being done to them by responding positively to all the procedures of

circumcision and in so doing, they are appreciated and cherished by the older men.

In the above example, Serudu equates **koma** (circumcision) to **teko** (a test). The initiate must show boldness and manliness by suffering pain in silence; his father will then be proud of him and everybody will praise him. This is a familiar occurrence in Sesotho sa Leboa, and when the boys return home, a cow is slaughtered to celebrate the event.

The following discussion will be on the use of a simile as one of the strategies employed by Serudu in his translation.

4.6.1.1.2   Simile

As with a metaphor, a simile is one of the figures of speech that writers use to help make their texts interesting by comparing things focusing on their sameness. Roberts (1980:40), Smith (2002:180), Armstrong (2005:189) and Low et al. (2010:292), concur that a simile is a comparison linking two entities focusing on similarities rather than differences and that it is "explicitly flagged by a marker" which is a word such as "like"' or a phrase such as "as if". Richards et al. (1985:105) adds that simile markers are "function words". Theodore (1976:21) mentions that a simile is a figure of speech in which a comparison is made between two things that are different and that similes use words such as "like", "so" and "such as".

Smith (2002:180) declares that similes resemble metaphors because they also make a figurative comparison between two things. To Smith (2002) similes and metaphors are so close in form and use that they can be used interchangeably. Roberts (1980:39) agrees with most of the scholars on the structure of a simile,

but clarifies that although a simile uses the words "like" and "as"' as conjunctions, the use of "like"' in a sentence would not automatically indicate a simile. He claims that similes are "always, at least trivially true". In explaining the function of similes, Moon (1998:150) contends that similes "serve to intensify adjectives" and that they are "institutionalized comparisons that are typically but not always transparent and are signalled by 'as' or 'like'". He further emphasises that similes are essentially "frames with fossilized lexis: their function is emphasis".

> The majority of similes are framed by two grammatical terms or particles of correlation, one of which introduces the vehicle of comparison, the other the tenor (Lansing, 1976:1).

Serudu and Kgobe (1985:127) also refer to a tenor and vehicle and add that the vehicle emphasises, explains and elevates the tenor; that there is exaggeration; and that "a simile is a specific comparison between two things that falls to one class". Serudu and Kgobe (1985) posit that in Sesotho sa Leboa, a simile is portrayed by using forms such as **bjalo ka; ka; kaka; boka; etša** (as) and **nke; swana le; tše nkego, eke ke** (like).

Brogan (1986:126) explains that in a simile, "one thing is said only to resemble another, never to be another … [and] the two things that are compared are joined as one by that resemblance". When differentiating a simile from a metaphor, McEwen (2009:37) states that "a simile does claim a similarity between one thing and another". This differentiation shows that the use of the two conjunctions "like" or "as" will, for example, indicate that A is like B or is as big as B.

From the above debate, it is evident that a simile uses an explicit comparison, unlike a metaphor. Two things that are alike, are compared, and the conjunctions specifically used to compare the two things are "like" or "as".

Some examples of similes employed by Serudu in his translation are analysed below. In the following example, Serudu explicitly compared **makgowa** (whites) to **medingwana** (gods).

> **TT:** *Makgowa akhwi go nna e be **e ke ke medingwana**, gomme ke be ke lemoga gore ba swanetše go swarwa ka motswako wa letšhogo le tlhompho* (Serudu, 2001:10).
>
> **BT:** These whites to me, are like gods, and I have noticed that they should be treated with a mixture of fear and respect.
>
> **ST:** These whites appeared as grand as gods to me, and I was aware that they were to be treated with a mixture of fear and respect (Mandela, 1995:13).

Mandela used the above simile to explain that he came across few whites while he was a boy at Qunu – the local magistrate and the nearest shopkeeper were white, and from time to time white travellers or policemen passed through their area. As whites played a distant role in his life, he thought little about them in general or in relation to his own people. He refers to them as "curious and remote figures". The source text author used a simile to portray to South Africans and the world at large that the whites in his area were feared and respected, and to him, they appeared god-like.

In his translation, Serudu chose the simile **e ke ke medingwana** (are like gods) as an equivalent of the English (appeared as grand as gods). Serudu's choice of

the above simile could have been influenced by the word "appeared" in the source text which conveys the meaning "**as if**"**.** Serudu used an equivalent simile from Sesotho sa Leboa to bring forth what Mandela wanted to convey. The choice enables the reader to capture the actual meaning of the simile as portrayed in the source text. From the above translation *makgowa akhwi go nna e be eke ke medingwana* (These whites to me, are like gods) actually says *makgowa nke ke medingwana* (Whites are like gods)*. Medingwana* refers to gods, but the use of *medingwana* (small gods) is derogatory. The use of the suffix *–ana* to *medimo* (gods) to make it *medingwana* (small gods) captures the derogative meaning well and shows disrespect.

The term *medimo* (gods or idols) was introduced into the language with the introduction of Christianity. In the Bible in the Old Testament, the term is used to refer to manmade gods during Moses's time when the Israelites were given the Ten Commandments. The Sesotho sa Leboa Bible translation refers to these gods or idols as *medimo,* which dimunitively, is referred to as *medingwana* in the books of Exodus 20: 3-4, Deuteronomy 12: 1, 2 and 4, and Leviticus 19:4. The Israelites were supposed to worship God only and not make their own *medimo* (gods or idols) or *medingwana* (small gods or idols)*.*

Apart from the biblical sense, the use of *medingwana* in this translaton refers to the *badimo*, *bagologolo,* or *borakgolokhukhu* (ancestors who have been respected and feared by the Bapedi and the Xhosas from time immemorial). Mandela (1995:13) describes the situation as follows:

I also learned that to neglect one's ancestors would bring ill fortune
and failure in life. If your dishonoured your ancestors in some way,
the only way to atone for that lapse was to consult a traditional healer

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or tribal elder, who communicated with the ancestors and conveyed profound apologies. All of these beliefs were perfectly natural to me.

Serudu used this term slightly differently from Mandela because in Sesotho sa Leboa, the word *medingwana* (small gods), implies destroying someone's credibility. In adding the diminutive suffix *–ana* to the word *medingwana* (small gods), Serudu shows that white people were regarded as disreputable. Serudu's use of *medingwana* suggests that Mandela did not regard these whites as *badimo*, or *borakgolokhukhu* (ancestors) who are revered and respected by the people, but as beings whom they held in contempt. Serudu used this word to belittle these whites and to show how Mandela regarded people who promoted white supremacy by brutalising those who spoke openly about such brutality. Serudu (2001: 10) further translated what Mandela has said about these white people as:

> *Le ge go le bjalo, tema ya bona bophelong bja ka e be e le kgojana, gomme ke be ke sa gopole selo ka motho wa Lekgowa ka kakaretšo goba kgokagano gare ga batho ba gešo le dibopiwa tše di makatšago tšekhwi tša bašele.*
>
> Lit. Even though it was like that, their involvement in my life was very far, and I never thought about a white person in general or communication between my people and the creatures that are amazingly strangers.

Both Mandela and Serudu used an explicit comparison of whites being compared to gods. A simile was translated with another simile, however, Serudu showed disrespect and contempt by referring to the gods as *medingwana* (small gods).

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Another example of the use of a simile in Serudu's translation is:

TT: *… o ile a raka sepoko se kotsi a šomiša fela Bibele le lebone* ***bjalo ka*** *dibetša tša gagwe* (Serudu, 2001:17).

BT: … he had chased away a ghost that is dangerous using only the Bible and a lamp as his weapons.

ST: … he had chased away a dangerous ghost with only a Bible and a lantern as weapons (Mandela, 1995:23).

In the sentence above, Mandela refers to Reverend Matyolo's sermons and singing in a deep, potent voice. The author explains that when Reverend Matyolo preached in church, the hall always brimmed with people. Mandela used the above simile to convey that Reverend Matyolo used a Bible and a lantern to chase away a dangerous ghost.

Serudu uses the simile ***Bibele le lebone*** (Bible and a lantern) bjalo ***ka dibetša*** (weapons), in the same way as the source text author. Serudu therefore chose to transfer this simile into Sesotho sa Leboa so that his readers could understand how powerful Reverend Matyolo was. Serudu here has translated a simile with a simile, which shows that he was able to get a Sesotho sa Leboa equivalent which conveyed the meaning of the source text.

In the Sesotho sa Leboa translation, chasing away a ghost would be seen as a mamoth task as it cannot be seen. The use of this simile clearly implies to the target text readers how spiritually powerful Reverend Matyolo was and also gives a sense of what the source text wanted to express. That Reverend Matyolo was a powerful preacher is attested in Mandela (1995:23), when he states,"The hall rang with the hosannas of the faithful, while women knelt at his feet to beg for salvation".

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The following is another example of a simile that was translated by another simile:

TT: *Kgoši Joyi o be a tšofetše mo e lego gore letlalo la gagwe la mašošo le be le lekeletše **bjalo ka** baki ya nkašukašu* (Serudu, 2001:19).

BT: Chief Joyi was old in such a way that his skin of wrinkles was hanging like a big loose-fitting jacket.

ST: Chief Joyi was so old that his wrinkled skin hung on him **like** a loose-fitting coat (Mandela, 1995:26).

The use of the words **mašošo** (wrinkles), **lekeletše** (hanging) and **nkašukašu** (big and loose fitting) give a clear picture of Chief Joyi's old skin. Serudu compared the lined skin to **baki ya nkašukašu** (big and loose fitting jacket)**,** which is not just big but is also loose fitting, and unattractive when worn. The word "**nkašukašu"** (big and loose fitting) also emphasizes and demonstrates that the jacket might be old, worn out, washed several times, shapeless, colourless, and ill fitting.

Serudu used this simile knowing that his readers would quickly comprehend that the source text author wanted to express how old Chief Joyi was. The use of **mašošo** and **nkašukašu** paints a picture of how old Joyi was. The idea of being very old is fittingly brought nearer to the target readership by the use of this simile.

In the following example, **meepo** (mines) is explicitly compared to a circumcision ritual or ceremony:

TT: *Matšatšing ao go šoma ka meepong go be go **swana le** moetlo wa lebollo…* (Serudu, 2001:23).

BT: In those days to work in the mines was like a ritual or ceremony of circumcision…

ST: In those days, working in the mines was almost as much of a rite of passage as was circumcision school… (Mandela, 1995:31).

The writer compares working in the mines to going through the ordeal of a circumcision school. Mandela used the comparison to describe how Banabakhe Blayi, one of the wealthiest, popular and most intelligent boys at the circumcision school, narrated stories of his trip to Johannesburg where none of the other boys had ever been. To Mandela, Banabakhe's stories sounded like to be a miner meant to be strong and daring, which is the ideal of manhood. Consequently, he compared mines to a rite of passage at circumcision school.

Traditionally and culturally, circumcision is a strictly secret ceremony that is known only to the practitioners and those who attended the school. Serudu translated Mandela's impressions about working in mines, which he likens to circumcision, to paint a vivid picture of the hardships that are experienced in the mines.

Serudu used the comparative words **swana le** (like) which means mines are actually not a circumcision school but are like it. In the ***meepo*** (mines), many dangers can befall a person while working underground in the heat of summer and the bitter cold of winter. Serudu made a similar comparison because in the Bapedi culture, the hardships experienced during ***lebollo*** (circumcision) could be equated to the hardships experienced in the mines. Among the Bapedi, ***lebollo*** (circumcision) occurs outdoors in the bush during winter. Training is very harsh

and the initiates are exposed to many dangers. Similarly, miners working underground in a dark, moist environment are exposed to many dangers.

In this example, Serudu used the simile marker **go swana le** as opposed to **bjalo ka**. This choice is influenced by the word "almost" and the phrase "as much of a rite of passage as", which appears in the source text. In other words, when Serudu decided on the simile marker to be translated, he did not only focus on the simile marker, but on the meaning conveyed by other words in the source text. These choices are dictated by the context and the translator made choices that resulted in the readers being able to understand the text as speakers of the language. The simile used by Serudu described what was conveyed in the source text precisely.

Another example of a simile used by Serudu in his translation is as follows:

> **TT:** *Clarkebury e be e šoma **bjalo ka** ge **nke ke** sekolo sa sešole go feta kholetšhe ya go hlahla barutiši* (Serudu, 2001:31).
> **BT:** Clarkebury was working as if is like a school for soldiers more than a college for training teachers.
> **ST:** Clarkebury functioned more like a military school than a teacher-training college (Mandela, 1995:41).

Mandela used this figure of speech when explaining how things were in Clarkebury. Discipline was well maintained in this institution. The governor of the school, Reverend Harris, was feared by the other staff members including the white principals of the training and secondary schools, and the black principal of the industrial school.

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Serudu translates the way in which Clarkebury functioned as a teacher-training college as ***Clarkebury e be e šoma bjalo ka ge nke ke sekolo sa sešole*** (Clarkebury was working as if is like a school for soldiers). When translating, "a military school", he aptly referred to it as ***sešole.*** It is commonly known that at such institutions, students are to follow a stern code of conduct which both the author and the translator perceived as being beyond that which should be applied at a teachers' training college.

A military school demands strenuous physical training activities and drills. Soldiers wake up very early, excercise, receive yelled directives, wear neat uniforms, and have little or no time for themselves. Rules and regulations are tough and discipline is very strict. On this basis, Mandela likened Clarkebury to a military school.

Serudu used the words **bjalo ka** (as if) and **nke ke** (like) to compare the Clarkebury teachers' training college to a military school; both forms were used to emphasise the explicit comparison. The meaning of the target text is captured very well by Serudu to make the target readers aware that what was happening at this college was similar to what takes place at a military school. The simile was used to enforce the strict discipline practiced at the school. The governor of the college, Reverend Harris, was very strict to both the students and the rest of the workers and there was no free time; it was a well-disciplined institution. The military is also regarded as a very strict and disciplined institution that is why the author compared the two. Mandela (1995:41) states:

> Reverend Harris ran Clarkebury with an iron hand and an abiding
> sense of fairness … The slightest infractions were swiftly punished.
> In assemblies, Reverend Harris always wore a forbidding expression,

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and was not given to levity of any kind. When he walked into a room, members of the staff, including [the] white principals of the training and secondary schools, together with the black principal of the industrial school, rose to their feet.

The following example depicts another simile employed by the translator:

TT: *Taolo e ka ba **bjalo ka** kgarebjana ya ledumedišego yeo go lego bothata go ikgathološa yona, gobane taolo e dira gore nako e kitime* (Serudu, 2001:344).

BT: Control can be like a greetable little girl who is difficult to ignore, because control makes time to run.

ST: Routine can be a pleasant mistress whom it is hard to resist, for routine makes the time go faster (Mandela, 1995:462).

Serudu used this figure of speech to describe how Mandela's life settled into a pattern a few months after his arrival at Robben Island. Mandela mentioned how life in prison was all about routine and that anything departed from that unsettled the authorities. He regarded routine as a sign of a well-ruled prison, and indicated that routine was comforting for the prisoners, which is why it can be a trap or "a pleasant mistress whom it is hard to resist". The source text uses a metaphor to compare control or routine to a pleasant mistress whom it is hard to resist, while Serudu translated it with a simile. An analysis of Serudu's translation of this metaphor into a simile reveals that he did not even consider the word "mistress" as ***nyatsi*** (love or paramour) as it is well known, but used an "a greetable little girl" as a comparison to the "control" or "routine" in prison.

Serudu translated "routine" with ***taolo*** "control", and conveyed the phrase "a pleasant mistress" as ***kgarebjana ya ledumedišego***, "a greetable little girl". In

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his translation, Serudu used the simile ***Taolo e ka ba bjalo ka kgarebjana ya ledumedišego,*** "a greetable little girl" where the source text indicates that "routine can be a pleasant mistress". In Sesotho sa Leboa, "mistress" is ***nyatsi*** but the translator chose ***kgarebjana ya ledumedišego*** "a greetable little girl" over the term. The words ***kgarebjana ya ledumedišego*** "a greetable little girl" refer to someone who looks innocent, who is beautiful and would be difficult to turn your eyes away from. Serudu used these words to show how prisoners could not move their thoughts from what had to be done in prison on a daily basis. Prisoners had to follow the ***taolo*** "routine" whether they liked to or not. This means that the daily routine made it hard for the prisoners not to be controlled or to ignore somebody in authority.

The use of this simile by the translator posits to the users of the language that routine, control or authority in prison was something that cannot be ignored. Serudu compares it to the greetable little girl knowing that the readers will understand how difficult it will be for a young man to pass the girl unnoticed. It is believed among the Bapedi that a beautiful girl attracts men and cannot just be overlooked or ignored.

In the example below, the receiving of letters is compared to summer rain:

> **TT:** *Lengwalo le be le **swana le** pula ya selemo yeo e dirago gore le leganata le mele matšoba* (Serudu, 2001:356).
> **BT:** A letter was like rain in summer that made even the desert grow flowers.
> **ST:** A letter was **like** the summer rain that could make even the desert bloom (Mandela, 1995:475).

Mandela used the above simile to compare letters to the summer rain that could make even the desert bloom. Mandela mentioned that visits and letters to Robben Island were restricted to what he called "first degree" family. He also indicated that the prison authorities only allowed one letter every six months, and the worst thing was that the authorities withheld some of the letters without explanation or even indicating where the letter came from. Thus Serudu translated with an explicit simile stating that *lengwalo* (letter) was likened to *pula ya selemo yeo e dirago gore le leganata le mele matšoba* (summer rain that could make even the desert bloom); in other words, letters were seldom received. The translator showed that prisoners were thirsty for their letters. The example expresses another figure of speech, that is, the hyperbole "that could make even the desert bloom". Both the translator and the author compared letters to the summer rain that makes even a dry place like a desert grow flowers because they wanted to denote and exaggerate to the readers that letters were not easily received by prisoners in Robben Island; they were like manna from heaven. The translator showed how the prisoners appreciated receiving letters from families while in prison.

Both the source text author and the translator used a simile to liken a letter to a summer rain. Serudu was able to use an equivalent that helped him to portray what Mandela wanted to convey. In this example, the simile marker "**like**" is also translated as *swana le* since it conveys a clearer message than *bjalo ka*. These choices were made by Serudu to express a message that is not only clear but also understandable and logical in the context of Sesotho sa Leboa speakers.

The fact that Serudu used the same simile (similar equivalent) is that he wanted to convey Mandela's message in the same way, that is, bring out the naturalness of expression.

The simile below likens *kgolego* (prison) to a *pitšana* (small pot):

TT: *Kgolego e be e le **bjalo ka** pitšana yeo go lekwago semelo sa monna ka go yona* (Serudu, 2001:407).

BT: Prison was like a small pot that is used to test character of a man in it.

ST: Prison was a kind of crucible that tested a man's character (Mandela, 1995:539).

Mandela used the above metaphor to describe the character of Selby before coming to prison. He says that although Selby was not fully informed about politics, he was courageous in prison. However, while some prisoners showed true courage under the pressure of imprisonment, others revealed themselves as less than what they appeared to be. The above explanation shows that prison can bring out someone's true character. A prison is known to be where charged people are kept as punishment. Normally these people are denied any form of freedom and are under the control of the prison authorities. Thus, Mandela used the above metaphor to depict a prison as a kind of crucible that tested a man's character. A crucible is a container in which things are melted with great heat. Serudu replaced "crucible" with **pitšana** (small pot). In a **pitšana**, food is cooked with heat produced by a wood fire.

Serudu translated Mandela's words with a simile explicitly comparing two things, that is **kgolego (**prison) and **pitšana** (small pot). It is known in Sesotho sa Leboa that **pitšana** (small pot) is the dimunitive for **pitša** (pot). This **pitšana** traditionally refers to a three-legged small pot that is placed over a fire. Anything that is heated changes its form, meaning that when in prison one changes like food that is cooked in a small pot. Because a **pitšana** is small, the cook does not enjoy cooking with this pot because everything is compressed. Robben Island is seen

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by Serudu where prisoners are squeezed into a small place and do not have the freedom of mixing with each other. They were confined in their small cells with very small windows, and thick walls. As they were imprisoned on an island, there was limited interaction with people from outside and no chance to escape. Like the pressure built up in a small pot, the prisoners also experienced pressure from the warders and the brutality of the authorities.

In this example, it is interesting to note that Mandela used a metaphor. This situation calls for a translator who understands the source text fairly well to use the rich repertoire of his own language to convey what is expressed by the metaphor. In this example, Serudu translated a metaphor with a simile.

The following is another expression that has been translated as a simile:

> **TT:** *Mo katanong* **Robben Island** *e be e tsebja* **bjalo ka 'Yunibesithi'** (Serudu, 2001:423).
> **BT:** In the struggle Robben Island was known as a 'University'.
> **ST:** In the struggle, Robben Island was known as 'the University' (Mandela, 1995:556).

In the above example, Mandela compared Robben Island to a university because of the many lessons learned. Some politicians studied on their own and others especially the young ones, were taught informally about the history of the ANC by leaders such as Walter Sisulu, Kathy (Ahmed Kathrada) and Mac Maharaj. While in prison, Mandela secured a LLB degree through the University of South Africa and prepared judicial appeals for the other prisoners.

In his translation, Serudu also likened Robben Island to a **yunibesithi** (university) to indicate to his target readers that even though things were tough on the island, they were also good in that many things were learnt from the warders and among themselves as individual politicians. Mandela (1995:556) confirms this by saying:

> Robben Island was known as "the university" because of what we learned from each other. We became our own faculty, with our own professors, our own curriculum, our own courses. We made a distinction between academic studies, which were official, and political studies, which were not.

Although Robben Island was compared to a university, teaching and learning was very informal and the students (prisoners) learned at their own pace.

Serudu employed the following simile in his translation to bring the content nearer to the Sesotho sa Leboa speakers:

TT: *Balaodi ba be ba diriša tshedimošo **bjalo ka** sebetša gomme e be e atlegile* (Serudu, 2001:464).

BT: Directors used information like a weapon and it was successful.

ST: The authorities used information as a weapon, and it was a successful one (Mandela, 1995:607).

Before Mandela and his political friends, Walter Sisulu, Raymond Mhlaba, and Andrew Mlangeni, were transferred to Pollsmoor Prison, the prison authorities told him that Winnie had been in a car accident and was hospitalised. However, they withheld information about her condition purposefully as a weapon to make

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him uncomfortable. Mandela mentioned that he was preoccupied with Winnie's health but was comforted by his friend Dullah Omar who visited Robben Island to give him a full explanation about her condition.

In the example above, Serudu translated a simile with another simile. Information was a weapon used by prison authorities to withhold information from prisoners. Serudu used the two words *tshedimošo* (information) and *sebetša* (weapon) in his comparison. In Sesotho sa Leboa, *tshedimošo* refers to very important information that is needed to help somebody out of trouble or an unbearable situation. This very important information was withheld from prisoners; hence it was considered a weapon. *Sebetša* refers to a tool or an instrument used to kill something or a means of attack or defense like an axe, swords, arrows, shields, assegai, spear or lance. The comparison of *tshedimošo* (information) to a *sebetša* (weapon) translates Mandela's idea that the authorities purposefully hide outside information from the prisoners, very well. The hiding of information was something that caused much pain to the prisoners. The word *sebetša* (weapon) is used here by the translator as a tool for hurting someone, which was how the prisoners felt when they did not know what was happening outside the prison politically or even to their families.

Sebetša (weapon) clearly portrays to the target readers that the prison authorities knew very well that they are hurting the prisoners both mentally and psychologically and distracting the prisoners from their mission as politicians. The translator chose the appropriate simile to enhance the quality and logical presentation of the target text.

Another example of a simile employed by Serudu in his translation is:

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TT: *… ke ikwele **nke ke** sebjalwana seo se tumotšwego ka metšwana gomme sa lahlelwa ka gare ga moela wo maatla wa meetse wo se ka se o emelego* (Serudu, 2001:14).

BT: … I heard myself like a small plant that is pulled with its roots and thrown away inside a stream that is powerful of water that it cannot stand for.

ST: … I felt like a sapling pulled root and branch from the earth and flung into the centre of a stream whose strong current I could not resist (Mandela, 1995:19).

Mandela used the above simile when he saw Chief Jongintaba and his highest Thembu Court of Justice men doffing their hats as they quickly stood and saluted him in the traditional Xhosa way, *Bayete a-a-a, Jongintaba*. He shook hands with them and realised that Chief Jongintaba was to become his future guardian and benefactor. Mandela likens his vulnerability at that moment to a sapling that was uprooted without any resistance and thrown into the raging stream without any form of protection.

The translator was able to portray how Mandela felt and translate this text with ease because of the availability of equivalents in the form of simile. By using the phrase ***sebjalwana seo se tumotšwego ka metšwana*** (a small plant that is pulled by its roots), he revealed how helpless Mandela felt when he was taken away from the care of his mother while still young and moved to Chief Joyi's palace. Serudu also captured the hopeless feeling well with the word **sebjalwana** (small plant), which is the diminutive form of ***sebjalo*** (plant). As the roots of the ***sebjalwana*** are not yet well developed, they still need a lot of care and attention to grow into ***sebjalo***; they are still trying to acquaint themselves with the soil. This

means that like a young tree that has not yet developed strong roots with which to hold on to the soil, Mandela was still maturing into an adult.

Mandela did not have anything to do nor to say, as adults made all his decisions for him. The use of the phrase *seo se tumotšwego ka metšwana* (uprooted with roots) confirms that Mandela was still an innocent young boy who had not learnt many things from his parents. If a plant is uprooted with the roots, *e tumotšwe ka metšwana,* there is nothing it can hold on to. This describes Mandela's feelings of powerlessness and hopelessness. Serudu continues to explain in his translation, that there were mixed feelings, because Mandela says there was the spirit of fear and frustration while on the other hand he was happy to be at Jongintaba's place.

The following example likens the Western houses to great wealth:

> **TT:** *Matšatšing ao go be go na le Maafrika a mmalwa fela ao a bego a na le dintlo tša mohuta wa Bodikela, gomme di be di tšewa bjalo ka seka sa bohumi bjo bogolo* (Serudu, 2001:16).

> **BT:** During those days, there were only a few Africans who had houses of the type of Western, and that was taken as a sign of being very rich.
> **ST:** In those days, very few Africans had Western houses and they were considered a mark of great wealth (Mandela, 1995:22).

Mandela was talking about Chief Jongintaba's houses with their tin roofs that were associated with great wealth. In equating the Western houses to great wealth, Serudu knew it would resemble what the Sesotho sa Leboa people know very well. Serudu used **bjalo ka** (like)**,** to compare *dintlo tša mohuta wa*

Bodikela (Western houses) to ***bohumi bjo bogolo*** (great wealth). Traditional houses are made of mud and roofed with grass, with no Western doors and windows. As many still regard Western brick houses with tiled or corrugated iron roofs and beautiful cars parked in the garages as a sign of great wealth, the target text readers will immediately understand that Jongintaba was very rich. This is appropriate to the Sesotho sa Leboa translation for associating wealth with assets. Initially, a large herd of cattle marked great wealth.

4.6.1.2 Personification

Theodore (1976:10) defines personification as:

> a figure of speech in which inanimate objects or abstract ideas are spoken of as having life and of these and the lower animals as possessing the attributes of human beings.

Fischer (2014:818) supports Theodore's (1976) definition by explaining "personification attributes human characteristics to the object of comparison". Hall (1981:421) and Cuddon (1977:219), as cited by Mtumane (2004:136), concur that personification is a:

> figure of speech, which compares a non-human object or idea with human being by endowing the former with some qualities of the latter. By attributing human qualities to non-human objects, these objects are impersonated or humanised.

Scott (1977:217) and Ntuli (1984:170), as cited by Mtumane (2004:137), also describe personification as "something that is not human [that] is spoken of as though it is human". They add that personification is generally regarded as a type

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of metaphor because it also compares two things by giving one the qualities of the other. In other words, although personification is a type of metaphor, it serves the particular function of humanising non-human agents.

Steen et al. (2010:108) purport that this figure of speech occurs when "a non-human entity (referring to some discourse entity, such as a text) is the subject with a verb that requires a human agent". Smith (2002:243) adds that personification "involves ascribing human qualities to animals, inanimate objects, or abstractions". Fahnestock (2011:170) endorses the above when he mentions that:

> in personification, non-human subjects or agents such as animals, objects or abstractions are joint with the kind of actions that are performed by human beings. … [Personification is] humanising, making persons out of non-human agents by endowing them with intentional actions and even with speech, certainly the most human of actions.

Serudu and Kgobe (1985:128) define personification as a figure of speech that makes something that is not living, to have the tools or equipment of the feeling of a person, which they call *'mothofatšo'* in Sesotho sa Leboa. They argue that it does not matter whether the thing is living or non-living, as long as the thing talks as if it is human or has human qualities.

Personification is usually used in poetry, where the poet compares either a non-living or living creature with a human being. The non-human objects are given the qualities of human beings. In other words, things like animals and objects that are not human are humanised.

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In the following section, some examples of personification as used by Serudu, are discussed:

> **TT:** *Ke ile ka kwa nke **mollo o kitima** ka gare ga ditšhika tša ka; bohloko bo be bo tsenelela mo e lego gore ke ile ka bea seledu sa ka kgareng* (Serudu, 2001:24).
>
> **BT:** I felt as if fire is running inside my veins; the pain was penetrating in such a way that I put my chin in my chest.
>
> **ST:** I felt as if fire was shooting through my veins; the pain was so intense that I buried my chin in my chest (Mandela, 1995:32).

When Mandela was at the circumcision school, they were circumcised by a circumcision expert who used an assegai to change them from boys to men. He stood in line while the boys in front of him were circumcised and within a few minutes, it was his turn. The circumcision expert took his penis and in a blink of an eye cut off his foreskin. Mandela explains that he felt as if fire was shooting through his veins due to the intense pain. Although the use of words in the source text are hyperbolic, Serudu used personification in his translation as well as the metaphor of fire found in the source text. Serudu used the personification **o kitima** (it is running), to depict the maddening pain running through Mandela's body because of the incision.

The use of the metaphor of fire could be justified by the fact that **mollo** (fire) is made human. It does not have the characteristics of a human being, and therefore semantically the use of the verb **go kitima** (to run) with the noun **mollo** could be considered a mismatch. It is sensible to say that the verb *'**go kitima**'* is linked to anything with legs. It therefore becomes semantically a mismatch

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because **mollo** (fire) has no legs and therefore cannot run. Running is done at great speed, therefore, it was fitting to use personification to say **mollo o kitima,** which means that the pain sped throughout Mandela's body. Being burnt is painful and leaves one with scars. Therefore**, mollo** (fire), which is non-living but destroys, is given the qualities of **go kitima** (running) which can only be done by a living object. Serudu used **mollo o kitima** (fire running) to illustrate the uncontrollable pain that Mandela felt. The intense pain felt by Mandela is confirmed by the expression **go bea seledu sa ka kgareng** (to bury one's chin in your chest), which in the Sesotho sa Leboa culture and tradition is a sign of submission. **Go bea seledu kgareng** (to bury one's chin in your chest) is one of many figurative expressions used traditionally and culturally by Sesotho sa Leboa speakers to express how to endure pain.

Personifying the fire in the excerpt assists in making the graphic very explicit. The use of the personification describes clearly how severe and excruciating the pain that Mandela felt was. The pain is likened to wild fire on his flesh. In the above example, Serudu describes the severity of the pain, and the speed at which it spread throughout Mandela's body by using the verb **o kitima** (is running). He wanted to reveal how Mandela suffered when he was circumcised.

In the following example, the translator personifies mines as having a stomach or bowel:

TT: *Ba tlo gohlolela maswafo a bona ntle ba le **maleng a meepo ya boramošweu** ba senya maphelo a bona, …* (Serudu, 2001:26).

BT: They will cough their lungs out when in the intestines of the mines the white men, …

ST: They will cough their lungs out deep in the bowels of the white man's mines, destroying their health, … (Mandela, 1995:35).

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The example above depicts Mandela's account of what Chief Meligqili said to the initiates during their welcome back ceremony. The Chief explained that black South Africans have no strength, power or control over their destiny. When the Chief described the situation in the mines, he referred to the underground as the "bowels of the white man's mines". This did not mean that mines had bowels but that black South Africans go underground where it is dark and muddy and suffer while working in the mines of the white people. They could contract diseases that cause them to cough their lungs out, destroy their health, never go home or die in the mines while making the white man rich.

Serudu used the same metaphor that was used in the source text. In Sesotho sa Leboa, "bowels" are referred to as *mala* (the intestines)*.* This "bowels" are compared to the winding big and small passages in the mines that are sometimes disturbed by rocks traveling a zigzag route like food that moves through the intestines in a zigzag movement following the long narrow passage inside the stomach. Similarly, in the mines, one goes deep down underground from one shaft to another like food through the stomach, hence Serudu's use of *maleng a meepo* (intestines of mines).

In the above example*,* the *meepo* **(**mines), which are non-human, are regarded as living human beings or animals since they are the only species that have *mala* (intestines). By using personification, Serudu was able to portray how Chief Meligqili described working in the dangerous mines that could destroy the health of the initiates for the benefit of the white man. Serudu succeeded in delivering the meaning of what Chief Meligqili's message intended in his translation to the Sesotho sa Leboa target readers. The chief wanted to make the point that if the young men from the initiation school chose to work on the mines, they would lose

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their independence and be forced to do menial jobs that required little intelligence, all for the benefit of the whites.

Mandela (1995: 35) states this sad state of affairs as follows:

> Among these young men are chiefs who will never rule because we have no power to govern ourselves; soldiers who will never fight for we have no weapons to fight with; scholars who will never teach because we have no place for them to study. The abilities, the intelligence, the promise of these young men will be squandered in their attempt to eke out a living doing the simplest, most mindless chores for the white man. These gifts today are naught, for we cannot give them the greatest gift of all, which is freedom and independence.

In the next example *lefase* (world) has been personified:

TT: Ke be ke se ke ke tshela noka yeo, *gomme ke be ke sa tsebe goba ke tseba gannyane ka ga lefase la ka mošola wa yona, e lego **lefase leo le bego le mpitša** tšatšing leo (*Serudu, 2001:27).

BT: I had never crossed that river and I did not know or I knew little about the world on the other side of it, that was the world that was calling me on that day.

ST: I had never crossed that river, and I knew little or nothing of the world beyond it, a world that beckoned me that day (Mandela, 1995:36).

This incident took place after the initiates' ceremony when Mandela returned to the river and watched it as it flowed. Mandela realized that he had never been to the other side of the river, thus he indicated that he knew little or nothing about the world beyond it, the world that was calling him. Serudu translated "a world that beckoned me" as *lefase leo le bego le mpitša* (the world that was calling me)*.*

Serudu used the same metaphor that was used in the source text to refer to "world". Therefore, *lefase leo le bego le mpitša* (the world that was calling me) portrays the world as a human being who can call. The translator wanted to show that Mandela was entering the next chapter in his life – he was no longer a boy, he was now a man. After his circumcision, he left the world of a playful, carefree child to enter the world of a mature and dependable young man. Mandela (1995 :36) describes this transition as follows:

> In these ash heaps, lay a lost and delightful world, the world of my childhood, the world of sweet and irresponsible days at Qunu and Mqhekezweni. Now I was a man, and I would never again play *thinti*, or steal maize, or drink milk from a cow's udder. I was already in mourning for my own youth. Looking back, I know that I was not a man that day and would not truly become for many years.

When Serudu translates the world that was calling, he refers to Mandela becoming a man with all the changes that manhood entails. Mandela acknowledges that he knows little about becoming a man who is responsible for ploughing, rearing cattle and taking care of his family as a whole. In the Sesotho sa Leboa culture and tradition, after a boy has been circumcised he becomes a man who is expected to look for work, marry and take care of his wife and

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children. Serudu used the figure of speech, **lefase le a mpitša** (the world is calling), to represent a vast world that invites Mandela to experience it. He shows that now that Mandela had crossed the bridge to manhood, he must shoulder the obligations of being an adult. Culturally, as he had graduated from the initiation school, it was time for him to take charge and to lead an independant life.

The message of the source text is easily transmitted because both the source text and the target text have equivalents that can convey the world as an animate thing that can call on somebody. Personification in the source text was translated with another personification in the target text.

In the next example, **Seswantšho** (a picture/photo) is given human qualities, that of guarding the people:

> **TT:** … *gomme **re hlapeditšwe ke seswantšho sa go hlonama** sa kgoši ya Engelane, George VI* (Serudu, 2001:33).
> **BT:** … and we were guarded by a picture/photo that is distressed of the king of England, George VI.
> **ST:** … watched over by a sombre portrait of George VI, the king of England (Mandela, 1995: 44).

In the above example, Mandela writes about the hard, demanding life he led in Healdtown at the Wesleyan College in Fort Beaufort, a mission school run by the Methodist Church and the picture of George VI, king of England, hanging on the dining room wall seemingly watching the students. He mentioned that at 6 a.m., the first bell rang and at 6:40 they were expected to be in the dining hall for dry bread and hot sugar water.

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Serudu used personification in his translation and the verb **hlapeditšwe** (to guard, look after, or to watch over) to capture the message from the source text. **Go hlapetša** (guard' or 'watch over) is normally done by somebody at a higher level than those watched over.

In the above example, the translator used personification **hlapeditšwe ke seswantšho** (watch over by a picture) when describing how the picture of George VI on the wall seemed to be guarding their every movement. For Mandela, the portrait of George VI was so imposing that it seemed like he was watching them. The word **hlapeditšwe** (to guard, or to watch over) cannot go with **seswantšho** (picture), which is an object. A **seswantšho** (picture) does not have eyes and therefore cannot guard, or watch over people. **Hlapeditšwe** or **hlapetša** can only be attributed to something that has eyes that can be vigilant. Therefore, by using personification, Serudu describes how the person in the picture appeared to be watchful, cautious and alert, keeping watch over every movement the students made with care and interest.

Similarly, the word **go hlonama** (distressed) which was also used in the example above cannot go hand in hand with a portrait. Only a person can be said to be unhappy and distressed, not a portrait. Serudu used this figure of speech to describe the type of a person that was in the picture. The picture revealed a person who looked sad and depressed, as if guarding the students at Healdtown, the Wesleyan College in Fort Beaufort, was a source of great sadness. Serudu used this figure of speech to make his narrative illustrative, interesting, and understandable to the target text readers.

Another example in which both the source text and the target text have equivalents, is illustrated below:

TT: *Tate o ile a tšea **borokgo** bja gagwe gomme **a bo ripa dikhurung*** (Serudu, 2001:11).

BT: My father took his trouser and cut the knee.

ST: My father cut a pair of his trousers off at the knee (Mandela, 1995:15).

This action took place after George Mbekela paid a visit to Mandela's mother. He told Mandela's mother that his son was clever and should go to school. Mandela's mother relayed the news to his father who immediately decided that his youngest son should go to school. On the day before Mandela was to begin school, his father took him aside and told him that he must be dressed properly for school, especially as all the boys at Qunu were only wearing blankets wrapped round one shoulder and pinned at the waist. Mandela's father then cut a pair of his trousers off at the knee to fit his son, so that Mandela would look presentable when he went to school. Serudu translated the text "My father took a pair of his trouser and cut them [off] at the knee" as ***tate o ile a tšea borokgo bja gagwe gomme a bo ripa dikhurung.***

Languages that seem to be far apart linguistically and culturally do at times express the same nuances by using the same terms. This is the case with the term "knees of a trouser" in English and ***dikhuru tša borokgo*** in Sesotho sa Leboa. This trend could be attributed to the fact that the Sesotho sa Leboa word ***borokgo*** is borrowed from Afrikaans "broek", which is a language originating from Dutch and thus is of European origin. Since it is prudent in these languages to talk about "the knees of a trouser", this distinction in meaning was also included into Sesotho sa Leboa.

In this example, both the writer and the translator personifies the trouser. A trouser is not a living thing and it cannot have ***dikhuru*** (knees). Nevertheless,

Serudu uses this figure of speech as a way of bringing the source message nearer to his target text readers who would definitely understand that the trousers were cut to the right length to fit Mandela, and that the trousers do not actually have knees.

Another example of personification is discussed below:

TT: *Moruti Harris o be **a sepediša Clarkebury ka lepara la tšhipi le moya wo o bonalago wa toka*** (Serudu, 2001:31).

BT: Priest Harris caused Clarkebury to walk with a stick of iron and the spirit that is visible of justice.

ST: Reverend Harris ran Clarkebury with an iron hand and an abiding sense of fairness (Mandela, 1995:41).

When Mandela was at Clarkebury Boarding Institute, he thought that Reverend Harris was a strict but fair disciplinarian who ruled with an iron fist. Reverend Harris managed the Boarding Institute with strict rules and regulations. Both the staff and students feared him and rose to their feet when he entered a room or spoke to them.

Serudu translated this manner of management as **Go sepediša ka lepara la tšhipi** (to run [an institution] with an iron rod). The use of the causative extension **-iš-** on the basic verb **sepela** (to walk) extended the basic meaning of the verb to include "to control it and to give it direction". The word **go sepediša** therefore means that somebody has power over that which must be controlled and gives direction without deviations. Reverend Harris had the power to regulate workers and students at Clarkebury and he was unyielding in his expectations. He was responsible for planning, controlling and evaluating what went on at Clarkebury on a daily basis. In Sesotho sa Leboa, such leadership style is said to be **go laola ka lepara la tšhipi** (to lead with an iron rod). **Lepara la tšhipi** (an iron rod)

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is a hard, strong iron bar. The use of *lepara la tšhipi* (an iron rod) by Serudu describes how firm and uncompromising Reverend Harris's administration was at the Institution.

Serudu used personification to describe how Clarkebury was managed and controlled. He refers to the strictness of Reverend Harris in the management of Clarkebury, hence the use of *go sepediša* (to control) and *lepara la tšhipi* (an iron rod) to show that like an iron rod, Reverend Harris could not be bent, broken, swayed, or controlled.

Only a human being can control others "with an iron rod". Serudu used personification to portray the strict and firm way in which Reverend Harris managed Clarkebury.

> The slightest infractions were swiftly punished. In assemblies, Reverend Harris always wore a forbidding expression and was not given to levity of any kind. When he walked into a room, members of the staff, including white principals of the training and secondary schools, together with the black principal of the industrial school, rose to their feet (Mandela, 1995:41).

This shows that everybody was monitored closely in terms of his or her work. The source text used the metaphor, "Reverend Harris ran Clarkebury with an iron hand" while Serudu used personification in this regard.

The example below is another illustration of the use of personification in Serudu's translation:

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TT: … ***diswantšhokgopolo tša tsheko di be di sa letša ditlhwatlhwadi ka hlogong ya ka*** - *ge ke ekwa mešito e theoga ka phasetše* (Serudu, 2001:337).

BT: … imageries of the trial beating rhythmic musical instruments in my head – when I heard steps descending the passage.

ST: … images from the trial were still rattling around in my head - when I heard footsteps coming down the corridor (Mandela, 1995: 453).

This happened after the trial at the Pretoria local jail where Mandela and his friends were sentenced. He heard the footsteps of Colonel Aucamp who told him that he was taking him to a place where he would have the freedom to move around and see the ocean and the sky, referring to Robben Island. Mandela heard the footsteps of Colonel Aucamp at midnight. He was awake and staring at the ceiling with images from the trial still rattling around in his head.

Serudu describes Mandela's thoughts about the trials that he went through, as ***diswantšhokgopolo*** (imageries) that made jingling sounds that were still fresh in his mind. Mandela saw everything that happened during the trial as imageries, and each picture was supplemented by sounds. Culturally, traditional healers use ***ditlhwatlhwadi*** (jingling noise) when dancing until they go into a trance. Serudu used this figure of speech to divulge that Mandela was mulling over the court proceedings, and what he pictured was amplified by what he remembered hearing. Mandela was still haunted by being cross-examined in court, hence the phrase ***letša ditlhwatlhwadi ka hlogong ya ka*** (caused a resounding, jingling noise in my head). Serudu therefore portrays ***diswantšhokgopolo di letša ditlhwatlhwadi*** (imageries causing jingling noise) as if they are animate and could ***letša*** (cause to resound).

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The next example personifies **bošego** (night) as having a **mpa** (stomach or bowel):

> **TT**: *Re be re tloga ka setu, ka sephiri, le gona re felegetšwa ke maphodisa **gare ga mpa ya bošego…*** (Serudu, 2001:337).
> **BT:** We were going out quite, secretly, and even being escorted by police in the stomach or bowel of the night.
> **ST:** We were departing quietly, secretly, under a heavy police escort, in the middle of the night (Mandela, 1995: 454).

The occasion took place when Nelson Mandela, Walter Sisulu, Govan Mbeki, Kathy (Ahmed Kathrada), Andrew Mlangeni and Elias Motsoaledi were requested to pack their things before moving from the Pretoria local jail to Robben Island. Mandela said that they departed quietly, secretly in the middle of the night, escorted by police officers. Serudu's translation read: **Re be re tloga ka setu, ka sephiri, le gona re felegetšwa ke maphodisa gare ga mpa ya bošego** (We were going out quite, secretly, and even being escorted by police in the stomach or bowel of the night)**.**

In his translation, Serudu used **gare ga mpa ya bošego** (in the stomach of the night) to describe when they left the prison. By using this expression, he compares the darkness of night with the darkness that prevails inside the **mpa** (stomach). In the stomach, food travels in the dark and Serudu used this to indicate how difficult it would have been for Mandela and his colleagues to travel at night. At midnight when it is also dark, one cannot see what is happening clearly. Serudu used personification to portray the night as a human being having a stomach.

As the **mpa** (stomach) divides the body into two parts, the upper and lower part, by using **mpa** (stomach) with **bošego** (night), Serudu also illustrates that there is

a time before and after midnight. Serudu personified ***bošego*** (night), to reveal that just like food travelling in the darkness of the stomach, Mandela and the other prisoners were to travel in the middle of the night not knowing where they were going. The reason for travelling in the middle of the night might have been to prevent their fellow comrades from knowing that they were taken elsewhere, or because the then government was afraid that if they were transported during daylight, Mandela's supporters might become aware of the move and revolt.

In another example similar to the above, Serudu personified ***mpa*** (stomach) as in ***ka mpeng ya sefofane*** (in the stomach or belly of the plane):

- **TT**: *Go be go se na seruthetši, gomme re be re roromela **ka mpeng ya sefofane** se* (Serudu, 2001:337).
- **BT:** There was no a heater, and we were shivering in the stomach or belly of the plane.

- **ST:** There was no heat, and we shivered in the belly of the plane (Mandela, 1995: 454).

This incident happened after Mandela and the other six prisoners found themselves at a small military airport outside Pretoria to where they had been transported in a police van. They then quickly boarded a Dakota, a large, very old military transport plane that afforded little comfort and warmth. Mandela said that they shivered in the belly of the plane, which Serudu translated, as *re be re roromela **ka mpeng ya sefofane** seo* (we were shivering in the stomach or belly of the plane)*.*

Serudu used ***ka mpeng ya sefofane*** (in the stomach or belly of the plane) to denote how cold Mandela and company felt inside the plane. An aeroplane does not have a stomach, but in this context, Serudu used ***ka mpeng ya sefofane*** to signify that they were in the depths of the plane. By using this personification,

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Serudu implies that the plane had swallowed Mandela and his companions. In both the examples above, Serudu used **mpa** (bowel or stomach) for both **bošego** and **sefofane.**

Other Sesotho sa Leboa scholars use the word **mpa** in various ways to signify different things both literally and figuratively. In his collection of Sesotho sa Leboa idioms and proverbs in *Marema-ka-dika tša Sesotho sa Leboa,* Rakoma (2016) used the phrase **go bofa mpa** (to tie the stomach) meaning to be without food. In this example, the author talks about to tie the stomach which can be done both literally and figurativally. Mothemela (2013:14) explains that the meaning of the above types of idioms is taken naturally by using **go bofa** (to tie) for example. She further gives an example of the idiom **go tlala dimpa** (to have a full stomach) in Rakoma (2016:95), as something that can also be seen. Figuratively, this idiom means to be confused. Mphahlele (2008:51) also mentions the proverb **mpa ke ngwana e a beelwa** (the stomach is a child) because you always have to spare something for it, that is, store something for the future. Mphahlele (2008) indicates that this proverb advises people to save for their future needs.

Basotho ba Leboa speakers, such as Rakoma (2016), use the word "mpa" (stomach) to convey different meanings. For example:

Go hloka mpa (to be without a stomach), means not to eat too much naturally. Certain people naturally need a little food to feel satisfied.

Go gapa mpa (to drive a stomach). This idiom means walking with a stomach full of food as if one is pushing it out in front.

Go fodiša mpa (to cool the stomach), means to sleep a little after eating to allow the food to settle in the stomach.

Below is another illustration of personification used by Serudu in his translation:

TT: *Laloo Chiba le yena o ile a šoma nakwana ya go bonala, gomme mafelelong, **tsholo** yela e ile ya **hwa lehu** la go nanya le sa tširošego matswalo* (Serudu, 2001:396).

BT: Laloo Chiba also worked for a time that is remarkable, and in the end, that criticism died death that was slow and not frightening the consciences.

ST: Laloo Chiba also served for a time and, in the end, the criticism died a slow and unremarkable death (Mandela, 1995: 526).

When the High Organ was established at Robben Island to represent the political prisoners, it was not democratic nor truly representative because of its ethnic composition. The senior ANC leadership on the island who served on the National Executive Committee happened to be a Xhosa and this led to the High Organ being dominated by Xhosas. As four of the permanent members were Xhosas, the prisoners agreed to rotate the fifth member of the High Organ, who was usually not a Xhosa, to allay the criticism of the non-Xhosa members. Mandela stated that the criticism died a slow and unremarkable death, which Serudu translated as ***tsholo yela e ile ya hwa lehu la go nanya le sa tširošego matswalo*** (that criticism died death that was slow and not frightening the consciences)*.*

Serudu used the expression ***tsholo*** *ile ya **hwa lehu*** (the criticism died death). However, ***tsholo*** (criticism) cannot die, only animate things die. The verb ***go hwa*** (to die) always collocates with the noun ***lehu*** (death). This verb and its collocate are always associated with things that have life. Serudu used this figure of speech to show that after the agreement on the rotation of membership in the High Organ, there were no more critics, that is, criticisms died a gradual death.

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He used the tautology *ya hwa lehu* (it died death). Tautology expresses something by repeating or saying it in a different way. This can be used for emphasis, to convey something important, or to add literary beauty to a text. Serudu used tautology to stress and highlight that there were no longer any criticisms on the formation of the High Organ. The other prisoners, who thought it was not ethnically oriented, immediately stopped condemning and commenting on the High Organ.

Go hwa lehu (to die a gradual death) emphasizes that there will no longer be life; hence, there was no longer any criticisms of the High Organ.

Both the source text and the target text share a similar understanding, hence Serudu did not struggle to translate this figure of speech.

In the following example, both the source text and the target text used *lefase* (the world):

TT: *Lefase leo re le tlogetšego nthago ke **kgale le ile**. Kotsi ke gore dikgopolo tša rena di be di tšidifetše le nako. Kgolego ke lefelo le ikemetšego lefaseng leo le dukologago gomme go bonolo go dula lefelong le tee ka kgolegong mola **lefase** lona le **tšwela pele** (*Serudu, 2001:457).

BT: The world that we left behind is long gone. The danger is that our thoughts were frozen with time. Prison is the place that stand on its own in a world that is turning, and it is simple to sit in one place in jail while the world moves on.

ST: The world that we left was long gone. The danger was that our ideas had become frozen in time. Prison is a static point in a turning world, and it is very easy to remain in the same place in jail while the world moves on (Mandela, 1995: 598).

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Mandela and the other prisoners watched a film concerning a controversial American motorcycle group called "Hell's Angels". The film depicted the group as reckless, violent and antisocial, and the police as decent, upstanding and trustworthy. When the film ended, they discussed its meaning; all except Strini Moodley, criticized the Hell's Angels for their lawless ways but Strini Moodley accused the group of being out of touch with the times. He indicated that the motorcycle group represented the equivalent of the Soweto students of 1976 who rebelled against the authorities. Strini further indicated that the assembled group identified itself with the movie's right-wing authorities instead of the bikers. Mandela, unlike the other prisoners, was not much interested in the film. He was more concerned with whether they were stuck in a mindset that was no longer revolutionary. Thus he referred to the world that they left as "long gone", and that while they were in jail things to them remained the same. Serudu translated Mandela's opinion as *lefase kgale le ile* and *lefase le tšwela pele*, implying that time had moved on since their imprisonment*.*

By using *lefase kgale le ile* (the world is long gone), Serudu suggests that as these prisoners were in jail, they were unable to see the progress made in politics and life in general in the outside world; for them, things seemed to stand still. These prisoners only remembered what they had seen before they were imprisoned.

Serudu refers to the world as a human being that is static. Serudu used the world to illustrate the passing of time to his readers and the different incidents happening in the world. Actually, the world is moving as things change and life continues. Serudu used personification to indicate that life had passed them by during their imprisonment. Mandela was afraid that their ideas would become

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frozen as the days passed. As they did not have many issues to talk about, he encouraged his fellow prisoners to be open to new ideas, and to share, debate and question their beliefs.

Therefore, the translator used the expressions **lefase kgale le ile** (the world has long gone)**,** and **lefase le tšwela pele** (the world is continuing). In this example, both the source text and the target text reveal that the **lefase** (world) was given animate qualities although it is static.

Below, Serudu employs another example of personification:

TT: *'Mohlomphegi ke bona nke **Mmušo bjale o a fafatla'** (*Serudu, 2001:204).

BT: 'Honourable I see as if the government is now delirious or wild'.

ST: **'**My Lord, I think the crown is running wild' (Mandela, 1995: 277).

When Advocate Trengrove cross-examined Chief Luthuli and attempted to force him to say that communists dominated the ANC and had a dual policy of non-violence intended for everybody, as well as a secret plan to evoke violence, the Chief ignored the Advocate's suggestions and responded by saying, "My Lord, I think the Crown is running wild", which Serudu translated as *Mohlomphegi ke bona nke **Mmušo bjale o a fafatla**.*

The statement **Mmušo o a fafatla** (the government is wild or delirious) is personification. Serudu used this expression as an approximate equivalent of the source text message to describe how the government was viewed as being confused in their thinking. Serudu's use of personification implies that Chief Luthuli thought that what Advocate Trengrove said did not make sense.

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Serudu used the word **go fafatla** (wild) to portray **mmušo** (the government) as a living object. However, the **mmušo** (the government) cannot talk and **go fafatla** (wild) has to do with talking, which is what people do. So in the above example **mmušo** was attributed the characteristic of a human being. Target readership would know that the translator refers to the ruling people and not necessarily to **mmušo** (the government); this is linguistically referred to as metonymy. The translator has used the word **mmušo** (the government) to replace the word "people".

> Metonymy may only arise when the intended target is uniquely accessible and the addressee's attention is directed to the intended target. … Metonymy is basically a reference-point phenomenon (Langacker, 1993:30).

In this example, it implies that **mmušo** (the government), which can be uniquely accessible, is the intended target to which the addressee's attention is directed. While knowing that **mmušo** (the government) cannot run **go fafatla** (wild) like a human being, Serudu used this example to highlight the behavior of the people in power in the government of the day. By using the word, **go fafatla** (wild) instead of **go gafa** (go mad), the translator is also being polite.

Another example of personification is the following:

> **TT**: **Khonferentshe ka molomo** *wa lehlabula,* **e ile ya bouta** *gore lesolo la kgoparara …* **(**Serudu, 2001:205).
>
> **BT:** The conference with one voice, voted so that the big campaign …
>
> **ST:** The conference unanimously voted to initiate a massive countrywide anti-pass campaign… (Mandela, 1995: 279).

This extract was drawn from the incident that happened when Mandela was reporting about the ANC annual conference held in Durban in December 1959 during the city's anti-pass demonstrations. When explaining the outcome of that conference, Mandela indicated that the conference voted unanimously to initiate a massive countrywide anti-pass campaign starting from 31 March to 26 June. Serudu translated the statement "the conference unanimously voted…" as **khonferentshe ka molomo wa lehlabula, e ile ya bouta …** (the conference with one voice, voted …)

The word "conference" in the source text and **khonferentshe** in the target texts also express metonymous relationships. Goossens et al. (1995:176) indicate that metonymy involves "a function (or mapping) from one element onto another, in which a part stands for the whole". They further add that in metonymy "a word is used for something related to which it usually refers" (Goossens et al., 1995:160). With these definitions in mind, it could be that "the names of the members at the conference" were replaced by the word "conference", which Serudu transliterated into **khonferentshe.** From the above definitions, it is understood that the people who attended the conference stand for the **khonferentshe** as used by the translator.

Serudu, like the source text author, used personification to describe what happened when the planning of the conference got underway. In Sesotho sa Leboa, when people unanimously agree to something, the expression **ka molomo wa lehlabula** is used. Serudu used this figure of speech to emphasize to the target readership that the attendees of the conference mutually agreed to what was said and shared the same sentiments.

Another use of personification that is worthy of noting is, **khonferentshe e ile ya bouta…** (the conference voted). The notion of voting is undertaken by humans when they want to have their voice heard, register their opinion, and make a

collective decision. Therefore, by using the personification *khonferentshe e ile ya bouta...* (the conference voted), Serudu insinuates that the members of the conference voted.

The translator also used a metonymy in that he extended the meaning of symbolic units *khonferentshe* "conference" pervasively as something that can vote (Goossens et al., 1995:201). Brummet (1994:158), as cited by Mio and Katz (1996:173), mention that metonymy or metonymization is "a kind of textual strategy that is used in personalization"*.* With metonymy, the name of a thing is replaced with the name of something else with which it is closely associated; hence, *khonferentshe* (conference) replaced the names of the people who voted. A conference comprises a group of people who aspire to the same mission and vision. People in a conference are there for a common purpose, as in the above example, to vote.

The following is another example of personification in Serudu's translation:

> **TT:** *Kgabagareng ye tsheko e ile ya thoma re se gona ka la 31 Matšhe, fela **lepokisi la dihlatse** le be **le ponoka** (Serudu, 2001:211).*
> **BT:** In the middle of that, the court started while not there on the 31 March but the box of the witness was naked.
> **ST:** In the meantime, court resumed in our absence on 31 March, but the witness box was conspicuously empty (Mandela, 1995: 286).

Mandela and company were arrested under the State of Emergency; they were then taken straight to Pretoria Local Prison were they were detained. Some accused whom the police failed to pick up under the State Emergency, including Chief Luthuli, did not attend the trial. Thus, Mandela states that on the 31 March the court resumed in their absence and "the witness box was conspicuously

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empty" which Serudu translated, as ***lepokisi la dihlatse le be le ponoka*** (the witness box was naked).

Serudu personifies ***lepokisi la dihlatse*** (the witness box) and posits ***le be le ponoka*** (it was naked) to describe the state of the witness box on the day they were to stand trial. The description of the source text plainly referred to the witness box as conspicuously empty, meaning that everybody could see that there was nobody in the box. Serudu, on the other hand, describes the witness box as "naked", that is, not wearing clothes. Nakedness is often associated with shame and embarrassment. When the accused is in the witness box, the translator equates the witness box as having clothes. Similarly, when the accused is in the witness box, it shows that the courtroom is in order. However, when there is no one in the witness box, it signifies that things are not in order. Court proceedings cannot continue without the accused and the defendant. In using this personification, Serudu saw shame and embarrassment presented by the empty witness box. The target readership is aware that the translator refers to the "emptiness" of the witness box and not necessarily to its "nakedness"; this is linguistically referred to as metonymy.

Metonymy develops literary symbolism; it gives more profound meanings to otherwise common ideas and objects. By using metonymy, texts exhibit deeper or hidden meanings, thus drawing attention. Haser (2005:17) says there is a "relationship between source and target in metonymies which seems comparatively simple; [metonymy] exhibits a 'stand-for relationship'". In the above example, ***lepokisi la dihlatse*** (the witness box) *le be **le ponoka*** (was naked), the container ***lepokisi la dihlatse*** (the witness box) stands for those who were to stand trial. Gibbs and Colston (2012:156) mention that metonymy "is a

conceptual mapping within a domain which is primarily for reference and involves a 'stand for' relationship between the source and target domain".

The following is another illustration of an example of personification:

> **TT:** *Kopano e ile ya thoma **ka moya wa fase*** (Serudu, 2001:242).
> **BT:** The meeting started with a dejected spirit.
> **ST:** The meeting had an inauspicious beginning (Mandela, 1995: 323).

This extract was drawn from the incident when Mandela and the joint Executive scheduled a meeting in Durban during the night. The Executive included the Indian Congress, the Coloured People's Congress, the South African Congress of Trade Unions and the Congress of Democrats. Mandela specified that though he knew that the other groups customarily accepted ANC decisions, some of his Indian colleagues would strenuously oppose the move towards violence. When the meeting started, Mandela said it had an inauspicious beginning which Serudu translated as *kopano e ile ya thoma ka moya wa fase* (the meeting started with a dejected spirit).

Moya wa fase (a dejected spirit) has to do with a person's emotions. People show different emotions depending on how they are feeling. In this translation, Serudu personified the noun *kopano* (a meeting), and used the expression *e ile ya thoma ka moya wa fase* (started with a dejected spirit) to show that it did not start as anticipated. The use of personification describes how the members at the meeting were feeling, but *moya* (spirit) cannot be dejected as it cannot be touched or felt – it is invisible and immovable. In this example, metonymy is also used when the translator refers to the people who attended the meeting as "the meeting". Nunberg (2004), as quoted by Gibbs and Colston (2012: 156), refers to metonymy as "a form of deferred interpretation where speakers refer to

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something that is not conventionally associated with that object". Gibbs and Colston (2012: 234) add that metonymy is a wonderful way of succinctly and humorously expressing speaker's attitudes because of its ability to evoke the listener's stereotyped assumptions and beliefs. In the above example, *kopano* (a meeting) is not normally correlated with *moya wa fase* (the dejected spirit). The use of *kopano* (a meeting) and *moya wa fase* (the dejected spirit) could mean that the attendees at the meeting were not focused on the same goal, showed unwillingness to participate actively and offer constructive resolutions.

The following is another example of personification:

TT: *Mogopolo* wa ka o be *o eya kua le kua* go tloga go go akanya botse bja tlhago go ya taba ya gore seporo sekhwi se lego kgauswi le tselakgolo, e ka ba lefelo le bjaba la sabotatšhe (Serudu, 2001:279).

BT: My thought was going this way and that way from thinking about the beauty of nature to the matter that the railway line that is next to the main road, can be a convenient place for sabotage.

ST: I went from contemplating the natural beauty to ruminating on the fact that the railway line, being so close to the highway, offered a convenient place for sabotage (Mandela, 1995: 372).

The above instance took place when Mandela was on his way back to Johannesburg. He secretly went to Durban where he met other comrades to give them feedback about his trip around Africa, about the support received and the offers of training. At the home of the photojournalist, G.R Naidoo, where he was staying, Ismail and Fatima Meer, Monty Naicker, and J.N. Singh joined him for a welcome home and going away party, as he was to leave for Johannesburg the following day. Mandela left Durban for Johannesburg with Cecil Williams in his

trusty Austin. On the way, Mandela was in thought about the beauty of nature while contemplating the railway line close to the highway as a convenient place for sabotage, when the white police officers arrested them. Serudu translated the above with the figure of speech, personification, when he said, ***Mogopolo wa ka o be o eya kua le kua*** (my thought was going this way and that way).

Semantically, ***mogopolo*** (thoughts) cannot normally go with the phrase "going this way and that way", as thoughts cannot move, only a living thing that can do that. Serudu used this figure of speech to emphasize that Mandela was thinking deeply, observing the surroundings, planning and envisioning what could be done. Serudu used ***o ya kua le kua*** (going this way and that way) to signify that Mandela was thinking intensely, seeking a solution to a problem, making comparisons, contrasting and taking firm decisions. He was appreciating the beauty of nature, while evaluating the area around the railway line as a potential spot for sabotage.

Below is another example of personification employed by Serudu:

- **TT:** *Mafelelong, o filo re **segalo sa lengwal**o se be **se le bogale kudu le gona** se šaya tlhompho gomme ke ka lona lebaka leo tonakgolo a ilego a se fetole lengwalo leo* (Serudu, 2001:290).
- **BT:** In the end, he just said the tone of the letter was strong and lacked respect and it was because of that reason that the prime minister did not answer it.
- **ST:** In the end, he simply said that the tone of the letter was aggressive and discourteous and for that reason, the prime minister did not answer it (Mandela, 1995: 388).

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This occurrence took place when Mandela was to appear in court with Mr Barnard, private secretary to the prime minister. Mandela wrote a letter to the prime minister requesting him to call a national convention for all South Africans to write a new non-racial constitution. The prime minister did not respond to the letter and thus Mr Barnard was sent to testify that Mandela wrote the letter. The letter further called for a national convention and informed the prime minister that if he did not answer it, a three-day strike would be organized. Before Mandela could cross-examine Mr Barnard, he, and thus when Mr Barnard read the letter and indicated that the tone of the letter was aggressive and discourteous, which was why reason, the prime minister did not answer it.

Serudu translated "the tone of the letter" as **segalo sa lengwalo. Lengwalo** (a letter) is a non-living object and does not have a tone. The person who reads the letter deduces the tone. When talking about the tone as **bogale** (strong)**,** it means that it was infuriating and irritating, which are emotions experienced by living organisms. **Lengwalo** (a letter) does not have a **segalo** (tone) and cannot be **bogale** (strong) as it is inanimate. The tone of a letter **segalo** (tone) cannot be aggressive and discourteous or rude.

The translator personifies a letter as having a strong, aggressive and impolite tone. This is because the words used in the letter were attacking. The first part of the letter was aggressive because Mandela wanted to know why he was facing a white magistrate, confronted by a white prosecutor, and escorted by white orderlies in the courtroom. Only human beings or animals can be brave, strong or aggressive. The letter showed how aggressively Mandela addressed the issue of racial discrimination. The use of words in that letter is impolite and disrespectful. Serudu signifies that the message in the letter was written in such a way as to emphasize Mandela's frustration and sound fearless. Actually, it was not the

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letter's tone that was rude, attacking and disrespectful, but the author of the letter, Nelson Mandela.

From a Sesotho sa Leboa cultural perspective, **bogale** (brave) signifies that one is willing to face anything without fear. The letter might had portrayed its author as somebody who is very bold, confident and unafraid. This is confirmed when Mandela (1995:386) states in the letter:

> Your Worship, I hate racial discrimination most intensely and in all its manifestations. I have fought it all my life. I fight it now, and I will do so until the end of my days. I detest most intensely the set-up that surrounds me here. It makes me feel that I am a black man in a white man's court. This should not be.

From the examples highlighted above, it shows that Serudu personified some of the linguistic elements found in the source text, Mandela's *Long Walk to Freedom* to bring the source text message to the target text readers, thus domesticating and bringing the author closer to the readers. By personifying some of these linguistic items, Serudu wanted to show the cultural aspects of the language to the readers so that they easily understand the life of Mandela as portrayed by the source text. With this figure of speech, Serudu brings in his voice by using his language to portray the substance of the source text.

4.6.1.3   Euphemism

According to Neaman and Silver (1983:1, 1990:1), the word "euphemism" comes from the Greek *eu*, "good," and *pheme*, "speech" or "saying," and thus it literally

means "to speak with good words or in a pleasant manner". These scholars further define euphemism as:

> Substituting an offensive or pleasant term for a more explicit, offensive one, thereby veneering the truth by using kind words … [euphemism] leans towards indirectness in the service of pleasantness (Neaman & 1983:1, 1990:1).

Neaman and Silver (1995: 9) indicate that the motives for euphemizing is "fear of conditions, strong desire to avoid offending others and avoiding deflating our egos and those of others". Mojela (1991:21) adds that euphemism replaces words that are indecent, unpleasant or inappropriate and which a person is ashamed or afraid to mention. Rawson (1981:1) describes euphemisms as powerful linguistic tools that "are embedded so deeply in our language that few of us, even those who pride themselves on being plainspoken, ever get through a day without using them". Ham (2005:228) indicates that euphemism is social and emotional and allows:

> discussions of 'touchy' or taboo subjects (such as sex, personal appearances or religion) without enraging, outraging, or upsetting other people, and acts as a pressure valve whilst maintaining the appearance of civility.

Ortony (1993:43) refers to euphemism as a figure of speech in which "the saying of something innocuous either hints at or establishes a precondition of some possibly offensive intended act". In support of this notion, Theodore (1976:91) maintains that, "euphemism is a softened word or expression used in the place of another which is harsh or offensive". He further explains this position by giving an example of the way death is explained in different ways, especially when talking about human beings. For instance, when people use "has passed on", "has been

called by his/her Maker" or "has joined eternal life" instead of saying so and so "has died", this is a way of softening this sad and hard reality, and avoiding any harsh and offensive words that might harm to the aggrieved and delay the healing process.

Gao (2013: 2313) says euphemism was created by people to suppress taboo words, that is, words that are considered "too unpleasant". He further states that euphemism is a language that sounds very pleasant in an unpleasant situation. Tseke et al. (1998:18), as cited by Mothemela (2013:23) argues that in euphemism:

> A saying that is not pleasing is covered or protected by using this figure of speech to lessen its powers with the aim of beautifying the language or what is being spoken. A straight and forward saying is euphemised so that it becomes acceptable with respect.

Mothemela (2013:23) adds that euphemism is a polite way of saying things; it makes aggressive and hard-hitting speeches full of vulgar words simple and acceptable. She further explains that this figure of speech is used to show respect and to differentiate people from other living organisms.

According to Serudu and Kgobe (1985:135), euphemism can assist in presenting offensive or unpleasant words by using words that are soft and acceptable to people in the society. In other words, euphemism is a figure of speech that brings politeness to a conversation and is known as *phefolo* or *pebafatšo* in Sesotho sa Leboa. Ndhlovu and Botha (2017:235) state that a number of translation scholars who explored the concept of cultural taboos view euphemism as a strategy of translating cultural taboos. Ndhlovu and Botha (2017:237) further mention "euphemistic words and expressions allow people to talk and write about unpleasant things and neutralise the unpleasantness".

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Allan and Burridge (1991: vii) mention that:

> [Euphemism] shields a speaker from the consequences of giving offense. [It is] characterised by avoidance language and evasive expression where speakers use words as a protective shield against the anger or disapproval of natural or supernatural beings. [Euphemism] is used as an alternative to a dispreferred expression, in order to avoid possible loss of face: either one's own face or, through giving offense, that of the audience or of some third party. The dispreferred words are usually taboo because their use is distasteful, unpleasant and offending to the hearer's sensibilities.

Allan and Burridge (2006:2) add that:

> The English word taboo is derived from the Tongaan *tabu*, which came to notice towards the end of the eighteen century. In the language of Polynesia, the word means simply to forbid, forbidden and can be applied to any sort of prohibition.

Fromkin et al. (2011:472) agree that, "*Taboo* is a Tongan word meaning "forbidden". Yamayanti et al. (2016:160) on the other hand divide language into literal and non-literal language, in which non-literal is "a language which is not to mean what the speaker stated but to imply something else". They refer to this non-literal language as taboo words. Yamayanti et al. (2016:160) describe these taboo words as "words that one considered offensive, shocking or rude because they refer to sex or a part of body which cannot be stated literally".

The *Oxford Learner's Dictionary* states that a taboo word is "a word that many people consider offensive or shocking, for example, because it refers to sex, the body or people's race". These are words that are euphemised and put politely so as not to offend. Fromkin et al. (2011:472) also mentions that all societies have their own taboo words and people "know the social situations in which taboo

words are desirable, acceptable, forbidden, and downright dangerous to utter". They further denote that "sex, sex organs, and natural bodily functions make up a large part of the set of taboo words of many cultures" (Fromkin et al., 2011:472).

Harris et al. (2003:561) note that taboo words "seem to sound untaboo and generate less anxiety when spoken in another language". Atanasovska (2016:69) mentions that translating taboo words that are culturally bound, are a challenging and complicated task for translators. He indicates that these words are so "deeply rooted into the socio-cultural context that they inevitably are a challenge to translators" (Atanasovska, 2016:69).

Gibbs and Colston (2012:236) state that these figurative expressions:

> are often used for reasons of politeness, to avoid responsibility for the import of what is communicated, to express ideas that are difficult to communicate using literal language, and to express thoughts in a compact and vivid manner.

Keyes (2010:8) mentions that euphemizing "results from an excess of politeness and prudery, but can also demonstrate creativity and high good humour", with the aim of maintaining courtesy and sound tact in communication.

Put differently, Brown and Levinson (1987:61) describe loss of face as being embarrassed or humiliated, which is something that leads to euphemism to avoid embarrassment and humiliation. They further indicate that "face" is something that is "emotionally invested and that can be lost, maintained, or enhanced, and must be constantly attended to in interaction" (Brown & Levinson 1987:61). Brown and Levinson (1987:70) complement this by deliberating about positive and negative politeness. They mention that:

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Positive politeness is approach-based and is oriented towards the positive face of the addressee and the positive self-image that he claims for himself. In the case of positive politeness, the potential face threat of an act is minimized. … Negative politeness is avoidance-based and consists in assurances that the speaker recognizes and respects the addressee's freedom of action.

According to the deliberations above, euphemism modifies speech that could be harsh to the listeners. Speakers, writers and/or translators use euphemism when choosing correct and acceptable words when addressing people, taking into consideration their culture and beliefs and making sure that the addressees are not offended. Euphemism allows speakers and/or translators to refer to unpleasant things in a pleasant way, neutralising the unpleasantness.

The Sesotho sa Leboa speakers use euphemism a lot in their day-to-day conversations. Most things are not portrayed or called by their names in Sesotho sa Leboa, but are phrased idiomatically or by using euphemisms. For instance, mentioning sexual organs and frightening situations, such as death, are regarded as disrespectful and unpleasant; therefore, avoidance language and evasive expressions are used to soften their real meaning. Acts such as urinating, excretion, and all sexual interactions, are expressed euphemistically because they are regarded as insulting and offensive to the hearers.

The following section will analyse examples of euphemism taken from Serudu's translation of Mandela's *Long Walk to Freedom* into Sesotho sa Leboa:

TT: *O ile a tšwela pele ka go kgoga nako ye e ka ba go iri gomme peipi ya gagwe e sa goteditšwe,* **a neela moya** (Serudu, 2001:13).

BT: He continued to smoke for a time that could be an hour and his
        pipe still lit, he gave out the spirit/air.

ST: He continued smoking for perhaps an hour, and then, his pipe
        still lit, he died (Mandela, 1995: 17).

The above example was used when Mandela described his father's illness before his death. He said his father was under the care of his two wives, his mother and the youngest wife Nodayimani. His father persisted on demanding tobacco until Nodayimani filled the pipe and handed it over to him. He smoked, became calm, and continued smoking until he died. Mandela used the English verb "died" instead of "passed on". However, in Sesotho sa Leboa, Serudu did not use the common word *a hwa* (he died), but a euphemism, as is the practice in the Sesotho sa Leboa culture that human beings do not die but *neela moya* (give up the spirit).

Go neela moya (give up the spirit) means to submit to the Creator. In Sesotho sa Leboa, it is understood that a human being is made up of body, mind and soul. It is also known that when it is time for the soul to leave one's body, then the soul must be given back to where it came from, that is, it has to be given back to the Creator, with whom it is believed the ancestors are. According to the creation story in the Old Testament in the Holy Bible:

The Lord God formed man of the dust of the ground, and breathed
into his nostrils the breath of life; and man became a living being
(Genesis 2:7).

It is traditionally believed that the soul will stay with the ancestors who are in heaven. Masango (2006: 934) mentions that there is a belief among Africans that

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a person who has lived a divine life becomes a good ancestor when he or she dies and can connect other people to Jesus the King. He adds that Africans believe that such people are in heaven and can speak to God as mediators or bridges between the lower and higher beings because it is believed God is not their equal.

When a person is very ill, it is trusted that his or her owners, which are ancestors, come and fetch the person after he or she has given his or her spirit to them *a neela moya*, as a way of relieving the person from his or her suffering. It is also believed that the ancestors are at war with the living ones, the sick person's family. The ancestors want to accept the suffering person's spirit, while the family would like the spirit to remain and the sick person to be healed. When the ancestors are fighting to discharge the sick person from the world of suffering by welcoming the spirit, it means the sick person is very ill and that he or she can die at any time, meaning *go neela moya* (give up the spirit). However, the family usually is frantically trying to save the sick person's life, the spirit, by consulting traditional healers, prophets and others whom they trust can help. Both the family and the ancestors want to own the sick person. The ancestors are regarded as having the power to accept or reject a dying person (Glazier 1984:140). They want to release the sick person from his or her suffering by accepting the spirit that the the sick person is giving up *go neela moya*, and taking the person to the land of his or her ancestors away from his or her family. As one gives up the spirit, *a neela moya*, it is believed that one is giving it back to one's ancestors.

The common word *go hwa* (to die) in Sesotho sa Leboa culture is used for animals, hence the translator used polite, respectful language that is acceptable to the culture of the target audience.

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Another example that similarly expresses the notion of death in Serudu's translation is:

TT: *Le go nna ka pono yaka ya sebjana, go be go le pepeneneng gore tate **ga e sa le wa lefase lekhwi*** (Serudu, 2001:13).

BT: Even to me with my childish view, it was evidence that my father is no more of this world.

ST: Even to my young eyes, it was clear that my father was not long for this world (Mandela, 1995:17).

This example also shows the respect with which the people view death. The above happening took place when Mandela discovered that his father was in his mother's hut lying on his back on the floor and coughing endlessly. He says that although he was still young, he could see that his father was dying. Serudu translated the expression 'is no more of this world' as ***ga e sa le wa lefase lekhwi*** (is no more of this world)**.**

The notion of death as Africans know it is captured in both the source text and the target text. Both texts refer to someone who has passed on as "'someone who is no more of this world".

Ga e sa le wa lefase lekhwi (is no more of this world) implies that the person belongs somewhere else, that is, in the world of the ancestors. Masango (2006: 937) mentions that other Africans believe that the society of the dead represents a perfect community compared to the living who are good and bad people. He explains that dead people are all good. Mbiti (1990), as cited by Masango (2006: 937), summarises the issue by stating that the land of the dead is exempted from contradictions, tensions and oppositions. Olupona (2000:11), as quoted by

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Masango (2006: 937), clarifies that time moves slowly in the world of the dead and the dead are free from antitheses and violence.

Mandela acknowledges that there will come a time when his father has to move to another world. He also sees it as a journey that his father will be taking to the world of his ancestors. Africans believe that life does not end with death; it is a journey to the land of the ancestors. It is traditionally believed in the culture of Sesotho sa Leboa that when people die, they meet with their ancestors in their land. Masango (2006: 935) says that in Africa, "death does not represent the end of human existence, but a change in its status". Mbiti (1977:70) continues to share the above idea when he says that the African religion emphasises that "human life does not terminate at the death of the individual, but continues beyond death". Masango (2006: 936) adds that the "African world has been interacting between the world of the living and the dead". The above scholars indicate that at the time of death, one leaves behind the world of the living and passes on to another supernatural world where one continues to exist.

Backing the above, Tsiane and Phokwane (2017:1) state:

> *Ge motho a phela ke ge mmele wa gagwe le moya di sa le mmogo, ge di sa le mmogo re kgona go bona sebelebele sa gagwe se kgatha tema mererong ya go fapafapana ya lefase. Ka letšatši leo moya o tlogelanago le nama, mmele goba sebelebele sa gagwe se bitšwa setopo. Go thoma ka yona nako yeo motho yoo a ka se hlwe a boledišana le batho ba lefase ka sebele, ge a na le seo a se nyakago a ka iponagatša go bona ka ditoro goba a iponagatša go mangaka/didupe gore di kgone go ba go mo fihlišetša malaetša le ge e ka ba dillo tša gagwe go bona.*

Lit. When a person is alive, the person's body and soul are one. We can see his or her body taking part in different world activities. The day the spirit leaves the body, the body becomes a corpse and the person can no longer talk to the people of this world. When he or she needs something, the message can be communicated through dreams, traditional healers or fortunetellers on his or her behalf.

The above shows that the dead person cannot do anything and hence he or she cannot talk to the people of this world. The dead person is in another world where he or she cannot do what was done in the previous world.

Serudu used soothing and respectful words to express the message. He used the saying *ga e sa le wa lefase lekhwi* (is no more of this world), instead of saying *o be a e hwa* (he was dying) which is regarded as being disrespectful to the culture of the target text readers. The use of euphemism was a polite way to convey to the target readers that Mandela's father was dying. Serudu was able to use a relevant equivalence as he translated the source text expression and was able to get an equivalent figure of speech, euphemism, to bring the target readers nearer to what the original author intended.

The following is another example that expresses the notion of death in Serudu's translation:

TT: … *'Ke nale poifo ya gore nka se be wa lefase le lebaka le letelele, gomme pele ga ge **ke tšea leeto la go leba nageng ya badimo…*** (Serudu, 2001:47).

BT: … 'I have fear that I will not be of this world for a long time, and before I take the journey to the country of the ancestors…

ST: … 'I fear that I am not much longer for this world, and before I journey to the land of the ancestors … (Mandela, 1995:63).

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This incident took place when Jongintaba, Justice's father and Mandela's guardian, summoned them to announce that he had already arranged marriage unions for them both. Jongintaba disclosed to the boys his wish that he would love to see them married before he passed on, as he was old. Chief Jongintaba wanted the boys to marry because marriages sustain clans, growth and continuation of the genealogy. The chief indicated that he was ready to journey to the land of ancestors, which Serudu translated as *pele ga ge* ***ke tšea leeto la go leba nageng ya badimo.***

Serudu uses the phrase ***ke tšea leeto la go leba nageng ya badimo* (**I take the journey to the country of the ancestors) to describe Jongintaba's situation. The above phrase refers to dying, which in simple Sesotho sa Leboa is ***go hwa*** (dying). Jongintaba was saying to the two boys that he was close to death. However, the translator expressed this harsh reality politely so that his readers could understand that the Chief did not want to frighten the two boys by using the words ***ke tlo hwa*** (I am going to die), although they actually knew that he meant exactly that.

The use of the phrase ***ke tšea leeto la go leba nageng ya badimo* (**I take the journey to the country of the ancestors) indicates death is an unavoidable journey that needed preparation. The above phrase also depicts death as a normal way of pursuing a journey to the home of the ancestors. In Sesotho sa Leboa culture, death is interpreted as something to be feared since it takes loved ones away. Sesotho sa Leboa speakers address death politely, as it is regarded as the home of the most respectable and feared people, the ancestors. This example supports the earlier discussions in the preceding paragraphs about death, and the translator managed to choose relevant equivalents for the target text readers.

Below is another illustration of euphemism that articulates the concept of death:

TT: *Taba ya masetlapelo ketelong ye, e bile ge Winnie a mpotša gore Bram Fischer **o ile magolong** ka baka la khensa …* (Serudu, 2001:428).

BT: The matter of tragedy to that visit is when Winnie tells me that Bram Fischer is gone to the elderly.

ST: The one tragic note of the visit was when I learned from Winnie that Bram Fischer had died of cancer (Mandela, 1995:561).

During Winnie and Zinzi's visit to Robben Island, Mandela learned from Winnie that Bram Fischer had died of cancer shortly after being released from prison. This news affected Mandela deeply. Serudu translated the expression as ***Bram Fischer o ile magolong*** (Bram Fischer has gone to the elderly, the dead).

The use of ***go ya magolong*** (to go to the elderly, the dead) is euphemistic. ***Magolong*** is the supernatural world, the ancestral home of the dead. ***Magolong*** is associated with ancestors, who are regarded in Sesotho sa Leboa as ***bagologolo*** (the great or old ones). Serudu used ***go ya magolong*** to refer to "died". In Sesotho sa Leboa, those who have long died are believed to be the old and great ones. The ***magolo*** (old) departed from this world long long ago. Someone who has departed to the ***magolong*** (has gone to the ancestors) and the translator associates that with death, after which people do not return.

As with the previous examples related to death, Serudu used euphemism to convey his message to the target audience because he understands their culture that demands respect for anything related to the death of a human being, and that the word "death" is never mentioned, especially when referring to a human

being. Grinová (2017:18) explains that diseases, death and dying are some of "the greatest areas where euphemisms are frequently used", and adds that euphemism has long been practiced "when speaking about diseases, death and dying and killing where the main and strongest motivation is fear". He clarifies that fear includes uncertainty of what follows death and where our souls go and that euphemism provides protection against the unease connected with the matter of death and dying (Grinová, 2017:20).

In Sesotho sa Leboa death is associated with all sorts of things that are fearful, hence it is associated with the dangerous animal, *phiri* (hyena), that is a nocturnal animal and looks for its food at night.

The Sesotho sa Leboa people associate death with darkness and have a strong belief that a person does not die during the day but during the night when hyenas search for food, hence they allege that when somebody dies, they are stolen by the hyena. Ham (2005:228) mentions that politeness, which is the function of euphemism:

> protects the speaker/writer, hearer/reader, or all of the above from possible effrontery and offence … the offence may take place in the introduction of a taboo topic, such as death, which may be sensitive. For communication to be smooth and to progress well when discussing such issues, accommodation of being polite should be made.

De Klerk (1992: 277) mentions that "linguistic taboos exist in most cultures, tabooed words generally being culture-specific and relating to bodily functions or aspects of a culture that are sacred". He further indicates that such words are

rich with affective meaning, inappropriate and avoided. Hence, where death and dying are frightening issues in societies, euphemism is exceptionally important as it provides certain protection against the unease linked with this matter.

The Basotho ba Leboa use numerous expressions and descriptions for death, such as ***o tšewa ke phiri*** (is taken by a hyena) commonly known as, ***go tšewa ke phiri*** (to be taken by a hyena), ***o ragile lepai*** (has kicked the blanket)***,*** known as, go ***raga lepai*** (to kick the blanket), ***go ya koti*** (to go to a hole)***, go ya ga maphušeletše*** (to go to those who cover you with soil) , ***go kgaoga moya*** (to be cut the spirit), ***go ya ga maotwanahunyela*** (to go to the shrinked legs' place) to mention a few of the expressions that relate to death (Rakoma, 2016). They used these sorts of expressions to calm and soothe the deceased's family and help them deal with the sorrowful experience. They minimise the seriousness of the situation as if the dead person will return, hence the use of examples such as, ***go neela moya*** (to give the spirit), ***ga e sa le wa lefase lekhwi*** (is no more of this world) ***o ile magolong,*** (he has gone to the old ones), ***leeto la go leba nageng ya badimo*** (the journey to the country of the ancestors). The *Dictionary of Euphemism* (1990) talks about death as once being a god in most societies.

> When death was lord, he was feared and euphemized for all the same reasons other deities were. To name him was to invoke him. However, conversely, knowing his many names might render the namer superior to him. Hence the multiplicity of terms for any god or his powers. Today we think of euphemism for death as mere manifestations of our unwillingness to deal with it, but anthropologically these names are vestiges of our struggle against an adversary – a battle in which the weapons were words (Neaman & Silver, 1983, 1990: 2-3).

The Sesotho sa Leboa vocabulary and dialects contribute to the many ways of referring to death. As the people continue to fear and worship death, they try to avoid unpleasant words and develop more and more euphemistic substitutes that enrich the language.

The following example portrays the euphemism used for the foreskin as **mošemanyana** (small boy):

TT*:* *Ka ntle le go bolela selo o ile a swara **ntlha ya mošemanyana***
      waka *gomme, a e gogela pejana, ke moka ka moretho o tee a*
      retha lerumo la gagwe (Serudu, 2001:24).

BT: Without saying anything, he held the tip of my small boy and, drag it forward, and then with one motion he struck with his spear.

ST: Without a word, he took my foreskin, pulled it forward and then, in a single motion, brought down his assegai (Mandela, 1995:32).

Mandela explained that Justice was circumcised before him because he heard him pronouncing that he was a man. There were two boys in front of him before the circumcision expert could arrived. Mandela's mind was a blank and before he knew it, the circumcision expert was already in front of him, ready to deal with him. Without a word, the expert took Mandela's foreskin, pulled it forward and in a single motion, brought down his assegai.

Serudu translated the foreskin in the above example with the phrase **ntlha ya mošemanyana waka** (the tip of my small boy). **Mošemanyana** (small boy) is a diminutive form of **mošemane** (boy), hence the suffix **–ana**. The use of this diminutive form is informed by the fact that in the Sesotho sa Leboa tradition and

culture, only boys have this protruding portion on their penises. He used this phrase to show respect, instead of explicitly saying *ntlha ya ntoto ya ka* (the tip of my penis). Circumcision is performed on boys, not on adult males. To say *ntlha ya ntoto yaka* (the tip of my penis) is very vulgar and unacceptable, as the people prefer to euphemise it. In this example, the use of this euphemism *mošemanyana* (small boy) conveys in a gracious and non-offensive way an indication to the male sex organ.

In the example below, a foreskin is also translated as **metswitswane**:

- **TT:** … *mothuši yoo a bego a latela thipana o be a kgoboketša metswitswane yeo …, re šwalalane leswiswing go yo epela metswitswane ya rena* (Serudu, 2001:25).
- **BT:** … the helper that followed the small knife was gathering those foreskins …, we parted from each other in the dark going to bury our small penises.
- **ST:** … an assistant who followed the circumcision master took the foreskin that was on the ground…, and go tramping through the night to bury our foreskins (Mandela, 1995:33).

After Mandela and the other initiates were circumcised, their foreskins were tied to the corner of their blankets. The *amakhankatha*, **rabadia** (guardians) painted their naked and shaved bodies from head to foot in white ochre. The same night, at midnight, an attendant woke them up and instructed them to go tramping through the night to bury their foreskins – symbolically burying their childhood. Serudu translated "an assistant who followed the circumcision master took the foreskin that was on the ground…, and go tramping through the night to bury our foreskins" as *mothuši yoo a bego a latela thipana o be a kgoboketša*

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*metswitswane yeo …, re šwalalane leswiswing go yo epela **metswitswane** ya rena.*

In the example above, Serudu chose to use **metswitswane** (small penises) instead of **mošemanyana** (small boy). **Metswitswane** (small penises) is another name for politely referring to a small penis. The translator used both **metswitswane** (small penises) and **mošemanyana** (small boy) synonymously and interchangeably. These two words are well known to the Sesotho sa Leboa speakers as referring to **dintoto** (penis) or **ntotwana** (small penis) in this context. Diminutives are regarded by Santaemilia (2015:151) as excellent vehicles to refer indirectly to "sexual organs and caresses, or to any form of sexual activity". As explained earlier, in the Sesotho sa Leboa culture, as with death, certain bodily parts are referred to in a euphemistic way rather than by their direct terminologies, especially sex organs that are regarded as taboo, unacceptable and disrespectful. Neaman and Silver (1983, 1990:13) state that, "euphemizing is a strong desire to avoid offending others … this desire leads to the use of kind words fearing to cause pain to others".

Scholars give examples of preferring words such as "discontinue, let go, release, restructure, retrench" which sound kind and polite for dismissing an employee, rather than the word "fired" (Neaman & Silver, 1983; 1990:13). Paivio and Begg (1981:133), as quoted by Risch (1987:354) reveal:

> Studies in the psychology of language define taboo or dirty words by their affection, the reactions aroused by the word, instead of the word's denotative meaning.

Risch (1987:353) reveals that taboo words are not only deemed as "inappropriate for a certain context, but are forbidden in most communicative contexts". Ndhlovu and Botha (2017:236) also mention that "taboo words offer order by allowing members of the society an opportunity to speak about the 'unspeakable'". Mabule (2009:45) mentions that taboo is a "ritual restriction or prohibition".

On the other hand, Jay (2009:153) refers to taboo words as words describing "the lexicon of offensive emotional language"'. He further mentions that taboo words are "sanctioned or restricted on both institutional and individual levels under the assumption that some harm will occur if a taboo word is spoken". In other words, the tabooed deeds should be avoided or discouraged, as they are viewed as a sign of disrespect, disrepute, disgrace or shame, hence Serudu's avoidance of the male sexual organ *ntoto/dintoto* (penis/penises) or its diminutive *ntotwana/dintotwana* (small penis/penises)*,* as these words are regarded as impolite, nonstandard, offensive, vulgar and unspeakable.

Ham (2005:229) stresses that the subject of sex is a:

> major concern in human life and one that is likely to elicit embarrassment [therefore it] is a potent source of euphemism … sexual euphemism includes speaking about body parts and even clothing such as underwear. It is socially unacceptable, unethical and immoral in African cultures to refer to sex related concepts in a direct manner, calling them by their real names.

Neaman and Silver (1995:32-34) mentions a number of euphemistic names that are given to the male genitals; for example, the penis is referred to as "hampton wick, John Thomas, jim dog, pencil, prick, pud, and snake".

In the above examples, Serudu's use of the words **metswitswane** and **mošemanyana,** which are normally used when referring to a boy child's penis, falls within the category of respect and politeness, especially when talking about issues of initiation and circumcision in the culture of the target audience. The language used in initiation is regarded as secret and is only known to the practitioners and initiates. Locher and Watts (2005:10) define politeness as a "discursive concept arising out of interactants' perceptions and judgements of their own and others' verbal behaviour". To Brown and Levinson (1987:1), politeness "presupposes that potential for aggression as it seeks to disarm it, and makes possible communication between potentially aggressive parties". This shows very well that the aggressiveness of parties will be aggravated by the use of offensive words that are unacceptable by the speakers of that language. In Sesotho sa Leboa, if the words **ntoto** (penis) or **ntotwana** (small penis) were directed to someone, the party to whom they are directed could be aggressive to the extent of a physical fight.

The next example, **o tšere mahlo a tšhipa**, (not sober), illustrates euphemism as used by Serudu in his translation:

TT: … *go bile ba bangwe gare ga rena bao ba bego ba gopola gore **o tšere mahlo a tšhipa*** (Serudu, 2001:353).

BT: … there were others amongst us who were thinking that he took the eyes of the wild cat.

ST: … and there were those among us who thought he was not altogether sober (Mandela, 1995:472).

The instance took place when Mr Hynning, a representative of the American Bar Association, visited the prisoners on Robben Island. A spokesperson was selected to speak on behalf of the prisoners. Mandela described them as political prisoners, not criminals, and included grievances about food, living conditions and work details. As Mr Hynning kept interrupting Mandela while he was talking and perspired a great deal, some of the prisoners thought he was not altogether sober.

Serudu translated how some of the prisoners felt about Mr Hynning's visit, as *o tšere mahlo a tšhipa* (he took the eyes of the wild cat), which means the person has taken alcohol and is drunk. *Tšhipa* is a catlike animal that is known to be brave and dangerous. It stares its prey in the eyes, without fear. In Sesotho sa Leboa culture, when someone is confrontational during a discussion, it is said that they *o tšere mahlo a tšhipa* (take the eyes of a wild cat).

Serudu could have described Mr Hynning's actions that caused some prisoners to think that he was inebriated as *o be a tagilwe* (he was drunk), but in Sesotho sa Leboa, this would be unacceptable because it is offensive. The use of the word *tagilwe* (drunk) shows disrespect and can only be used purposefully to offend.

Another example used in Serudu's translation to express euphemism is *o be a sorile*:

   TT: *O be **a sorile** fela a bile a befetšwe* (Serudu, 2001:250).
   BT: He was a little bit drunk and angry.
   ST: He was groggy but angry (Mandela, 1995:334).

Similarly, *a sorile* (a little bit drunk) indicates that the person is slightly drunk. The source text expression "He was groggy but angry" was used when Mandela visited Michael, a brilliant theorist who worked on policy matters for the Communist Party. When Mandela approached Michael's house, he found the lights on, the front door open, and the radio playing while Michael was in bed fast asleep. Mandela was furious and tried to wake him up. He was groggy but angry. Serudu translated this expression, as *o be a sorile* (he was a little bit drunk).

Serudu chose the euphemistic way of expressing Michael's condition. In the source language, "groggy" means "slightly drunk", but the target language does not have an equivalent for the term. Hence, Serudu's choice of a euphemism, which could also mean "not very drunk".

In Sesotho sa Leboa, words that are considered to invade the listeners' space and cause them embarrassment are replaced with polite words, thus saving both the speaker and the listener's face. Serudu, as the speaker of the language, made a wise choice that might have been difficult for a non-mother language speaker of Sesotho sa Leboa to make. The target text readers will understand that *o be a sorile* (a little bit drunk) is a way of showing respect to someone who is drunk, especially if the person is elderly or respected.

Another example of euphemism used by Serudu is presented below:

TT: *O be a itapišitše ka go nkaparela gabotse, fela o be a bonala **a sesefetše** le go **ohlega*** (Serudu, 2001:382).
BT: She troubled oneself by dressing up for me, but she looked thin and pulled.

ST: She had taken pains to dress up for me, but she looked thin and drawn (Mandela, 1995:505).

The above incident took place when Winnie visited Mandela at Robben Island. Mandela noticed that Winnie was a bit on edge about the rough treatment she received at a police station in Cape Town and because she had to sign additional documents on her arrival and departure. Mandela also mentioned that Winnie had to travel by a ferryboat where the fumes from the engine made her ill. Mandela indicated that Winnie took pains to dress up for him, but she looked thin and drawn. Serudu translated the above with the phrase ***a sesefetše*** *le go* ***ohlega*** (thin and drawn).

Sesefetše (a body that looks strained and depressed with ill-fitting clothes). ***Ohlega*** refers to a thin person with a withdrawn and unhappy facial expression who seems to be suffering from a long-term illness. Although Winnie was not ill at that time, Serudu used ***sesefetše*** (thin) and ***ohlega*** (pulled) that means ***otile*** (thin)**,** which is harsh and unsympathetic to Sesotho sa Leboa speakers, especially when referring to someone whom one admires and respects. The use of the synonymous words ***sesefetše*** (thin) and ***ohlega*** (pulled)**,** shows that Serudu was emphasising the condition of Winnie. All these characteristics portray Winnie as a single parent while her husband was in jail. When she visited her husband, she was dressed well; however, Winnie was emotionally drained.

The target text readers will understand that Winnie's physical appearance showed that her life was not easy without her husband Mandela, who was imprisoned on Robben Island.

Serudu also used the subsequent euphemism in his translation:

TT: *Mme o be **a ohlegile** kudu a **lahlegetšwe ke mmele**, e lego seo se ilego sa **ntlhobaetša** kudu* (Serudu, 2001:399).

BT: My mother was pulled too much have lost her body, which was a concern for me.

ST: My mother had lost a great deal of weight, which concerned me (Mandela, 1995:528).

In the above incident, Mandela referred to his mother who looked very old at the end of the Rivonia Trial. The old woman visited Robben Island together with Makgato, Mandela's son, Makaziwe, his daughter, and sister Mabel. Like Winnie, Mandela's mother had lost a lot of weight and her face appeared haggard. In translating this, Serudu politely used **o be a ohlegile** (she was thin) and **a lahlegetšwe ke mmele** (she had lost weight).

The use of the passive voice, **lahlegetšwe,** conveys that the loss of weight was unintentional. She was obviously longing for her son, Mandela, hence her thin body.

To describe Winnie, Serudu used **sesefetše** (thin), while to describe Mandela's mother, he used **lahlegetšwe ke mmele** (she has lost weight). He chose this figure of speech to try to soften the sad, hard reality that Mandela saw when his mother and wife visited him on Robben Island.

The use of the word **ntlhobaetša** (concerned) instead of **ntshwenya** or **tlaiša** (worried) were used, as the translator did not want to reveal that the condition of Mandela's mother worried or hindered him. The use of the word **ntlhobaetša** (concerned)**,** which in the source text is portrayed as "concerned me", indicates that Mandela was very disturbed by his mother's condition, so much so that he

could not sleep well. The use of the above word is a polite way of indicating that he was worried and troubled about his mother.

The following example is another illustration of euphemism used by Serudu in his translation:

TT: *E be e se la mafelelo ge ba tlo leka **go ntloša tšatšing*** (Serudu, 2001:411).

BT: It was no for the last time when the tried to remove me from the sun.

ST: It was not the last time they would try to eliminate me (Mandela, 1995:543).

An agent of the Bureau of State Security, South Africa's secret intelligence agency, masquerading as a young warder, ostensibly tried to organise for Mandela to escape. Mandela thought the entire plan sounded unreliable so did not carry out any of the actions required to implement the plan. Later, it was discovered that it was a plot for him to be killed while trying to leave the country. Thus Mandela's words: "it was not the last time they would try to eliminate me".

Serudu used euphemistic language to translate the above source text. He used ***go ntloša tšatšing*** (to remove me from the sun), which means to kill me. ***Letšatši*** "sun" is what one sees and experiences when one is born, but one's days are gradually shortened and one is no more. By ***ge ba go tloša tšatšing*** "taking you away from the sun"', one's life is ended.

As with the examples mentioned previously, where death or dying is concerned, the source text used "eliminating", instead of "killing". Serudu read "eliminate" to

mean "remove from the face of the earth", hence, the choice of euphemism instead of **ba leka go mpolaya** "they are trying to kill me"**.** Mastery of the language and the focus on reaching out to the target audience guided Serudu's choice of the appropriate euphemism.

The following example is another demonstration of euphemism used by Serudu in his translation:

TT: *('**Ntepa' mmago'**) mmago ke moer, e lego lehlapa leo le sepelelanago le karolo **ya setho sa sephiri sa bosadi**, …* (Serudu, 2001:412).

BT: ('your mother's leather skin skirt') your mother is moer, which is an insult that goes with that secret part of a woman.

ST: 'Your mother's *moer*'– *moer* being a vulgar term for an intimate part of a woman's anatomy (Mandela, 1995:544).

A new most brutal and authoritarian officer, Badenhorst, was brought to Robben Island to help keep the prisoners in line. Badenhorst always peppered his sentences with insults and swear words, hence the above example, which Serudu translated with a euphemism.

Serudu translated "your mother's moer"' with a relevant term used by the target text readers when he says **ntepa' mmago** (your mother's leather skin used to cover her buttocks). According to the explanation in the source text, Serudu was supposed to state the real name of the secret part of a woman as **nnyo/nywana/mpopo' mmago** 'your mother's vagina'. However, because of the tradition and cultural beliefs of the Sesotho sa Leboa readers, he employed

euphemism and used ***ntepa*** (leather skin used to cover women's buttocks) in ***ntepa' mmago*** (your mother's leather skin used to cover her buttocks) which covers this delicate part of a woman and is understood to be a polite insult.

It is interesting to note that Serudu used elision of the possessive concord in the construction and correctly replaced the sounds that were removed with an apostrophe. This is commendable and a demonstration of his knowledge of the target language.

The researcher observed that when people use harsh words or intentionally insult another person, most of them choose words related to women's body over those of a male's body, as is the case with the example above. Examples such as ***hlogo' mmago*** (your mother's head), and ***mosono' mmago*** (your mother's vaginal cavity) are used. These constructions further contribute towards belittling females as opposed to those of males. In the Basotho ba Leboa culture, it is the males who use these attacking words to their children talking about ***ntepa' mmago*** (your mother's leather skin used to cover her buttocks) even if the poor woman is not there when the reason for the attack is committed. This could be attributed to the Basotho sa Leboa being patriarchal. Sultana (2011:6-7) agrees that:

Patriarchy upholds women's dependence on and subordination to men in all spheres of life. The subordination that women experience daily, regardless of the class she belongs to, takes various forms of discrimination, disregard, insults, control, exploitation, oppression, and violence within the family, in the workplace, and in society.

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Gneezy et al. (2009:1640) add that, "wives are said to be less important to a man than his cattle".

The Sesotho sa Leboa men normally men use harsh and insulting words such as, ***ntepa' mmago*** (your mother's leather skin used to cover her buttocks), ***hlogo' mmago*** (your mother's head) and ***mosono' mmago*** (your mother's vagina), when they are very angry. Such vulgar words are normally used intentionally to hurt someone, usually a woman. The use of ***ntepa' mmago*** is offensive but polite, as it introduces somebody who has nothing to do with what is being talked about.

Below is another example of euphemism as employed in Serudu's translation:

TT: *Wilton yoo a bego a **tlala pelo**, o ile a bolela gore Mac o **bolela ditšiebadimo*** (Serudu, 2001:431).

BT: Wilton whose heart would get full, said that Mac is talking the ancestral semi-locusts.

ST: Wilton, whose adrenaline was flowing, said Mac was talking nonsense (Mandela, 1995:565).

When Mac Maharaj, Nelson Mandela and Wilton Mkwayi where taken to a dentist in Cape Town, they thought of running away. The above phrase was said by Wilton Mkwayi, when Mac Maharaj indicated that it might be a trap because the get-away street they wanted to use from the hospital was very quiet. Mandela indicated that Wilton said that Mac was talking nonsense, which Serudu translated as ***Mac o bolela ditšiebadimo*** (Mac is talking the ancestral semi-locusts).

Ditšiebadimo (ancestral semi-locusts) refers to big, green, colourful locusts that are bigger than almost all known locusts. Humans find them inedible but it is believed that the ancestors eat them. To convey this expression, the translator chose to use the figure of speech *o bolela ditšiebadimo* (is talking the ancestral semi-locusts) instead of just saying *go bolela ditšhila* (talk rubbish) which is offensive and harsh. This figure of speech is an amicable way of expressing, baseless fabrications, "you are saying something that people do not like or that makes them angry".

Below Serudu, used another example of euphemism in his translation:

> **TT**: *Sebakeng sa go mo gebela ka matswele ka ge ke be ke duma go dira bjalo, ke ile ka **thenkgolla maroga a go mo tšola diaparo** (*Serudu*, 2001:429).*
>
> **BT**: Instead of attacking him with fists as I wished to do like that, I toppled him over with vulgar words of taking off his clothes.
>
> **ST**: Instead of assaulting him with my fists, as I felt like doing, I pummelled him with words (Mandela, 1995:562).

Mandela and Lieutenant Chris, head of the prison at that time, disagreed on the issue of Winnie's visits. Lieutenant Chris said Winnie only needed publicity and added something offensive and uncomplimentary that resulted in Mandela loosing his temper. To translate the above source text, the translator used the phrase *maroga a go mo tšola diaparo* (vulgar words of taking off his clothes) instead of saying *o ile a mo tšhela ka mantšu* (pummelled him with words).

Maroga (insults or vulgar words) include curses. *Go mo tšola diaparo* (to take off his clothes) means insulting someone to the extent that the person insulted would feel as if he or she is naked. *Go mo tšola diaparo* (to take off his clothes)

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in Sesotho sa Leboa refers to taking off one's underwear or trousers or pants, or undressing him or her, with *tšola* (take off) specifically referring to clothes that are pulled over the feet such as underwear and trousers that gird one's loins. Clothes that are worn on the lower half of the body are said to be *ditšwaro* (underwears). When one *tšola* (takes off another person's trousers, pants or underwear) and undresses him or her, then the private parts of the undressed person are exposed and can be seen by everybody.

Serudu portrays Mandela's feelings by using euphemistic language *maroga a go mo tšola* diaparo (vulgar words of taking off his clothes) This phrase indicates that the words were so insulting that Mandela could not repeat them. *Go mo tšola diaparo,* "taking off somebody's clothes" refers to vulgar words about somebody's private parts. *Maroga a go mo tšola diaparo* (vulgar words of taking off his clothes) means to insult a person, mentioning his/her private parts, and swearing at him or her to such an extent that the insulted person feels naked.

From the above, it becomes evident that in Mandela's culture, as is the case with Sesotho sa Leboa, such words are not permissible nor tolerated, hence Serudu's choice of the above figure of speech to emphasise that Mandela used indecent and offensive language to Lieutenant Chris, hence the use of *tšola diaparo* (taking off his clothes).

An interesting observation is that since Lt. Chris was a male, Mandela did not actually say the vulgar words because this could result in him insulting himself as well. However, it did not matter when talking to Badenhorst when he mentioned his mother's *ntepa* (leather skin used to cover women's buttocks). One may

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therefore conclude that if the insult is about women, it is easy to talk about their private parts, unlike with the male parts.

The above discussions on the use of euphemism by the translator, show that the polite wording used in Sesotho sa Leboa culture captures the real meaning of what the source text author intended. Serudu domesticated the sayings from the source text to make things easier and understandable for the target text readers. These discussions portray how the translator brings forth the message of the source text in the acceptable culture of the target text readers. He was taking the needs of the Sesotho sa Leboa culture readers into consideration to make his translation culturally acceptable (Ndhlovu & Botha; 2017). Serudu had to euphemise certain expressions and avoid using taboo words in certain contexts, so as not to be disrespectful towards the Basotho ba Leboa readership.

4.6.1.4 Hyperbole

Hyperbole is one of the figures of speech used by writers and translators. Smith (2002:239) refers to hyperbole as "the deliberate use of exaggeration" and indicates that hyperbole is commonly used on a daily basis. Smith (2002:225) concludes by saying that hyperbole can also be referred to as "a dramatic exaggeration".

Theodore (1976:79) declares that:

> Hyperbole or exaggeration is found in expressions magnifying an object beyond its natural bounds. … The object is purposefully exaggerated beyond its size or normal use and its significance is for the sake of surprising the readers or listeners and for emphasis.

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Herrera-Soler and White (2012: 13) describe hyperbole as an ordinary feature used in everyday communication and conversations in which "speakers exaggerate reality for effective and evaluative purposes". Mio and Katz (1996:3-4) note that hyperbole is "employed to convey the speaker's beliefs or feelings about the topic". Carter and McCarthy (2004), as cited by Gibbs and Colston (2012:252), explain that a hyperbole is used to "express, a wide range of interpersonal meanings including humor, banter, empathy, solidarity, antipathy, informality and intimacy, in addition to being used for different evaluative purposes".

Serudu and Kgobe (1985:131) agree that a hyperbole is a figure of speech where people develop language by exaggerating it excessively. In other words, the words used are so excessively exaggerated that listeners or readers might find them very serious even if they are not that serious. Nokaneng and Louwrens (1997:236) indicate that in this figure of speech, a person adds to or augments an issue, exaggerating with the purpose of emphasising what is being said. They further specify that hyperbole permit acceptable lies.

In Sesotho sa Leboa, **pheteletšo (**hyperbole) is mainly used when somebody or something is being extravantly praised.

The following section will look at some of the examples of hyperbole as employed by Serudu in his translation of Mandela's life history:

TT: … *maswi a dikgomo tša gešu a be a dula **a tšhologa*** (Serudu, 2001:8).

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BT: … the milk of cows at home was always pouring.

ST: … milk from our cows and goats was always plentiful (Mandela, 1995:10).

Serudu used this figure of speech when Mandela was discussing his family background, comparing mealies to milk. He said mealies were in short supply compared to milk, which was plentiful. Instead of simply saying **maswi a dikgomo tša gešu a be a dula a le a mantšhi** (the milk of cows at home was always plenty) Serudu exaggerated by saying **a be a dula a tšhologa** (were always over pouring or overflowing).

The word **tšhologa** (overflowing) or (over pouring) exaggerates the abundance of the milk. Serudu used **tšhologa** (overflow) to indicate that the cows produced so much milk that there would not be enough containers to store it.

Serudu only refers to milk from cows in exclusion of milk from goats as explained by Mandela. However, his choice of words exaggerates the ever flowing amount of milk instead of putting it simply as **a be a dula a le a mantšhi** (was always plenty) is commendable. The word **tšhologa** (overflowing or over pouring) relays the feeling that Serudu wanted to intensify the amount of milk from the cows, that the milk from Mandela's cows was extremely plentiful. To deliver the message to the target readers, Serudu used exaggeration that is not in the source text. Serudu purposefully chose this figure of speech to exaggerate that Mandela's family had more than enough milk.

Another example of a hyperbole is illustrated below:

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TT: *Ge a be a rera ka kerekeng ye nnyane ka bodikela bja Mqhekezweni, holo e be e dula **e tletše batho la go falala** (Serudu, 2001:17).*

BT: When he was preaching in a small church to the west of Mqhekezweni, the hall was always full of people flowing.

ST: When he preached at the simple church on the western end of Mqhekezweni, the hall was always brimming with people (Mandela, 1995:23).

Serudu used the exaggeration ***holo e be e dula e tletše batho la go falala*** to describe how full, the hall was in which Reverend Matyolo was preaching. Reverend Matyolo was a very strong preacher at the church in the western area of Mqhekezweni. He therefore used a hyperbole ***e tletše batho la go falala*** (full of people overflowing) purposefully, to emphasize that Reverend Matyolo was indeed a good preacher attracting many people to his church.

In this example, the translator used a hyperbole to impress his readers by purposefully portraying that many people were in the hall. Serudu could have simply said ***go be go nale batho ba ba ntšhi ka holong*** (there were many people in the hall), but instead he used ***tletše la go falala*** (full overflowing) to express that many people attended the service and the hall was extremely full. ***Go falala*** (overflowing) in Sesotho sa Leboa is used in relation to the overflowing of liquids; it is an exaggeration if it is associated with people.

The word ***go falala*** is used when something is full to capacity. In this example, Serudu likened the overflowing of the liquid inside a container with the overflowing of people in the hall.

Serudu succeeded in capturing the meaning in his translation since the target text has used an equivalent to brimming. Serudu used this figure of speech to emphasize and exaggerate the large number of churchgoers who attended the church service. The message is that many people liked to attend Reverend Matyolo's church.

Below is another example of hyperbole used in Serudu's translation:

TT: *Bošegong bjo bongwe, ke be ke le modirong ge **pula e be e ena la go epolla bahu,** …* (Serudu, 2001:35).

BT: One night, I was at work when the rain was pouring to dig up the dead.

ST: One night, I was on duty when it was pouring with rain, … (Mandela, 1995:47).

When Mandela was at Healdtown College, he was appointed as a prefect whose first duty was to supervise a group of students who worked as window cleaners during their manual work session in the afternoon. Mandela was later promoted to the next level of responsibility, which was night duty. The college had no toilets in the dormitory but they had an outhouse about a hundred feet behind the residence. One night when he was on duty, it rained heavily and instead of the students running through the grass and mud to the outhouse, the students stood on the veranda and urinated into the bushes. Mandela described this as "pouring with rain", which Serudu translated with a hyperbole.

The Sesotho sa Leboa expression **pula e be e ena** (the rain was pouring)' expresses the notion that it was raining, however the appendage of the phrase

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go epolla bahu (to dig out the dead from their graves) intensifies the action. People are usually not buried near the surface of the earth, but are buried deep down so that it becomes impossible for rain to wash away the ground above them. Therefore, Serudu's translation is an exaggeration when he says ***pula e be e ena la go epolla bahu*** (the rain was pouring so hard that it dug out the dead from their graves), while the original source only mentions '"pouring rain". This is a dramatic excessive exaggeration of what happened. Serudu is magnifying ***pula*** (rain) beyond its natural bounds and readers of the target text will quickly grasp that it was raining heavily. In Sesotho sa Leboa, the expression, ***pula ya go epolla bahu*** (the rain that digs up the dead) is well known. The translator was able to deliver the message to the readership that it rained too much.

The next example still addresses the use of a hyperbole by Serudu:

> **TT:** … *phefo **ye e hlabago** ya marega e ile **ya phuleletša diyunifomo** tša rena tša kgolego tša ntsagatsaga* (Serudu, 2001: 338).

> **BT:** … the cold that is stabbing of winter it went through the uniform of us of prison that are thin.

> **ST:** … the cold winter wind whipped through our thin prison uniforms (Mandela, 1995:455).

When Mandela and the other six political prisoners arrived at Robben Island, it was very cold when they stepped out of the plane; the cold winter wind whipped through their thin prison uniforms. Serudu used exaggeration, ***phefo ye e hlabago*** (piercing wind) to emphasize that it was so cold that it felt as if the wind was piercing through their skins. By using a hyperbole, Serudu also emphasized

the discomfort, uneasiness and distress that they suffered because of the cold winter wind.

Serudu gives the idea that the wind was like an instrument with a sharp point that penetrated the skin. The use of this exaggeration is instrumental, as through its use the reader is allowed to experience the cold winter wind that Mandela and the other prisoners felt.

This is another example used by Serudu in his translation:

TT: *Baletakgolego ba ile ba šupa ka dithunya mo re swanetšego go ya gona, gomme **ba hlatša ditaelo** tša bona ka lentšu le tee le bonolwana:'Tlogang!' 'Setu!' 'Emang!'* (Serudu, 2001:338).

BT: The warders pointed with guns where we were supposed to go, and were spewing their instructions with one simple voice; 'Go!' 'Silence!' 'Halt!'

ST: The warders pointed with their guns to where they wanted us to go and barked their orders in simple one-word commands: 'Move!' 'Silence!' 'Halt!' (Mandela, 1995:455).

This incident happened when Mandela and the other prisoners arrived at Robben Island. They were stripped and were given plain khakhi uniforms. All, except Kathy received short trousers, a light jersey and a canvas jacket. The warders pointed with their guns to where they wanted them to go and barked simple one-word commands: "Move! Silence! 'Halt!". Serudu used the exaggeration ***gomme ba hlatša ditaelo*** "then they spewed instructions" to describe the manner in which the commands were communicated to the prisoners.

By using this exaggeration, Serudu described how unpleasant it was to be given orders in this way. He describes this as a form of desecration and disgrace on

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the part of the prisoners. To Serudu, the conditions of their imprisonment and the way the white warders regarded them justifies the use of *Go hlatša ditaelo* (to spew instructions). They were imprisoned because they were considered a danger to the minority white government and as such were to be treated very harshly.

Serudu correctly chose the words *Go hlatša ditaelo* (to spew instructions) instead of the direct translation *goba* (bark) in the target language. Using the direct translation would have misled his target text readers. His translation is in line with the message since the use of *hlatša ditaelo* (to spew) also captures the tone of the instructions from the source text. This means that the warders were issuing these orders without even taking a breath, hence '*Tlogang!* (Move!)' '*Setu!* (Silence!)' '*Emang*! (Halt!)' without considering the state of Mandela and his co-prisoners.

Below is another example of a hyperbole discussed:

TT: *Magaga le kutung ya mmoto di be di šweufetše wa go foufatša mahlo* (Serudu, 2001:361).

BT: The cliffs and the base of stumps were white of blinding eyes.

ST: The cliffs and the base of the hillside were blinding white (Mandela, 1995:479).

Mandela described the above issue when they were counted in their lines one morning. Instead of being taken into the courtyard as usual, they were ordered into a covered truck, without being told the destination. For the first time since their arrival at Robben Island, they were taken to the lime quarry. Mandela further explains that the lime quarry looked like an enormous white crater cut into a

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rocky hillside. He states that the cliffs and the base of the hillside were blindingly white, at the top of the quarry were grass and palm trees, and at the base was a clearing with a few old metal sheds. When they arrived there, Mandela mentions that the lime quarry looked like an enormous blinding white crater cut into a rocky hillside.

Serudu uses an exaggeration *di šweufetše wa go foufatša mahlo* (were white of blinding eyes) to capture the whiteness of the cliffs and the base of the hillside. He explicitly incorporates the use of *mahlo* (eyes) in his translation. Eyes are naturally not accustomed to or comfortable to bright light, hence the use of the word *foufatša* (blinding). Too much light is irritating to the eyes, but even if the whiteness was intense it could not literally blind the prisoners. This is the translator's strategy to reveal and over stress the extent of the whiteness of the cliffs and the base of the hillside. In this example, the target text and the source text are both emphasizing the whiteness since the equivalents used.

Below follows another example of a hyperbole:

TT: *Maphodisa a ile a gogagoga Winnie mola Zeni le Zindzi ba be ba kgorametše sekhethe sa gagwe* (Serudu, 2001:400).

BT: The police dragged Winnie while Zeni and Zindzi were adhered to her skirt.

ST: The police dragged Winnie away while Zeni and Zindzi clung to her skirts (Mandela, 1995:530).

Mandela describes the incident that happened in the early hours of 12 May 1969 when Winnie was detained. On that day, the security police woke Winnie up in her home in Orlando and she was arrested and detained without trial. These

arrests were done nationwide where dozens of people were detained, including Winnie's sister. Police dragged Winnie while Zeni and Zindzi clung to her skirt. This Serudu translated as **Zeni le Zindzi ba be ba kgorametše sekhethe sa gagwe** (Zeni and Zindzi adhered to her skirts).

Serudu used the words **kgorametše sekhethe** (adhered to the skirt) to explain how tightly Winnie's little girls were holding onto their mother. Something that is **kgorametše** (adhered to) is tightly stuck to something and is difficult to remove. If Zeni and Zindzi were adhered to their mother's skirt, it means that they were also dragged with her. By using the word **kgorametše** (adhered to) Serudu demonstrates that the two little girls were holding to their mother's skirt in such a way that even the police could not remove them. They were part of their mother's skirt and for that reason, they would be detained with her.

Serudu used this figure of speech to emphasize and exaggerate the action of the two girls who seemed stuck to their mother's skirt, probably because of the fear of what will happen to them when their mother was taken away, or fear of what was awaiting their mother in the hands of the police. Normally a person cannot **kgoramela** (adhere to) on a skirt; this is just an exaggeration showing that the two girls did not want to leave their mother. The translator was simply overstating and portraying that the skirt could be torn with them as they are holding on tightly. One could also argue that another appropriate term for "adhered to" could have been used by the translator such as **kakatletše or itshwareleditše ka sekhethe** (holding tight to the skirt) since in this case, it would appear that the children were pulling their mother in one direction while the police were pulling her in another.

The following example also demonstrates a hyperbole employed by Serudu:

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TT: *Bone bja rena re be re eme leswiswing mola **theraka e fata naga** nako ya go feta iri* (Serudu, 2001:465).

BT: The four of us we were standing in the dark while the truck was digging the land for a period of an hour.

ST: The four of us stood in the dark while the truck drove for what seemed considerably more than an hour (Mandela, 1995:608).

This figure of speech was used in Serudu's translation to explain Mandela and his friends' journey to Pollsmoor prison in a windowless truck. They were requested to pack their things and were moved from Robben Island. That is when Mandela explained that the truck drove for more than an hour, which Serudu exaggerated as **theraka e fata naga** (the truck digging the land).

Go fata (to dig) implies that the truck was traveling on a gravel road. In Sesotho sa Leboa a car traveling very fast on a gravel road digs up a lot of dust, therefore **e fata naga** (is digging the land). The word **sefatanaga** (car) is from **fata** (dig), which means that they were possibly traveling very fast on a gravel road where there was a lot of dust.

A synonym for **mmotoro** (motorcar) is **sefatanaga** (car), which falls in the category of neologisms. The use of **fata** (dig) in Serudu's translation is an indication of his vast knowledge of the target text. However, it should be emphasized that these were not Mandela's words, Mandela simply said "the truck drove".

Another example of a hyperbole is illustrated below:

TT: *Balaodi ba be ba sa tsebe gore ba šomane nabo bjang gomme ba ile **ba hlanola sehlakahlaka*** (Serudu, 2001:440).

BT: The authorities did not know how to deal with them and they turn the island inside out.

ST: The authorities did not know how to handle them, and they turned the island upside down (Mandela, 1995:576).

This incident took place when a breed of young, hostile and brave young men joined Mandela and his friends at Robben Island. Life became difficult for the authorities since they were confronting rather than cooperative. This is confirmed when Mandela (1995:576) states:

> These young men were a different breed of prisoners from those we had seen before. They were brave, hostile and aggressive; they would not take orders, and shouted *'Amandla!'* at every opportunity. Their instinct was to confront rather than cooperate. The authorities did not know how to handle them, and they turned the island upside down.

When Serudu translated the above, he said ***ba ile ba hlanola sehlakahlaka*** (they turn the island inside out).

Go hlanola (to turn inside out) means to show the part that is not supposed to be seen by other people. Clothes can be turned inside out. Somebody who is wearing clothes inside out will be looked at with questioning eyes. ***Go hlanola sehlakahlaka*** (to turn the island inside out) is something that is impossible to do; hence, ***sehlakahlaka*** (island) on its own cannot be manipulated.

Serudu uses the hyperbole ***go hlanola sehlakahlaka*** (turn the island inside out) to explain and emphasize that life changed drastically for the authorities on

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Robben Island who were used to bullying and ordering prisoners around as they wished. They became confused and frustrated when the young people who refused to listen arrived on Robben Island. In other words, it was not business as usual for the authorities, hence the words: **ba ile ba hlanola sehlakahlaka** (they turned the island inside out). The use of the word **hlanola** (inside out) is very intense, because taking things that are inside to the outside means the situation was annoying.

Serudu chose this figure of speech to over exaggerate that things were not normal on Robben Island after these young politicians arrived – the normal procedures and general administration changed. These new young politicians questioned the status quo and did things that were not allowed on the Island. They were very uncooperative. Their behaviour was meant to confuse and frustrate the authorities who could not manage them. The authorities were used to a particular age group of prisoner, so they found the behaviour of these young men with their current knowledge of world politics, frustrating.

An Island cannot be turned inside out. Serudu used hyperbole to exaggerate the emotional state of the young politicians that were brought to Robben Island. Serudu's hyperbole gives the clear message that there was no control on Robben Island after the arrival of these young political prisoners.

Another hyperbole as used by Serudu in his translation will be discussed below:

TT: *Ba tlo **gohlolela maswafo a bona ntle** ba le maleng a meepo ya boramošweu ba senya maphelo a bona* (Serudu, 2001 :26).

BT: They will cough their lungs out when in the stomach of the mines of the white men, …

ST: They will cough their lungs out deep in the bowels of the white man's mines, destroying their health (Mandela, 1995: 35).

When Mandela expresses chief Meligqili's speech during the initiates' ceremony, he indicated that the chief conventionally started praising them for sticking to their tradition. Then suddenly he remarked on the negative things that awaited them as young black South Africans. This is confirmed when Mandela (1995:34-35) states:

> "There sit our sons," he said, young, healthy and handsome, the flower of the Xhosa tribe, [and] the pride of our nation. We have just circumcised them in a ritual that promises them manhood, but I am here to tell you that it is an empty promise that can never be fulfilled. For we Xhosa, and all black South Africans, are conquered people. We are slaves in our own country. We are tenants on our own soil. We have no strength, no power, no control over our own destiny in the land of our birth. They will go to cities where they will live in shacks and drink cheap alcohol, all because we have no land to give them where they could prosper and multiply.

Mandela explains what the chief was saying when he indicated that, "they will cough their lungs out deep in the bowels of the white man's mines, destroying their health". Serudu exaggerate the situation by saying they will **gohlolela maswafo a bona ntle** (cough their lungs out).

Go gohlola is to cough. **Maswafo** are lungs. **Maswafo** are inside the thoracic cavity and cannot be coughed up even if the coughing is very intense. By using the phrase **gohlolela maswafo a bona ntle** (cough their lungs out), Serudu intensifies the dangers that miners find themselves in. Most people working in mines cough as the working conditions are not good for one's lungs. The

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hyperbole **go gohlolela maswafo ka ntle** (to cough their lungs out), emphasises and exaggerates the extent of damage caused by working underground. This construction serves to warn the initiates that working in a mine is very dangerous and Serudu conveys this message very well with a hyperbole.

The following is another example of a hyperbole used by Serudu in his translation:

TT: *Bobe bja morero wa Dinagamagae… bo be **bo bonwa le ke difofu*** (Serudu, 2001 :199).

BT: The evil of the plan of Bantustan… was even seen by the blind.

ST: The immorality of the Bantustan policy … was obvious (Mandela, 1995: 270).

Mandela explained the introduction of the Promotion of Bantu Self Government Act that created eight separate ethnic Bantustan and the introduction of Extension of University Education Act, which barred non-whites from racially open universities. Mandela also states that the immorality of the Bantustan policy, whereby 70% of the people would be apportioned only 13% of the land, was obviously immoral.

Serudu exaggerated (was obvious) with **bo be bo bonwa le ke difofu** '(was even seen by the blind). **Difofu** (the blind) denotes the people who do not see. **Difofu** (the blind) cannot move around on their own, as they cannot see anything. They need somebody to direct them, to show them the way. By referring to the immorality of the Bantustan policy and the occupation of the large part of the land by white people as being seen by blind is an exaggeration. Serudu applied the word **difofu** (the blind) to over emphasize that the unfair

distribution of the land during the apartheid era was not hidden from other people; it was done openly, seen by blind people.

From all the examples discussed above, it is evident that the translator was competent in his use of the target language to deliver the message to the target readers. The target text showed a flow in the use of the coined equivalents in the hyperboles used. The translator used hyperbole to bring the author to the Sesotho sa Leboa target readers. The use of this figure of speech motivated the readers to read the text. Hyperbole helps to make the text interesting and easy for the target readers to comprehend and picture the content.

4.6.1.5 Proverbs

Another strategy that was employed by Serudu in domesticating his translation, **Leetotelele go ya Tokologong** is the use of proverbs. Proverbs are figures of speech that are used daily by the Sesotho sa Leboa language community. Akbarian (2012:704) notes that proverbs are:

> expressions that are contained in all the languages in the world. …. [They] are prefabricated or fixed expressions that have to be learned and used as they are. Proverbs do not often allow any deletion, substitution, or addition of any individual constituent word.

Gibson (2010:4) concedes that proverbs are linguistic tools that are used by people every day, frequently without them even being aware that they are doing it.

According to Mieder (2014:40), morals, values and societal skills have been taught using proverbs as teaching tools for decades. He adds that proverbs contain:

educational wisdom and they have long been used as didactic tools
in child rearing, in linguistic and in religious instruction on schools,
and in teaching about general human experiences.

Ley (1999:1) on the other hand explains that a proverb "is to speech what salt is to food". In other words, as salt gives food the desired, palatable taste, proverbs make sayings lively and interesting. He further maintains that when an "occasion arises; there is a proverb to suit it". This assertion is supported by McKane (1970:23) cited from Lawrie (2006:85), who posits that a proverb is "open to the future and is able to throw a brilliant light on the situation which it fits".

Gibson (2010:4) observes that a recent dictionary of literary terms defines the proverb as "a short pithy saying that embodies a general truth … common to most nations and people". Theodore (1976:181) agrees that a proverb is "a sentence which expresses some practical truth in a brief and forceful manner".

Speake (2008: ix; 2015: xi) and Simpson (1992: ix) concur that proverbs are to the point by describing them as a "traditional saying which offer advice or present a moral in a short and pithy manner". Schipper (1991:1) and Serudu and Kgobe (1985:25) define a proverb as "a short pithy saying ingeniously embodying an admitted truth or common belief". Mangoale (2004:29) observes that, "we can be able to observe accurate and interesting descriptions of social life in the society in which the proverb is used". Mieder (1989:15) also mentions that proverbs contain "a good sense of common sense, experience, wisdom and above all truth". When stressing the issue of proverbs carrying truth, Akbarian (2012:704) emphasises that a proverb "carries truth, collective wisdom, and morals concerning everyday experience from generation to generation". Akbarian (2012:705) adds that a proverb "concisely and effectively expresses a truth concerning everyday experience, a word of advice or warning, or a wise general

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comment on a situation". He further indicates that proverbs are like salt to food, lamps to speech, and ornaments of speech.

Schipper (1991:1) stresses that proverbs have, "a concise fixed artistic form, an evaluative and conservative function in society and authoritative validity". Speake (2008: ix; 2015: xi) and Simpson (1992: ix) divide proverbs into three main categories; they:

- take the form of abstract statements expressing general truths, as exemplified by "Absence makes the heart grow fonder".
- use specific observation from everyday experience to make a point which is general; for instance, "You can take a horse to the water, but you can't make him drink".
- comprise sayings from particular areas of traditional wisdom and folklore". For example, "After dinner rest a while, after supper walk a mile".

Speake (2008) and Simpson (1992) add that there are proverbs relating to husbandry, the seasons and the weather. Speake (2008: x; 2015: xii) also indicates that proverbs commonly had the "status of universal truths and were used to confirm or refute an argument".

Mangoale (2004) divided Northern Sotho proverbs into five categories, namely, proverbs related to childbearing beliefs, proverbs and power relations, proverbs associated with marriage, and proverbs associated with adultery and freedom of movement. Mampuru (2005) reasons that although proverbs are sometimes just used for fun and to add vocabulary to the spoken language, they also provide truth and educate people on how they should behave. He further explains that proverbs are divided into different groups or categories like those associated with marriage, childbearing, judgement, beliefs, adultery and encouragement.

According to Ndukaihe (2006: 217), proverbs represent wisdom, which in turn cause joy. Ndukaihe (2006:18) states that proverbs are wise sayings and play an important role in supporting speeches, however, they cannot be interpreted literally as circumstances and situations give different meanings to the same proverb.

> Wisdom and spirit of the people are manifested in its proverbs and sayings, and acquiring proverbs and sayings of one's own nation or other nations, not only contributes to a better knowledge of the language, but also promotes a better understanding of the way of thinking and the nature of the people who speak it. Proverbs and sayings are pearls of folk wisdom (Syzdykov, 2014:318-319).

The idea of poly-functionality and the multiple meaning of proverbs respectively, has been observed by Yankah (1989) and Kitchenblaff-Gimblett (1973), as cited by Mangoale (2004). Therefore, Mangoale (2004: 35) concludes that multiple meanings count as pithiness if we equate a high number of meanings per construction. This means that the circumstances in which a proverb is used should be taken into consideration before making interpretation and application, especially since proverbs are determined by the culture, the experiences and the beliefs of the community in which they originate and are used.

The above discussion is also supported by Kosch (2016:148) who maintains that proverbs are "multiword expressions, but they are more rigid in structure than idioms". She further adds that proverbs are figurative and didactic expressions and embrace the inherited wisdom and experience of people (Kosch (2016:149). This notion of inherited wisdom is further embraced by Schipper (1991:2), who considers users of proverbs as expects and regards elders, chiefs, and ancestors as specialists on tradition and oral culture. He further indicates that proverbs benefit people who understand and know how to use them effectively; since they

are associated with authority of wisdom, confirm societal norms and values, and help in getting to know their users better (Schipper; 1991: 3). Brookman-Amissah (1971/2:264) cited in, Schipper (1991: 2) concludes, "in the absence of the situation, there is no proverb".

Serudu and Kgobe (1985:25) say that it is not easy to explain or define what a proverb is. Nevertheless, Serudu and Kgobe (1985:25) and Possa (2014: 61) indicate that a proverb is based on its structure or form, which is fixed and is orally spread. Possa (2014: 61) further indicates that they are from "another genre of oral literature" and seem to be in almost the same form. Shipley (1968:327) as quoted by Serudu and Kgobe (1985:25), say a proverb is "a short pregnant criticism of life, based upon common experiences". Serudu and Kgobe (1985:26-28) characterise the features of a proverb as follows:

- A proverb does not change; it is a fixed expression, which means words should follow each other without being changed.
- A proverb had a deep explanation. In other words, it cannot be explained based on the words used; it is figurative.
- Many speakers use a proverb, which means that proverbs are well accepted by the majority of people.
- Proverbs are educative and have messages.
- Normally the structure of a proverb can be short and straight to the point.

Serudu and Kgobe (1985:29) talk about the education provided by proverbs. They say that proverbs are motivating and encouraging, advising, reprimanding, showing Ubuntu, promoting good neighbourliness, and also advise on how to take care of children, as observed by Mangoale (2004: 263-270). They add that proverbs emphasize one's opinion, have an effect of exercising social control, reveal a message, either of advising or of reprimand, and may help in resolving

disputes or conflicts in people and communities. They can also be used for making judgements in courts of law, advise youth in communities, and may help in bringing and creating a spirit of independency and self-trust. Adding to the ideas of Serudu and Kgobe (1985), Tsiane and Phokwane (2017:114) stress that proverbs are full of wise ideas, which portray the images of life. They further posit that proverbs guide, raise and bring forth certain education to readers and listeners.

Malebana (2007) describes proverbs as traditional sayings used by older people to reprimand, groom, rule, guide, blame and encourage people in the society. Proverbs have messages to the people and may be pronounced by using people, animals, plants situations and natural signs. He concludes by saying that proverbs bring message to the people in a delayed way, which is why the language speakers use animals, plants and other natural signs when uttering some of the proverbs.

From the above deliberations, it is evident that proverbs are carriers of wisdom and are important to readers and listeners; they are used in the languages of the world and serve different purposes for users, that is, writers, translators, readers, and listeners. They are generally educative to communities and societies.

Proverbs are wise sayings, therefore are a common means of expression for conveying thoughts, secular and religious ideas, and feelings. They originated from a detailed observation of people, animals, plants and nature's behaviour and the beliefs, attitudes and values of the cultural system are expressed. Proverbs are used for the expression of the moral and ethics of the society. They are convenient standards for appraising behaviour in terms of the approved norms and because they are pungently, sententiously and wittingly stated they are ideally suited for commenting on, and correcting the behaviour of other irrespective of their age and dignity.

In addition to the above discussions, Adedimeji (2005) cited in Ademilokun, (2014:43) regards proverbs as:

> wise sayings that address the hearts of the discourse in any given context truthfully and objectively. … Proverbs are treasures in speech-giving and making, give road markings that should be towed by participants in a discourse, are carriers of culture, convey the nuances of culture, and ensure the continued relevance of such nuances by their transmission from one generation to another.

Malunga and Banda (2004), as cited by Ndlovu and Ncube (2014:210), also emphasise the importance of proverbs as part of life by stating that proverbs "identify and dignify a culture". They supplement this notion by expressing that proverbs are a powerful tool used in various situations to advise, confront issues and build organisations and relationships in African societies. Kosch (2016:149) supports the above scholars by indicating that proverbs reflect the values, norms and morality of nations and bring messages to give guidance, edify and admonish. Atagul (2016:373) supports the above scholars by coupling proverbs with idioms and saying that they "include traces of a nation's culture", have a very deep meaning and "are like a nation's fingerprint".

The following are some of the proverbs employed by Serudu in his translation of Mandela's *Long Walk to Freedom*:

> **TT:** *Mošemane a ka lla; fela **monna o llela teng*** (Serudu, 2001:25).
> **BT:** A boy may cry but a man cries inwardly.
> **ST:** A boy may cry; a man conceals his pain (Mandela, 1995:33).

After Mandela was circumcised, he felt ashamed and distressed that he had been disabled by pain; nevertheless, he promptly called out, *'Ndiyindoda!'* (I am

a man), as all initiates had to say this immediately after they were circumcised. Mandela tried his best to hide his suffering, which was a sign of strength. That is why he said, "a boy may cry, a man conceals his pain". Serudu translated this with the well-known Sesotho sa Leboa proverb, ***monna ke nku o llela teng*** (man is a sheep; he cries inwardly).

By using this proverb, Serudu used his knowledge of the language to convey the source text expression. Although Serudu does not complete the proverb, speakers of the language easily complete it because of their background knowledge of the culture. The full proverb is ***monna ke nku o llela teng*** (man is a sheep; he cries within or inwardly). This proverb actually means that a man does not cry publicly when he is in trouble; he does not expose his problems publicly. In other words, a real man is strong and courageous and can handle challenges.

In this proverb, man is compared to a sheep because unlike other domestic animals like goats and cattle, a sheep will remain quiet even when it is being slaughtered. This proverb likens the behaviour of showing one's feelings publicly to that of a boy, while keeping quiet and enduring pain is associated with manliness. A man must be able to contain himself during trials and tribulations. In the Sesotho sa Leboa culture, the proverb is used to reprimand men who display their feelings in public or disclose their problems and suffering to others. This action is fully forbidden in the Sesotho sa Leboa culture.

Serudu used this proverb to differentiate between a boy and a man. The saying ***monna o llela teng*** (a man cries inwardly) clearly shows that a man hides, covers or suppresses his feelings so that he is seen as a strong and assertive person who does not compromise his manliness. He also wanted to illustrate that

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by being circumcised boys grow up to show strength and an ability to suppress feelings, especially when they are confronted with things that are difficult to bear.

The next example is another proverb used by Serudu:

TT: *Ka **molomo wa lehlabula**, baithuti ba ile ba kwana gore dijo tša Fort Hare ga di a loka…* (Serudu, 2001:45).

BT: With the mouth of autumn, students agreed that the foods of Fort Hare are not good…

ST: The students unanimously felt that the diet at Fort Hare was unsatisfactory … (Mandela, 1995:60).

While a student at Fort Hare University, Mandela was a member on the Student Representative Council (SRC), which was the highest student organization at the University. The SRC elections were held in the final term while students were busy with examination preparations. Before the elections, students met to discuss problems and voice their grievances. As a result, students unanimously felt that the diet at Fort Hare was unsatisfactory and that the powers of the SRC needed to be increased so that it would be more than a rubber stamp for the administration.

Serudu translated "unanimous" in the source text with the proverb ***ka molomo wa lehlabula*** (with the mouth of autumn, meaning with one voice)*.* This proverb means that when people are faced with a particular problem as a group, for them to resolve it they need to talk, discuss and agree. The resolution was binding to all present at the meeting to prevent it being questioned later. Therefore, Serudu used this proverb to indicate that the decision was taken unanimously. This proverb actually means that when people are in trouble, they assure each other that the trouble will pass.

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In the culture of the Sesotho sa Leboa speakers, this proverb is normally used during negotiations before people jointly agree to a resolution. Serudu used this proverb to reveal to the readers that the students agreed with one accord that the diet at Fort Hare was unsatisfactory. This was a collective undertaking hence the use of the proverb **molomo wa lehlabula o tee** (the one mouth of autumn meaning with one, one voice)*.* The use of this proverb appropriately expresses the source text concept.

Below Serudu employs another example of a proverb in his translation:

TT: *Babegaditaba bao ba be ba sa tšo **phetha la mogologolo la moeng ka laela kgale**, ge baletakgolego ba tšea dijeresi tšela gomme ba re fa dihamola tša rena* (Serudu, 2001:352).

BT: Those news reporters were just have completed that of the old ones of visitor I said goodbye long ago, when the prison guards were taking those jerseys and giving us our hammers.

ST: The reporters were barely out of sight when the warders removed the jerseys and gave us back our hammers (Mandela, 1995:471).

Mandela indicated that a reporter and a photographer from the *Daily Telegraph* in London visited Robben Island. Mandela talked to the reporter, Mr Newman, for about twenty minutes and was honest about both prison and the Rivonia Trial. The reporter asked the photographer to take a picture of Mandela and Mr Sisulu. Immediately after taking the photo, the reporters left the island without a good bye. As soon as the reporters left, the warders removed the jerseys from Mandela and his colleagues and gave them back their hammers to continue with their hard work of hammering stones in the courtyard. Mandela described this event as, "The reporters were barely out of sight when the warders removed the jerseys and gave us back our hammers". Serudu translated the sentence as,

***Babegaditaba bao ba be ba sa tšo phetha la mogologolo la moeng ka laela
kgale, ge baletakgolego ba tšea dijeresi tšela gomme ba re fa dihamola tša
rena*** (Those news reporters were just have completed that of the old ones of
visitor I said goodbye long ago, when the prison guards were taking those
jerseys and giving us our hammers).

The proverb used in the above translation, ***moeng ka laela kgale*** (visitor I said
good-bye long ago), is incomplete. The full proverb is known as ***moeng ka laela
kgale, ka tšea thebe, ka sepela*** (visitor I said good-bye long ago, I took a shield,
I walked away). This proverb means that all preparations for a trip have been
made and it is time to leave without hesitation. This means that the warders were
aware that the reporter and a photographer were going to leave. In Sesotho sa
Leboa culture and tradition, the proverb is very useful, appropriate and relevant
during cultural negotiations such as ***'lobola'.*** On arrival, the visitors will
immediately request to leave, even before the discussions starts. This is done to
indicate to the gathering that they will not stay long. When it is time to leave, they
use the proverb, ***moeng ka laela kgale, ka tšea thebe, ka sepela*** (visitor I said
good-bye long ago, I took a shield, I walked away).

Serudu used this proverb to explain that immediately after the professional
reporters had done their work, they left without saying good-bye. The authorities
might have given these reporters an allotted time to spend with the prisoners,
hence Serudu used it for purposes of reaching out to the target text readers and
bringing the source text to them. He also wanted to emphasise that the reporters
did not say a word when they left Robben Island. To Serudu, the reporters were
barely out of sight when it was business as usual for the prisoners, their jerseys
were removed and they were given back their hammers. Serudu makes it clear

with the use of the above proverb that the warders knew that it was time for the visitors to leave because they already said good-bye when they arrived.

Another example of a proverb used in Serudu's translation is discussed below:

TT: … *fela ke be ke ithuta go ya ka moetlo wa **maithuti ga se makgono*** (Serudu, 2001:444).

BT: … but I was teaching myself by the saying of learning is not to be able.

ST: … but I learned through trial and error (Mandela, 1995:582).

Mandela wrote that he started gardening when he was at Fort Hare and enjoyed it very much. He started buying books on gardening and horticulture and studied different gardening techniques and types of fertilizers. Because he did not have many of the materials that the books discussed, he learned through trial and error. Serudu translated this with the Sesotho sa Leboa proverb ***maithuti ga se makgono*** (learning is not to be able or capable).

Serudu translated the source text as a partial proverb, which is normally not a problem in Sesotho sa Leboa as the speakers know how to complete such proverbs. In Sesotho sa Leboa, the above proverb is known in full as ***maithuti ga se makgoni, makgoni ke maboeletša*** (learning is not to be able or capable, to be capable is to repeat). The proverb actually means to be skillful and adept at anything, repetition is necessary. By using this proverb, Sesotho sa Leboa speakers motivate people to continue striving to reach perfection.

In other words, Serudu used the proverb to convey a message of endurance, not giving up easily, learning through experience, and learning through one's mistakes. The proverb is relevant when referring to the above context where

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Mandela was trying to work in the garden without having knowledge and the relevant skills.

Below is another example of a proverb employed by Serudu:

TT: ('***moyamahlong a tau o ya a swere serumula'***) *(*Serudu, 2001:241).

BT: ('he who goes to the eyes of a lion goes with a firebrand or touch').

ST: ('The attacks of the wild beast cannot be averted with only bare hands') (Mandela, 1995:321).

Mandela explained how he insisted that there should be violence as a way of pressurising the government and fighting for freedom. People, such as Moses Kotane and Walter Sisulu, did not support Mandela's proposal. In a meeting, organized by Sisulu, between Moses and Mandela, Mandela used the Setswana expression, *sebatana ha*, *se bokwe ka diatla* (the attacks of the wild beast cannot be averted with bare hands), which Serudu translated as ***moyamahlong a tau o ya a swere serumula*** (he who goes to the eyes of a lion goes with a firebrand or touch').

Literally, this proverb conveys that one had to make preparations before confronting a dangerous animal, ***tau*** (a lion). A ***serumula*** (fire or torch) will deter the lion from attacking. In Sesotho sa Leboa, this proverb means that when someone goes to the elders for help or if the person has done something wrong, that person must present a gift to the elders in order to be listened to or helped.

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Serudu translated a proverb with another proverb. He was able to secure a relevant equivalent that brought Mandela's message to the target readers. This proverb captured Mandela's ideas of fighting for freedom with violence. The ruling party, which was regarded as the lion, needed *serumol*a (violence) in order to listen to the needs of the people.

The following is another example of a proverb used by Serudu:

TT: Ke ikemešeditše *go lefa ka setopo* le ge ke tseba ka moo seemo sa Moafrika se lego bohloko le go baba ka gona ka kgolegong ya naga ye (Serudu, 2001:293).

BT: I am prepared to pay with a dead body even if I know the standing of an African that is painful and sour in the prison of this country.

ST: I am prepared to pay the penalty even though I know how bitter and desperate the situation of an African is in the prisons of this country (Mandela, 1995:394).

Before Mandela was sentenced during the Rivonia trial, he informed the court that whatever the sentence the state would impose on him, it would not change his devotion to the struggle. That is when he indicated to the court that he was prepared to pay the penalty. The translator translated the above with a proverb, *go lefa ka setopo* (to pay with a dead body).

If a person does something wrong or owes somebody something, then he or she should make recompense. In the culture of Sesotho sa Leboa, offenders paid with cattle, goats or sheep. The above proverb is mentions paying with a dead body, which is an incomplete Sesotho sa Leboa proverb. This proverb is known in Sesotho sa Leboa as *legotlo le lefa ka setopo* (the mouse pays with a dead body) meaning that whenever a person has wronged another, he or she should

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be severely punished in order to realise that he or she has caused pain or torment to another person.

Serudu used the above proverb to remind the Sesotho sa Leboa target readers that people who have done wrong to their fellow human beings, should be punished severely so that they know that when a crime is committed there are consequences. Serudu used this proverb to emphasize the message Mandela wanted to give to the people that if he was convicted of a crime before the court, he was prepared to pay the penalty by being loyal to the decision taken, even if it could be painful, cruel or violent.

Another proverb is discussed below:

TT: *Maafrikanere **tshetlo e be e hwile le molodi; …*** (Serudu, 2001:254).

BT: The Afrikaners honey guide was dead with its whistle; …

ST: Afrikaners were dumbfounded; … (Mandela, 1995:338).

Mandela was explaining that he heard an announcement on the radio that Chief Luthuli was awarded the Nobel Peace Prize at a ceremony in Oslo. The government gave him permission to leave the country to go and receive the award. Mandela further explained that they were all pleased with this move taken by the government. On the other hand, the Afrikaners were unhappy about the issue and thus Mandela said they were dumbfounded. Serudu translated the sentence with a proverb ***Maafrikanere tshetlo e be e hwile le molodi*** (The Afrikaners honey guide was dead with its whistle), meaning they were quiet.

In the Sesotho sa Leboa culture, the proverb is used when someone has nothing to say. Normally it happens when the truth or a straightforward issue cannot be challenged. The Afrikaners were upset that Chief Luthuli received the award and was allowed to leave the country but could not say a word.

Out of the seven proverbs discussed above, Serudu did not write six in full in his translation because it is a common practice in the Sesotho sa leboa culture to do so.

In the first example, he coined the proverb **monna o llela teng** (a man cries inwardly), which is written as **monna ke nku o llela teng** (a man is a sheep; he cries inwardly). **Molomo wa lehlabula** (mouth of autumn meaning one voice) which is **molomo wa lehlabula o tee** (mouth of autumn meaning one, one voice), **moeng ka laela kgale** (visitor I said good-bye long ago) which is half-finished is coined as **moeng ka laela kgale ka tšea thebe ka fulara** (visitor I said good-bye long ago, I took a shield, I walked away). **Maithuti ga se makgoni** (learning is not to be able or capable) which is incomplete and is known fully as **maithuti ga se makgono, makgoni ke maboeletša** (learning is not to be able or capable, to be capable is to repeat)**. Go lefa ka setopo** (to pay with a dead body) is also partially written and is fully known as **legotlo le lefa ka setopo** (the mouse pays with a dead body).

The Sesotho sa Leboa readers will know the meaning of all the above-mentioned proverbs in Serudu's translation of Mandela's *Long Walk to Freedom*.

The following section will discuss some of the idioms used by Serudu in his translation of Mandela's *Long Walk to Freedom*.

4.6.1.6   Idioms

Serudu in his translation of Mandela's *Long Walk to Freedom* used idioms to bring the author to the readers. Venuti (1995) regards this strategy as domestication.

Mojela (2004:332) states that idioms, as one of the figures of speech, are found in most if not all languages worldwide, and "figures of speech are the most important carriers of cultures in communities". According to Svensèn (1993:109) as cited by Mojela (2004:333), idioms are a "fixed group of words with a special meaning which is different from the meanings of the individual words". Mojela (2004:333) adds that Svensèn (1993:109) stipulates that idioms are fixed combinations lexically and grammatically. Glucksberg (2001:2) supports the ideas of fixation of idioms by stating that idioms are a "subset of fixed expressions in a language community".

According to Richards et al. (1985:134), idioms refers to "an expression which functions as a single unit and whose meaning cannot be worked out from its separate parts".

Atagul (2016:373) says idioms "include traces of a nation's culture … like a nation's fingerprints". Glucksberg (2001:21-22) emphasises that idioms are profoundly connected to culture as they "encode important cultural beliefs, norms, and attitudes and serve as a reinforcement of social cohesion". Mkhize (2000:55) complicated this notion by indicating that the differences of cultures between the source text and the target text create challenges for the translator in the translation of idioms. Baker (1992:71) adds that idioms may have no equivalent in the target language when translated and that this might pose a challenge for the translators. She further explains that as fixed expressions, idioms contain culture-specific items, which can be either translatable or untranslatable.

Baker (1992:67) talks about an idiom as a fixed expression that can allow little or no variation in form. Biber et al. (1999:1024) as quoted by Liu (2008:15), define idioms as "expressions with a meaning not entirely derivable from the meaning of their parts". Hűmmer (2007:139) supports the above definition by mentioning that an idiomatic meaning "is not derived compositionally from the literal meanings of its constituents". Put differently, Taverner (1977:6) says idioms are accepted constructions that have a different meaning from the literal. Nida and Taber (1982:202) say that idioms are also called exocentric expressions and consist of "several words whose meaning cannot be derived from meanings of the individual words". The *Cambridge Dictionary of American Idioms* (2003: ix) defines an idiom as "a phrase whose meaning is different from the meanings of each word considered separately". This dictionary further indicates that those phrases have a fixed form and usually cannot be changed. Baker (1992:67) further states that with idioms, a speaker or writer cannot "change the order of the words, delete a word from it, add a word to it, replace a word with another or change its grammatical structure". She adds that even though some idioms resist variation in form, some are more flexible than others are. Liu (2008:15) talks about idioms as having an invariant structure, which he regards as important.

Doke (1955:202), as cited by Mkhize (2000:54), maintains that:

> An idiom is a form of expression peculiar to a particular language, and one which reflects the genius of the language and the psychological workings of the speakers of such a language.

Tulloch (1993:740), as quoted by Mkhize (2000:54), agrees that idioms are peculiar to a language or a group of people. Theodore (1976:71) mentions that idioms are "the peculiarities of expression having the authority of established usage, although sometimes in violation of the rules of grammar", and Mkhize (2000:54) adds that idioms express the exceptionality of certain language users,

which is reflected by their behaviour, character, experiences and lifestyle. In other words, idioms reflect the culture and worldview of a particular group of people, hence translating them is not easy because of the different cultural backgrounds of both languages involved.

The *Collins Cobuild Idioms Dictionary* (2012) reveals that idioms may be easily misinterpreted because they are formulated by words with special meaning when used together. The meanings of these words differ when these words are analysed individually. Idioms are therefore related to conversations and informal language, they make stories interesting and appealing to readers; messages are delivered effectively; and they make language seem more dynamic, interesting, friendlier and informal (*Collins Cobuild Idioms Dictionary*, 2012: v-vi). The *Collins Cobuild Idioms Dictionary* (2012: vi) states:

> Idioms have important pragmatic functions in language. They are less often used purely to convey factual information and more often to convey attitude. They typically convey evaluations: they are used as ways of expressing approval and admiration, or disapproval and criticisms. In addition to conveying evaluations, idioms have other functions in texts and interactions. For example, idioms are used to give emphasis or to organize discourse, or in conveying thanks or refusals.

Glucksberg (2001:2) defines an idiom as "a construction whose meaning cannot be derived from the meaning of its constituents". To indicate the challenges brought about by the syntactic and semantic analysis of idioms, Glucksberg (2001:2) uses the idiom "kick the bucket" to demonstrate that such an analysis would never produce the meaning "die". Goatly (2012:324) uses an idiom to demonstrate that idioms are lexical items comprising more than one word-form that represents complete lexical items when in a different context. While

Ndukaihe (2006: 219) agrees, an idiom is an expression in which the meaning is unpredictable from the usual meaning of its constituent elements or from the general grammatical rules of language; she also mentions that she sees most idioms using literal negative expression to offer figurative or positive philosophy. Ndukaihe (2006: 219) argues that idioms sometimes describe what is naturally good in bad terms, excellent achievement in terms of destructive action, and some portray virtues or achievements in terms of physical or moral defect.

It is against this background that Van den Heever (2014:101) concludes that idioms cannot be understood merely by analysing their structure and elements, since this could prove difficult and impossible. He further states that idioms are considered "semantically non-compositional" (Van den Heever; 2014:114). Quan-Baffour (2015:3) describes an idiom as a "group of words that have a meaning beyond their literal or surface meaning". He stresses that idioms cannot just be "deduced from the mere meaning of individual words", that they are an aspect of folklore relating to life situations and can address some of the socio-cultural and psychological challenges of Africans. He further alludes that an idiom is a "form of expression peculiar to a language or group of people". Moropa and Nokele (2008:81) concur that an idiom carries "meaning which cannot be deduced from its individual components", and add that even if it is not always possible, translating idioms requires the translator to get an expression of similar meaning and form in the target language.

Masubelele (2015:1) refers to idioms as linguistic devices that perform a very acceptable communicative function that eliminates the "humiliation that often accompanies unpleasant and undesirable statements in everyday speech". She also states that idioms enhance speech; make it more exciting and polite; and eradicates embarrassment. Moon (1998:3) asserts that an "idiom is an ambiguous term, used in conflicting ways", while Matata (1997:15) says idioms

are "indigenous expressions used by people in their everyday life situations". Tabossi and Zardon (1993:145) add that idioms are "multifaceted objects" which are composite and subtle in many ways.

Taylor (1990:145) on the other hand believes that an idiom is:

> essentially nothing more than an extended metaphor adopted by a speech community so that such tropes and figures of speech become embedded within the language … when translating, the translator must take care of the flexibility and the constraints of idioms within the two languages.

Differently viewed, Serudu and Kgobe (1985:32) state that an idiom can change its structure or form depending on the sentence it is used in. In other words, an idiom used in a sentence that is in the present form will be in a different form to the one used in the sentence in the past tense, etc. For example, if the sentence is in the future tense, then the idiom would also be in that tense. Serudu and Kgobe (1985:32) further indicate that there are two types of idioms: the first type is based on the verb and the object, while the second type is based on the noun and the adjective. Serudu and Kgobe (1985) add that an idiom has a deep and thorough explanation or meaning. In other words, idioms bring curiosity and appeal to readers while attracting them to read more and more.

From the above discussions on idioms, different scholars gave different definitions on how they view idioms. Almost all of them seem to agree that idioms are used on a daily basis consciously or unconsciously and that idioms are used mainly to make speech or writing more interesting or appealing to writers or readers. Idioms therefore draw and attract listeners to pay more attention to a text. In other words, idioms bring a better picture of what the author or translator want to express. As translators translate different texts with different cultural and

linguistic aspects from their target texts, they use idioms and other figures of speech to bring the message to their target readership.

In the next section, the focus shall be on the analysis of some of the idioms used by Serudu in his translation of Mandela's autobiography for the benefit of his readership.

> **TT:** *Ke be tle ke lemoge gore diboledi tše dingwe di be di dio thenkgologa ntle le go **phula khudu ka mpeng*** (Serudu, 2001:18).
>
> **BT:** I came to notice that some speakers would just topple over without to open a tortoise's stomach.
>
> **ST:** I noticed how some speakers rambled and never seemed to get to the point (Mandela, 1995:25).

When Mandela listened to conversations in meetings at the palace, he realized that some of the speakers talked without getting to the point. Serudu used the idiom ***go phula khudu ka mpeng*** (to open a tortoise's stomach) in his translation.

A tortoise's stomach is covered with a hard skin that does not easily reveal what is inside. The Sesotho sa Leboa speakers know that this idiom means to be direct and to go straight to the point without talking about things that are irrelevant. However, this idiom could also mean to reveal secrets. By using this idiom, Serudu is able to capture the context of the meaning conveyed. Serudu is able to bring the text to his target readers who know that the idiom has nothing to do with the tortoise and its stomach, but to be above board and forthright.

Below is another idiom as used by Serudu in his translation:

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TT: *Ka mehla ke leka go theeletša motho yo mongwe le yo mongwe ge a bolela kopanong pele ga ge **ke ntšha sa mafahla a ka*** (Serudu, 2001:19).

BT: Every time I try to listen to every person when talking in a meeting before I take out my own lungs.

ST: I have always endeavoured to listen to what each person in a discussion had to say before venturing my own opinion (Mandela, 1995:25).

In this instance, Mandela refers to how he reacted during meetings in the palace. He indicated that he would listen before airing his opinions. The translator used the idiom **ke ntšha sa mafahla a ka** (I take out what is in my own lungs).

The idiom is originally as **go ntšhetša sa mafahleng ntle** (to say something to the people who you are anxious, displeased or uncertain). In other words, one is reassuring or placating people. Normally this happens in discussions where people will be giving different opinions on a particular issue.

In this example, Serudu uses the idiom to indicate that Mandela listened first to the opinions of others before stating his views. This indicates that Mandela was a person who put others first before himself.

Another example of an idiom as applied by Serudu in his translation is as follows:

TT: *… ke ile **ka itsotsoropa** gore ke bonale **ke tsarogile phoka** le gona **mahlo a tšwele dinameng*** (Serudu, 2001:20).

BT: … I tried to do my level best so that I can be seen as jump up from dew and the eyes out from the meat.

ST: … I did my best to appear suave and sophisticated (Mandela, 1995:28).

Mandela arrived at Mqhekezweni where he was regarded as a yokel who was hopelessly unequipped to exist in the rarefied atmosphere of the Great Place. To translate "I did my best to appear suave and sophisticated" from the source text, Serudu employed three Sesotho sa Leboa idioms: *ka itsotsoropa* (I tried to do my level best)*, ke tsarogile phoka* (jumped from the dew) and *mahlo a tšwele dinameng* (the eyes out from the meat).

Actually the first idiom should be *go itsotsoropa – go iteka* (to try one's level best) instead of using the phrase *ka dira bokaone* (I did my best) in Sesotho sa Leboa to describe how Mandela wanted to dispel the expectations of those people who thought that he was not cut out for life in the royal palace. He tried to keep up with the high standard. Serudu used *ka itsotsoropa* (I tried to do my level best), which expresses a more intense meaning, that is, that Mandela took trouble to adjust to the situation at Mqhekezweni. He did everything in his power to ensure that he lived up to the other's expectations. Putting it differently, Mandela was determined, using all the power and resources at his disposal to be sophisticated.

The second idiom, *go tsaroga phoka,* is synonymous to *go hlalefa dilong kamoka* (to be clever in everything you do). This means that Mandela did everything he could in order to give the impression that he was clever. Literally, *o tsarogileng phoka* means "He or she has jumped from the dew". This expression implies that such a person is very active and has a positive attitude, which leads to a positive output.

Finally, *go ntšha mahlo dinameng,* which is synonymous with *go hlalefa* (to be clever) literally means "to take out one's eyes from the flesh". As explained

previously, individual words that form idioms do not add to their meanings, this is evident in this idiom. The idiom specifically means that Mandela was very vigilant and was aware of what was happening around him. He was very careful and alert.

Serudu employed the above idioms to intensify how Mandela tried to show that although he came from a rural area, he was clever, hence the use of these idioms, which mean to be clever in many things or to be competent in things that a person is requested to accomplish. He used these idioms as a way of bringing the source text nearer to his target text readers, as they would understand that after Mandela had arrived at Mqhekezweni, he tried his level best to be suave and sophisticated.

The following example reflects another idiom utilized by Serudu in his translation:

TT: *Bjale go be go na le bašemane ba babedi pele ga ge <u>ingcibi</u> a fihla go nna, gomme ke akanya gore **mogopolo wa ka o swanetše go be o ile wa fifala**…* (Serudu, 2001:24).

BT: Now there were two boys before i*ngcibi* reached me, and I think that my mind must have turned dark.

ST: There were now two boys before the *ingcibi* reached me, and my mind must have gone blank (Mandela, 1995:32)**.**

In describing the state Mandela found himself a few minutes before he was circumcised, he says his mind must have gone blank because before he knew it, the old man was kneeling in front of him. The translator used the phrase **mogopolo wa ka o swanetše go be o ile wa fifala** (my mind must have gone dark).

This is an idiom in Sesotho sa Leboa commonly known as **go fifala mogopolo** which means **go lebala** (to forget). Serudu used the idiom **go fifala mogopolo** to describe the state in which Mandela found himself when he was about to be circumcised. It means that he stopped thinking. His mind came to a standstill. The word **fifala** (turned dark) means intense blackness or darkness where it is impossible to see anything.

The equivalent **fifala** (to go dark) that Serudu used for "blank" is applicable as it points to the depressing atmosphere in which Mandela found himself before he was circumcised. This is an interesting example because the source text and target text used different expressions to convey the same meaning. Serudu translated an idiom with another idiom.

Another example of an idiom reflected in Serudu's translation is discussed below:

TT*: Gantši ke be ke mo hwetša serapaneng sa gagwe **a išitše pelo mafiša** (Serudu, 2001:32).*

BT: In most cases, I would find him in his garden taken the heart somewhere.

ST: Often, I found him lost in thought in his garden (Mandela, 1995:41).

Mandela was talking about Reverend Harris, who was deep in thought in his garden. Serudu uses an idiom **a išitše pelo mafiša** (taken the heart somewhere) to describe how Mandela saw Reverend Harris in his garden.

Actually, this Sesotho sa Leboa idiom is **go iša pelo mafiša** (to take the heart somewhere), which means to think deeply about something. However, the target language idiom is nearer in meaning to the source language idiom, which means to be deep in thought. Serudu wanted to signify that Reverend Harris took time to ponder on the problems that bothered him. Serudu portrays this as if his heart had gone somewhere.

The target text idiom refers to thinking deeply about something that makes one feel lost, meaning one is far away in thought. That is why the source text says the Reverend was lost in thought.

Another example of an idiom used by Serudu in his translation is discussed below:

TT: *Mo go taba ye, mola ANC e be ele **molomo wa lehlabula** mabapi le setraeke, banna ba bangwe ba PAC ka go karolo ya kakaretšo ba ile ba **šupa letšatši** gomme ba se kgathe tema setraekeng seo* (Serudu, 2001:378).

BT: In this matter, when the ANC supported the strike, some men of the PAC in the general section they pointed at the sun and did not take part in that strike.

ST: In this case, while the ANC unanimously supported the strike, some PAC men in the general section did not (Mandela, 1995:501).

Serudu used these idioms to describe when the prisoners in the general section went on a hunger strike to protest the poor conditions at Robben Island. The source text author merely indicated that the ANC supported the strike while the PAC men did not take part in the strike. However, it is interesting to see how Serudu described this action using the two idioms **molomo wa lehlabula** (to fully agree on an issue). In Sesotho sa Leboa, this idiom is actually written as **go ba**

molomo wa lehlabula, which means that all the ANC prisoners agreed fully with the idea of supporting the strike in the general section. Serudu used this idiom to emphasise that although some PAC men did not agree to the strike, the ANC prisoners did not even argue the issue, they just agreed to go ahead with the strike as though ***Molomo wa lehlabula*** (everybody said 'yes' without questioning).

The other idiom, which was used by Serudu in this example, is ***go šupa letšatši***, (to point at the sun). This idiom, which means to "disagree flatly", was used as an equivalent of "did not take part". It clearly depicts that the PAC men did not fully agree with the strike action. Pointing at the sun is a very difficult exercise because when one points at something, then one must look at it. This idiom actually means something that can never happen. By using these two idioms, Serudu showned that all the ANC members fully agreed to support the hunger strike while some PAC men vehemently did not want to be part of the hunger strike. In this way, the translator successfully brought the text message home to the target language readers by using idioms that are well understood, thus he has successfully domesticated his translation.

Serudu used another example of an idiom in his translation as illustrated below:

TT*: E be e le lefelo la sešate, gomme ra ikwa gore **re gata noga mosela** (Serudu, 2001:42).

BT: It was a place of the royal and we have heard that we step on the snake's tail.

ST: It was a sumptuous place, and we felt very daring (Mandela, 1995:56).

Serudu used this idiom when Mandela and the other students at Fort Hare slipped out of the dormitory to attend a dance meant for the cream of the local black society and was off limits to undergraduates. When they entered the hall, they felt out o place. Serudu uses an idiom to describe the whole situation when he says ***ra ikwa gore re gata noga mosela*** (we felt like stepping on a snake's tail).

This idiom is commonly known in Sesotho sa Leboa as ***go gata noga mosela*** (to step on a snake's tail) meaning to provoke a hero who has not harmed you while knowing that you can be punished. ***Noga*** (snake) is a dangerous reptile that could be deadly if provoked. It is more dangerous to approach a snake from its tail because its head, which is its most dangerous part, can easily turn and bite one. It is known in Sesotho sa Leboa culture that a snake uses its tail to fight when defending itself. Hence, a person who steps on its tail is considered to be looking for trouble.

Therefore, the translator chose an appropriate idiom that does not appear in the source text. Serudu uses this idiom to show how the students insolently entered the hall while they were supposed to be sleeping, provoking and angering the local black society. By using ***ba gata noga mosela*** (to step on a snake's tail) Serudu portrays the students as strong and brave because they trespassed, but they were actually playing with fire and causing trouble for themselves because they knew the place was off limits to them.

Below Serudu renders another illustration of an idiom used in his translation:

TT: *Dr Bokwe le Moprofesara Matthews **ba ntlhabile ka dintaka***. (Serudu, 2001:42).

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BT: Dr Bokwe and Professor Matthews stabbed me with the pupils of his eyes.

ST: … under the curious eyes of Dr Bokwe and Professor Matthews (Mandela, 1995:56).

Serudu uses the above idiom when the students at Fort Hare attended a dance that was meant for the cream of the local black society. After discovering that the woman he was dancing with was Mrs Bokwe, he felt intimidated and escorted her to the side under the curious eyes of Dr Bokwe and Professor Matthews.

Serudu translated this with the idiom *ba ntlhabile ka dintaka*, (they stabbed me with the pupils of their eyes). *Go hlaba ka dintaka* means to look at someone intently. In most cases when one looks at someone so intently, it is with suspicion or disproval, and the person stared becomes uneasy.

This idiom is well-known to the target language readers as *go hlaba ka mahlo* (to stab with eyes). It actually means to look at a person suspecting that he or she might be a malefactor or destroyer. Serudu used this idiom to indicate how Dr Bokwe and Professor Matthews's reacted when they saw Mandela dancing with Mrs Bokwe and the fact that he was not supposed to be there as a student. In this example, when the verb *go hlaba* (to stab) is used with *dintaka* (pupil) it emphasizes the point that Dr Bokwe and Professor Mathews were actually looking at Mandela angrily, suspecting him of something sinister with the aim of punishing him in some way.

Serudu uses another example of an idiom as depicted in his translation.

TT: *Ke ile ka phetha ka gore taba yeo e **bewe molatša*** (Serudu, 2001:47)*.*

BT: I finalized by saying that the issue be made an overnight porridge*.*

ST: I resolved to let the matter rest awhile (Mandela, 1995:63).

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Serudu uses this idiomatic expression when Mandela tried to explain to Chief Jongintaba why he did not want to go back to the University of Fort Hare. This happened when Mandela was elected a member of the SRC at Fort Hare. He was unsatisfied with the voting process because most students did not vote. However, when Mandela decided to resign from the SRC, the principal of the university, Dr Kerr, warned him that he would not allow his students to act irresponsibly and if he insisted on resigning he would be expelled from Fort Hare. When the university closed, Mandela was told that he could return to the university on condition he joined the SRC. When Mandela explained this to Chief Jongintaba, the Chief did not agree to what Mandela was saying, thus Mandela felt that it would be pointless and disrespectful to argue with his benefactor. Mandela then resolved the matter by letting it rest a while.

Serudu translated the personification "to let the matter rest a while' (which portrays "matter" as a human being who can rest), with an idiom *e bewe molatša* (to be made an overnight porridge). Porridge becomes *molatša* (overnight porridge) when it is kept overnight. If a matter is put aside for the following day, it is regarded as *molatša* (overnight porridge). This idiom is usually used when an action or decision is postponed to give one a chance to come up with a better resolution the following day.

This idiom is commonly known in Sesotho sa Leboa as *go bea molatša* (to be made an overnight porridge). The idiom means to hate something and prepare to kill or cause it pain. This idiom rightfully portrays how Mandela felt when he was supposed to go back to the University of Fort Hare. He decides to put the issue aside with the hope that it would again be discussed with Chief Jongintaba before the university opened, and that Chief Jongintaba would reconsider his

decision and allow Mandela not to be part of the SRC and thus be expelled from Fort Hare.

This is another exemplar of an idiom as rendered by Serudu:

- **TT:** *Moswarelakgoši o be a kgolwa gore Justice le nna* **re gapišana mogofe…** (Serudu, 2001:48).
- **BT:** The kingship holder believed that Justice and I drive each other as a gang…
- **ST:** The regent believed Justice and I brought out the worst in each other… (Mandela, 1995:65).

The situation refers to where Justice and Mandela were given girls to marry by the regent. They felt that the only thing they could do to avoid getting married was to run away to Johannesburg. When the regent realised Justice and Mandela's reluctance to honour his wish, he said that they brought out the worst in each other.

Serudu used the idiom *re gapišana mogofe* (driving each other as a gang) to translate this phrase. This idiom is usually used to indicate that two people act in the same same way without knowing why. This idiom is normally written in Sesotho sa Leboa as *go gapišana mogofe* (to copy each other until one falls into a trap). Serudu used this idiom to reveal how Justice and Mandela were doing things together that might end in trouble.

Serudu used another example of an idiom as illustrated below:

TT: Se se ile sa ***tlatša moruti Jones dimpa***, *gomme ga se ke ra hlwa re mmona gape* (Serudu, 2001:406).

BT: This made priest Jones's stomach to be full and we have never see again.

ST: This was enough for Reverend Jones, and we never saw him again (Mandela, 1995:537).

Serudu used this idiom while Mandela was referring to when Eddie Daniels frightened Reverend Jones away one Sunday during his sermon. Reverend Jones was preaching about reconciliation and emphasized that the prisoners should reconcile with the whites. Eddie Daniels called out, "You're preaching reconciliation to the wrong people! We've been seeking reconciliation for the last seventy-five years!". Serudu translated Reverend Jones' reaction to this outburst as ***Se se ile sa tlatša moruti Jones dimpa*** (it filled Reverend Jones' stomach).

This idiom does not have anything to do with Jones' stomach. It is the Sesotho sa Leboa idiom commonly known as ***go tlala dimpa*** (to fill the stomach), meaning ***go gakanega ka baka la tlalelo*** (to be confused because of trouble), to become confused because of trouble. Reverend Jones' found himself uncomfortable and confused at Eddie Daniel's angry outburst – he did not know what to do or say, and was never seen again.

The following is another idiom used by Serudu in his translation:

TT: '*Aga, Mandela,*' *motšhotshisi a realo,* '*ke kwa gore maabane o be **o thobile kgobe ka mootlwa**, fela lehono go ka se be bose le gatee*' (Serudu, 2001:429-430).

BT: 'Yes, Mandela,' the prosecutor said, 'I hear that yesterday you break boiled mealies with a thorn, but today it will not be nice even once'.

ST: 'Well, Mandela,' the prosecutor said, 'I hear you had a nice time yesterday, but today will not be so pleasant' (Mandela, 1995:563).

Mandela was given a summons by the prison prosecutor accusing him of insulting and threatening the head of prison. Before handing the summons to Mandela, the prison prosecutor indicated that while Mandela may have had a nice time the previous day insulting and threatening the head of prison, today he would have his comeuppance.

By using the idiom **go thoba kgobe ka mootlwa** (to break boiled mealies with a thorn), Serudu demonstrates the prison prosecutor's sarcasm by insinuating that Mandela revelled in his confrontation with the head of the prison. It is common knowledge that boiled mealies cannot be eaten using a thorn.

Below is another example of an idiom used by Serudu in his translation:

TT: *Ke ile ka belaela **ke tiišitše ka ganong** ka ga diaparo, ke tiišetša gore ga re nyake go apara marokgo a digomela…* (Serudu, 2001:368).

BT: I suspected strengthened in the mouth with the clothes, strengthening that we do not want to wear trousers of go back…

ST: I complained quite vociferously about our clothing, affirming that we did not want to wear short trousers… (Mandela, 1995:488).

When the International Red Cross representative visited Robben Island, he wished to hear all the prisoners' complaints and grievances. Mandela complained bitterly and loudly about having to the clothing they had to wear, especially the

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short trousers. Serudu used a relevant idiom to describe this incident. The idiom *ke tiišitše ka ganong,* (strengthened in the mouth). When one is strong in the mouth, one is making a strong assertion about the matter at hand. This is normally done to emphasize what one is saying and ensuring that whatever is said is conveyed in a manner that will be explicitly understood by the interlocutor. This idiom is commonly known in Sesotho sa Leboa as *go tia ganong* (to be strong in the mouth). Serudu used this idiom to stress that Mandela really meant what he was saying.

Another example of Serudu's use of idioms in his translation is as follows:

TT: *CO o ile **a ntsena ganong**: 'Mandela, ke go laela gore o boele morago madulong a gago*' (Serudu, 2001:373)

BT: CO have my entered mouth: 'Mandela, I say that you go back to your sitting place'.

ST: The CO interrupted me: 'Mandela, I order you back to your place' (Mandela, 1995:495).

The source text says, "interrupted", which means to interject or barge in while someone is still talking. Serudu used the idiom *a ntsena ka ganong,* that in Sesotho sa Leboa is recognised in full as *go tsena ganong* (to enter into a mouth). It means not to give a person time to talk by talking while he or she is still talking. Naturally, no human being is able to enter into another's mouth; this is an idiom whose individual words do not constitute the meaning of the idiom. Serudu used it to indicate that Mandela was interrupted while speaking by the commanding officer.

Thompson and Agyekum (2015: 25-26) are of the opinion that:

Interruption occurs if a person, in the process of speaking, is compelled to stop because another person has started speaking. This form of communicative behaviour is usually regarded as an intended infringement on another person's right to speak or to complete his turn in a speech event, … expressions that depict interruptions are often candidates of impoliteness which in most cases is face-threatening.

Lyons' (1995:252) asserts that, "it is impolite, in all societies, to speak out of turn".

In the example that follows, Serudu presents another idiom used in his translation:

TT: *Ka letšatši la bone, bogobe bo be bo gadima makhura, le digoba tša nama gomme merogo ye menanana e thunya muši ka godimo. Dijo tšeo di be di **rothiša mare*** (Serudu, 2001:378).

BT: On the fourth day, the porridge was shining with fat, accompanied by big pieces of meat and fresh vegetables steaming at the top. That food left the saliva falling.

ST: By the fourth day, the porridge was glistering with fat and great hunks of meat and colourful vegetables were steaming on top. The food was positively mouthwatering (Mandela, 1995:501).

This incident happened during fourth day of the prisoners' hunger strike. Serudu uses the idiom **dijo tšeo di be di rothiša mare** (those foods left them salivating) as an equivalent to "mouthwatering", to capture the appearance of the food which was served to them. In the source text, "mouthwatering" means very appetizing. This is an idiom in the source text.

In the target text, the phrase **rothiša mare** (to salivate) is a reaction to the appearance of delicious food. The mind sends a message to the tongue, which releases saliva to indicate that the food can now be consumed. While the manner in which Serudu used this idiom is similar to the source text, the translator described the action in more detail. The porridge was shining with fat accompanied by big chunks of meat with fresh, steaming vegetables on top. This will definitely make a person salivate, especially if such food was something that rarely provided and on top of it all, the prisoners were on the fourth day of their hunger strike. The idiom used shows that the type of food that was provided on that day, was completely different from the food that they normally received. The translator has successfully translated the idiom from the source text with another idiom.

Another idiom used by Serudu is discussed below:

TT: *Fela ke be ke tseba ka mehla gore tšatši le lengwe ke tla buša ka **gata tala ya bola** gomme ka sepela seetšeng sa letšatši ke le motho yo a lokologilego* (Serudu, 2001:345).

BT: However, I knew always that one day I will again step on the green and it will get rotten and will walk in the light of the sun as a person who is free.

ST: But I always knew that someday I would once again feel the grass under my feet and walk in the sunshine as a free man (Mandela, 1995:464).

To translate Mandela's belief that prison and its authorities robbed the prisoners of their dignity, Serudu used the idiom *go gata tala ya bola* (to step on the green and it will get rotten). Serudu used and equivalent idiom to convey the message carried by the source language idiom. Both these messages communicate Mandela's wish that one day he would see himself a free man.

Serudu used the example below to apply another idiom:

TT: *Ke ile **ka tomola mahlo** ka tšhupetšo ya makalo gomme o swanetše go ba a ile a kwešiša molaetša…* (Serudu, 2001:428).

BT: I took out my eyes with an indication of surprise and he must have understood the message…

ST: I widened my eyes in a gesture of alarm and she must have got the message … (Mandela, 1995:560).

When Mandela wanted his daughter Zindzi to visit him in prison, Winnie's mother indicated that Zindzi could not come to Robben Island because she was no yet sixteen. Mandela's mother-in-law was unaware that Winnie had altered Zindzi's birth certificate to show that she was turning sixteen instead of fifteen. The idiom is appropriate because it captured Mandela's alarmed reaction when his mother-in-law revealed something that he did not know. The expression *ke ile ka tomola mahlo* (I took my eyes out of their sockets) is commonly known as *go tomola mahlo* (to take eyes out of their sockets) in Sesotho sa Leboa. This idiom has three meanings to the target readers:"to be angry", "to be alarmed" and "to look for something very carefully". In the above example, the translator was able to

capture the meaning "to be alarmed" with this idiom. **Go tomola mahlo** (to take eyes out of their sockets) means that Mandela's eyes were opened wide because he was alarmed at the news.

Another example of an idiom used by Serudu is discussed below:

TT: *Senn e be e le monna wa go homola, wa setširo wa nywaga ya magareng ga bomasomehlano, yoo a bego a bonala **a dutše ka lerago le tee…*** (Serudu, 2001:368).

BT: Senn was a man who was quiet, of nervousness of years between thirties, who looked like he was sitting with one buttock…

ST: Senn was a quiet, rather nervous man in his mid-fifties who did not seem at all comfortable … (Mandela, 1995:488).

When translating the meeting between Mandela and the International Red Cross representative Mr Senn, a former director of prisons in Sweden who had immigrated to Rhodesia, Serudu used the idiom **a dutše ka lerago le tee** (he was sitting with one buttock). This idiom is commonly known as **go dula ka lerago le tee** (to sit on one buttock), which actually means to be uncomfortable or uneasy.

Normally a person sits comfortably on both buttocks. The Sesotho sa Leboa readers know that when one sits on one buttock, it means that the person is ill at ease or uncomfortable and does not enjoy what he or she is doing.

Another idiom employed by the translator of Mandela's *Long Walk to Freedom* is the following:

TT: *Ba be ba kgolwa gore ge ba ka **ithiba ditsebe**, re tlo ineela ka tšhegamo gomme batho ba ka ntle batla re lebala* (Serudu, 2001:372).

BT: They believed that they can close their ears, we will give up in frustration and people outside will forget us.

ST: They believed that if they turned a deaf ear, we would give up in frustration and the people on the outside would forget about us (Mandela, 1995:495).

The above idiom is one of the few examples in which the target text tallies with the source text. Serudu captured "turned a deaf ear" with the Sesotho sa Leboa idiom **go ithiba ditsebe** (to close one's ears). This idiom essentially means that the prison authorities purposefully closed their ears because they did not like what the prisoners were saying. The prison authorities ignored the prisoners' complaints capitalizing on the remoteness of the prison.

The following is another example of Serudu's use of an idiom:

TT: *Kgolego le balaodi **ba loga maanomabe** a go **amoga monna seriti sa gagwe*** (Serudu, 2001:345).

BT: Prison and authorities make a bad plan to take away man's character.

ST: Prison and the authorities conspired to rob each man of his dignity (Mandela, 1995:464).

The prison authorities did not treat the prisoners as persons of value. They deprived them of their dignity and humiliated them. In his translation, Serudu used **ba loga maanomabe** (make bad plans), which is known as **go loga maanomabe** (make bad plans), which means to plan to do bad things. **Go**

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amoga monna seriti (to take away a man's dignity) also shows that unequal power relations are at play.

In Sesotho sa Leboa, *go amoga seriti* (to take away dignity), means belittling someone and considering him or her as being useless. By the use of this idiom, Serudu implies that a person's self-worth is taken away from him or her by force and the person is made to feel helpless and worthless.

The following is another idiom used by the translator:

> **TT:** *Re ile ra ba **ra lwa ya mahlo a mahwibidu** mabapi le megopolo le dipelo tša bana* (Serudu, 2001:174).
>
> **BT:** We ended up with a fight of red eyes in connection with minds and hearts of the children.
>
> **ST:** We also waged a battle for the minds and hearts of the children (Mandela, 1995: 240).

Mandela explained that Evelyn, his first wife, had become involved with the Watch Tower Bible and Tract Society that is against any capacity which fosters or supports soldiers, arms, war, or the military. When Evelyn urged Mandela to convert to this organization and he refused, arguments ensued between Mandela and Evelyn. Mandela was determined to serve the nation while Evelyn was emphasizing that serving God was above serving the nation. Mandela and Evelyn became enemies, especially in the eyes of their children, which Serudu translated as ***ra lwa ya mahlo a mahwibidu*** (we fought [a fight] of red eyes).

In Sesotho sa Leboa, the idiom is known as ***go lwa ntwa ya mahlo a mahwibidu*** (to fight the battle of red eyes) which means that they were at logger heads. The idiom is relevant here, because after Evelyn gave Mandela the

ultimatum to choose between her and the ANC, she left him and their marriage ended while Mandela was in prison.

Idioms and proverbs are a useful strategy for translators to bring home what is foreign in a translation. From the deliberations on idioms and proverbs above, Serudu adapted the original text for the benefit of the Sesotho sa Leboa readership. He used proverbs and idioms to bring the message to the target readers and make his translation more interesting.

The proverbs and Idioms used above indicate that culture and translation cannot be separated. Proverbs and Idioms are the carriers of culture in societies and communities. Some of the source text literal language was replaced with a target text proverb or idiom. This was a brilliant use of language on the part of the translator to ensure that the Sesotho sa Leboa readership understood the translated text. The use of the proverbs and idioms also helped the translator to convey the message in an appealing way.

4.6.2 Description of elements in Serudu's translation

Translation is regarded as "the reproduction of culture in that the act of translating literary texts, in particular, involves transferring aspects of the culture belonging to one group to that of another" (Naudé; 2005:35). Every translation involves two cultures. Naudé (2005:23) indicates:

> The fact that a text has to be translated implies a distance between two cultures that must be bridged, as a text can be transferred adequately through time and space without translation if there is cultural continuity.

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Yan and Haung (2014: 490) states that translation cannot exist without culture and that translation and culture can never be separated. He further notes that in translation, culture is the main translational unit and is crucial. Naudé (2005:35) adds that a very close relationship exists between culture and language because language is the essential part of culture. He further mentions that language reflects social structure and attitudes and is intertwined with culture, yet they are often apart (Naudé; 2005:36-37).

Serudu included cultural aspects in his translation of Mandela's *Long Walk to Freedom* to bring the target readers nearer to the source text. He employed different cultural aspects to achieve his mission of translating this text successfully. According to McClanahan (2000:7), descriptions are viewed as one-third of the story-telling tripod. She asserts that:

> Exposition and narration are the other legs on which the story stands. Exposition supplies background information while narration supplies the story line, the telling of events, leaving description to paint the story's word pictures. … In essence, the three elements of the tripod form a trinity, an inseparable union, upholding that description cannot be separated from exposition and narration. … description sometimes supplies information and it also moves the plot along.

Words express language, and language and culture are inseparable. Mlonyeni and Naudé (2004:248) mention that "language and culture are therefore two sides of the same coin … languages vary in different ways because of their respective cultural embeddedness".

Serudu used words to describe different situations, incidents, people and places in his translation, which differentiates it from other languages and cultures.

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McClanahan (2000:7) says description "is an attempt to present as directly as possible, the qualities of a person, place, object or event". She further maintains that description is actually "word painting".

Serudu's rich descriptions gave a clear scenario of what is described, of what was familiar to the the target reader. His descriptive words painted clear pictures of what was being said. Yang (2010:77) mentions that in domestication, the source culture is replaced with the target culture. The author means that since translation is about two texts in two different cultures, the source text's cultural values have to be replaced with the target text's cultural values, which is only possible when there are differences in cultural connotation and when the languages involved are not culturally different (Yang; 2010:77). Machali (2012:74) notes that when translators are faced with culturally sensitive elements, they use the strategy of domestication. Al-Harrasi (2001: 25) states:

> In domesticating translation, the translator adopts specific translation strategies that eliminate the strangeness of the translated text and make it conform to the expectations of the target culture. In such a translation, the translator becomes invisible.

The section below, will deal with some cultural and linguistic aspects employed by Serudu in making descriptions.

The following is an example used by Serudu in his descriptions:

TT: *Re sepetše ka maoto re homotše go fihla ge letšatši le **lalamela bogomapono*** (Serudu, 2001:14).

BT: We walked by feet quiet until the sun was sinking towards where we cannot see.

ST: We travelled by foot and in silence until the sun was sinking slowly towards the horizon (Mandela, 1995 :18).

After the death of Mandela's father, his mother informed him that he would be leaving Qunu for Maqhekezweni. Without questioning, he packed his belongings and set out on his journey to Chief Joyi's palace at Maqhekezweni. They left on their journey very early in the morning. Mandela indicated that they travelled by foot in silence until the sun slowly sank towards the horizon. Serudu translated the expression as ***go fihla ge letšatši le lalamela bogomapono*** (until the sun sinks towards where we cannot see).

The use of the description ***letšatši le lalamela bogomapono*** (the sun sinking towards where we cannot see) paints a clear picture in the target readers' minds that it was about sunset. This also indicates that Mandela and his mother walked a very long way because they left Qunu early in the morning and arrived at Maqhekezweni at about sunset, when it was already dark.

The following is another example of how words were used to describe situations:

TT: *… sefatanaga sa **kgoparara** se tsene se **rurumpana** ka sefero sa ka bodikela …* (Serudu, 2001:14).

BT: … a motor car that is very big entered rumbling through the gate in the West …

ST: … an enormous motor car rumbled through the western gate … (Mandela, 1995:19).

When Mandela arrived at Maqhekezweni, he admired the beauty of Chief Jongintaba's palace. While still gazing at the view, a large motor car entered the

palace through the west gate. Serudu translated the expression as **sefatanaga sa kgoparara se tsene se rurumpana** (an enormous motor car rumbled).

The word **kgoparara** portrays something extraordinary big, and the words **se rurumpana** (rumbled) used by Serudu, describe the continuous deep, resonant sound, made by heavy vehicles.

In another example below, Serudu describes the physical features of Mandela's father:

TT: *Tate e be ele* **tsatsanka, ntshomabiloko** *ya monna wa go* **ema ka maoto wa seriti**, *e lego seo ke gopolago gore ke abetše yena ka sona* (Serudu, 2001:4).

BT: My father was a tall, too darken-skinned man who has stand up with his feet and had dignity, which is what I think I inherited.

ST: My father was a tall, dark-skinned man with a straight and stately posture, which I like to think I inherited (Mandela, 1995: 5).

Mandela indicates that like his father, he was groomed to counsel the rulers of the tribe, but was not among the privileged who were trained to rule. He describes his father as a neat, dark-skinned man with a straight and stately posture, which he hoped he had inherited. Serudu translated the above as **Tate e be ele tsatsanka, ntshomabiloko ya monna wa go ema ka maoto wa seriti, e lego seo ke gopolago gore ke abetše yena ka sona** (My father was a tall, too darken-skinned man who has stand up with his feet and had dignity, which is what I think I inherited).

Serudu did not simply describe Mandela's father simply as someone who was neat, dignified, very dark-skinned, tall, with a straight and stately posture; he

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used special words such as **tsatsanka** (more than neat), **ntshomabiloko** (more than dark-skinned) and **wa go ema ka maoto wa seriti** (a dignified man who stood firmly on his feet with a stately posture). This description gives a clear image of Mandela's father in the target readers' minds. These descriptions show how apt Serudu is with his use of language.

The example below presents other descriptive w ords employed by Serudu:

TT: *Tšatši le lengwe re ile ra kwa gore Bogart **o keketilwe** ke moleta kgolego o šoro kua kwaring* (Serudu, 2001:365).

BT: One day we heard that Bogart had been beaten by a warder cruelly at the quarry.

ST: One day we heard that Bogart had been beaten by a warder at the quarry (Mandela, 1995 :485).

Bogart, one of the prisoners on Robben Island was cruelly beaten by a warder; his face was cut and badly bruised. Bogart approached Mandela for help, and Mandela immediately demanded to see the commanding officer who informed him that the case had been investigated and dismissed. Serudu translated this savage beating as **o keketilwe ke moleta kgolego o šoro** (he has been beaten by a warder cruelly at the quarry).

The word **o keketilwe** (he was severely or cruelly beaten) was used to demonstrate that the beating was brutal and inhuman. **O keketilwe** (he was severely or cruelly beaten), shows that he was violently attacked, which is commonly and legally known as assault. This depiction paints a vivid image in the minds of the readers of how Bogart was cruelly beaten without mercy. It also shows that the warder used everything at his disposal to beat Bogart. This is

evident when Mandela states that "His face was cut and badly bruised". By using the words **o keketilwe** (he was severely or cruelly beaten), Serudu illustrates his skill in using language to paint a detailed picture of what happened to Bogart.

Below is another illustration of the translator's use of words to describe situations:

TT*: … bahlami ba molao ba be ba kgolwa gore ketelo ya kgolego e be e tla ba kotsi tlhaloganyong ye nanana ya ngwana. Fela kamego godimo ga bagolegwa le yona e be e dio ba kotsi go swana; ke **mothopo wa manyami a magolo** ge motho a šitwa ke go bona bana ba gagwe* (Serudu, 2001:427).

BT: … the lawmakers believed that a visit at prison would be dangerous to the mind that is fresh of a child. But the effect on top of prisoners was also a danger; is a fountain of great sorrow when a person is unable to see his/her children.

ST: … the lawmakers presumed that a prison visit would negatively affect the sensitive psyches of children. But the effect on prisoners was perhaps equally damaging; it is a source of deep sorrow not to be able to see one's children (Mandela, 1995: 559).

Mandela indicated that prison regulations restricted children between the ages of two and sixteen to visit a prisoner as lawmakers presumed that a prison visit would negatively affect the sensitive psyches of children. Mandela stated that if a children's visit to the prison was harmful to the children, the refusal to let the imprisoned parents see their children was equally destructive to the prisoners. Denying children to visit their imprisoned parents was a source of deep sorrow, which Serudu translated as **ke mothopo wa manyami a magolo ge motho a**

šitwa ke go bona bana ba gagwe (is a fountain of great sorrow when a person is unable to see his/her children).

Serudu used the descriptive phrase ***mothopo wa manyami a magolo*** (is a fountain of great sorrow) to illustrate of how Mandela felt when he could not see his children. By using ***mothopo wa manyami*** (a fountain of sorrow), Serudu illustrates that the issue of Mandela not seeing his children was a cause of great concern. The word ***mothopo*** (fountain) used by Serudu, demonstrates that not seeing their children was a burden, agony, heartache and disappointment for Mandela and the other prisoners. The word ***mothopo*** (fountain) has the exact same meaning as the source word. Although normally, a fountain is a source of life, it was used to show the effect prison had on Mandela as the head of the family, who was forced to leave his very young children at home with their mother. In this context, reference is made to the reclusive life led by Mr Mandela while in prison coupled with the impact of the banning orders on his wife issued by the apartheid regime, which included orders that restricted members of his family from paying him a visit. Not seeing his family was a cause of deep sorrow.

The following is another example of descriptive language used by Serudu:

TT: *E be e le **monna wa segwarabahla, wa sefotle**, gomme a se nago boitshwaro bjoo ke bego ke bo letetše go tona ya Kabinete* (Serudu, 2001:437).

BT: He was a man who is big, tall and strong, scold or snub and not having the self-control that I was waiting for from a cabinet minister.

ST: He was a stout, blunt man, not nearly as polished as I would have expected from a cabinet minister (Mandela, 1995 :573).

Mandela described Jimmy Kruger, the minister of prisons and a member of the prime minister's cabinet who visited Mandela in 1976, as a stout, blunt man, not nearly as polished as what Mandela would have expected from a cabinet minister. In the meeting with Jimmy Kruger, Mandela presented their grievances and a number of other issues, which Kruger did not take seriously. When translating Mandela's description of Jimmy Kruger, Serudu used the phrase ***monna wa segwarabahla****, wa sefotle* (a man who is big, tall, strong, disapproving, overly conceited or arrogant).

By using the above descriptive phrase, Serudu gave a clear picture to the Sesotho sa Leboa readers of what Jimmy Kruger looked like. He spoke with a thunderous tone, scolding, reprimanding, despising, and using profane language. When Mandela reminded him about an unanswered letter which was sent to him in 1969, Mandela said he merely shrugged his shoulders. Serudu translated this as ***o filo kuka magetla*** (he just lifted his shoulders), which was a sign of arrogance, and disrespect towards Mandela.

Another example used in the translation illustrates when Mandela expressed detailed concern about the poor conditions on the island, stressing that they were not criminals but political prisoners. Mandela indicated that Jimmy Kruger scoffed at this, saying, "Nah, you are all violent communists!", which Serudu translated as ***Kruger o ile a sola ka lenyatšo a re, "le ga tee, ka moka le fo ba makomanisi a garolago!"*** This response from Kruger reveals him as bellicose. Serudu uses the word ***sefotle*** to show that Kruger was disrespectful.

The above illustrates Serudu's excellent use of descriptive language, and it becomes obvious that it is Serudu narrating the life history of Mandela to the Sesotho sa Leboa readers and not Mandela himself.

Another example of a translation used by Serudu follows:

TT: *Kua boemakepe, moo re bego re dikaneditšwe ke baletakgolego ba go itlhama, re ile **ra kgokgoeletšwa** ka gare ga theraka ye e se nago mafesetere* (Serudu, 2001:465).

BT: At the harbour, where we were surrounded by warders who armed themselves, we were hustled in the truck that has no windows.

ST: At the docks, surrounded by armed guards, we were hustled into a windowless truck (Mandela, 1995:608).

The commanding officer and various other prison officials visited Mandela. The commanding officer instructed Mandela to pack up his things and indicated that Mandela was being transferred. When Mandela asked, why he was being transferred and where he was going, all he was told was that the commander received instructions from Pretoria that he was to be transferred off the island immediately. Walter Sisulu, Raymond Mhlaba and Andrew Mlangeni were also given the same order. Mandela explained that at the harbour, they were hustled into a windowless truck, which Serudu translated as ***Kua boemakepe, moo re bego re dikaneditšwe ke baletakgolego ba go itlhama, re ile ra kgokgoeletšwa ka gare ga theraka ye e se nago mafesetere*** (At the harbour, where we were surrounded by warders who armed themselves, we were hustled in the truck that has no windows).

Serudu used the descriptive phrase ***re ile ra kgokgoeletšwa*** (we were hustled to) meaning that they had no choice but to be bundled into the truck and forced to move hurriedly against their will like small children.

The word **kgokgoetšwa** (to hustled) or **kgokgoeletšwa** (to be hustled to) is normally used for forcing animals to get inside something, usually farm animals to go into a kraal. The picture that Serudu portrays here is that of Mandela and his fellow political friends being forced into a windowless truck like animals without knowing their destination. This implies that they were regarded as dangerous criminals, hence the inhuman treatment of being **kgokgoeletšwa** (to be hustled to) into the truck surrounded by armed guards. The word **kgokgoeletšwa** (to be hustled to) describes not only how the guards forced Mandela and his friends into the truck, but also that harsh, strong words were hurled at them.

The next illustration is another example of descriptive elements as used by Serudu:

TT: *Ge lefelo leo le efoga, Maafrika a masometshelasenyane ke ge a **rapaletše moo a ile magolong**…* (Serudu, 2001:206).

BT: When the area cleared, sixty-nine Africans lay outstretched and motionless there gone to the old ones, the dead…

ST: When the area had cleared, sixty-nine Africans lay dead … (Mandela, 1995: 281).

Early one afternoon, a crowd of thousands surrounded the police station in Sharpeville, a small township in Johannesburg in the grim industrial area around Vereeniging. Mandela explained that during the controlled and unarmed demonstrations by the crowd, the police suddenly started firing shots at the crowd without warning. The police continued firing even when the demonstrators ran away in fear. Mandela indicated that when the area was cleared, sixty-nine Africans lay dead. Serudu translated this incident as; ***Ge lefelo leo le efoga,***

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Maafrika a masometshelasenyane ke ge a rapaletše moo a ile magolong (When the area cleared, sixty-nine Africans lay outstretched and motionless there gone to the old ones, the dead).

Serudu's clarification of the above situation is different from Mandela's description. He captures the mind of the target reader by saying *Maafrika a masometshelasenyane ke ge a rapaletše* (sixty-nine Africans lay outstretched and motionless). The word *rapaletše* (to lie outstretched, helpless and motionless) and *ile magolong* (gone to the old ones, the dead) that is, the supernatural or ancestral world, depicts a cruel death. Someone who is *o rapaletše* (lying outstretched and motionless) is powerless. The use of the above words painted a clear picture to the target readers that sixty-nine corpses lay helpless in the streets of Sharpeville and no one bothered to help, not even the demonstrators who were still alive. Serudu words, *e be e le lehu la pitšana* (it was the death of a small pot) mean that it was a great loss and there was nothing that could be done to change the situation.

The following is another illustration of the use of description by the translator:

TT: *Alamo ya tšhoganetšo e ile **ya thenkgologa**, gomme, ke gopola ke ipotša gore, 'ke mafelelo a rena'* (Serudu, 2001:259).

BT: The emergency alarm toppled over and I told myself that, 'it is the end of us'.

ST: The emergency alarm went off, and I remember saying to myself, 'That's the end of us' (Mandela, 1995: 344).

Mandela was flying in a small aeroplane with Joe Matthews over a mountain range to Mbeya, a Tanganyikan town near the Northern Rhodesian (now

Zambian) border, when they heard their pilot trying to contact Mbeya. Mandela explains that the weather had changed and the plain bounced up and down like a cork on a rough sea. He said they were flying through clouds and mists and could not see the road. The pilot abruptly turned the plane and narrowly missed a mountain that seemed to rear up out of nowhere. The emergency alarm went off, and Mandela thought, "That's the end of us". Serudu translated the above as ***alamo ya tšhoganetšo e ile ya thenkgologa, gomme, ke gopola ke ipotša gore, 'ke mafelelo a rena'*** (the emergency alarm toppled over without a warning and I told myself that, 'it is the end of us')*.*

Serudu used the descriptive phrase ***alamo ya tšhoganetšo e ile ya thenkgologa*** (the emergency alarm toppled over without a warning) portraying a picture to the reader that things were not going well. When things seem upside down, it is expressed in Sesotho sa Leboa as ***go thenkgologa***, (to topple over without a warning), meaning that it took place abruptly and unexpectedly, on its own without anyone making it happen. The alarm went off on its own. This gives a clear description of a dangerous situation in which Mandela and Matthews found themselves.

The following is another example of a descriptive element as used by Serudu:

TT: *Dikobo di **be di kgamathetše madi a kgahlilego, mahlatša, di nyeuma** dinta, dilomi le mafene, gomme di tletše monkgo woo o bego o phadišana le monkgo wa moletšana wa mantle* (Serudu, 2001:210).

BT: The blankets were smudged with blood that is dry, vomit, teemed with lice, vermin and cockroaches and full of a smell that competed with the smell of the small hole of human excrement.

ST: The blankets were encrusted with dried blood and vomit, ridden with lice, vermin and cockroaches, and reeked with a stench that actually competed with the stink of the drain (Mandela, 1995:284).

Mandela and forty other prisoners were put into a small cell at the Newlands Police Station in Sophiatown. The cell had a single drainage hole in the floor that flushed from the outside only. They were not given blankets, food, mats and toilet paper. When they protested, they were then given a container of thin mealiepap and no utensils – they had to eat with their unwashed hands. Later that day, they received sleeping-mats and blankets that were "encrusted with dried blood and vomit; ridden with lice, vermin and cockroaches; and reeked with a stench that actually competed with the stink of the drain". Serudu translated this as ***dikobo di be di kgamathetše madi a a kgahlilego, mahlatša, di nyeuma dinta, dilomi le mafene, gomme di tletše monkgo woo o bego o phadišana le monkgo wa moletšana wa mantle*** (The blankets were smudged with blood that is dry, vomit, teemed with lice, vermin and cockroaches and full of a smell that competed with the smell of the small hole of human excrement).

Serudu used the phrases ***kgamathetše madi a a kgahlilego*** (smudged with dry blood) ***mahlatša*** (vomit)***, di nyeuma dinta, dilomi le mafene*** (teemed with lice, vermin and cockroaches) to give a clear representation of the sleeping-mats and blankets offered to Mandela and the other prisoners. The reader is given a graphic picture of blankets smeared with dry blood, that gave no warmth, the manifestation and movement of lice, vermin and cockroaches that gave sleepless nights; and the stains and stench of vomit.

Below is another example of descriptive words employed by the translator:

TT: *Phapoši e be e batametše **go fetoga lepatlelo la ntwa ya kgaphamadi** ge re botšwa gore re swanetše go tloga re ye Tshekong ya Boepammušo kua Pretoria* (Serudu, 2001:210).

BT: The room was next to changing into a bustling battlefield when we were told that we are supposed to leave to attend the Treason Trial in Pretoria.

ST: The room was on the brink of becoming a full-scale battlefield when we were informed that we had to leave to attend the Treason Trial in Pretoria (Mandela, 1995:285).

One morning Mandela was called to the commander's office where he found his colleague Robert Resha, who had been arrested and was being interrogated by the station commander. Robert Resha asked the commander why he had lost his tempter with Mandela the previous night and asked Mandela to take his bloody hands out of his pockets. The commander answered Resha that Mandela had been cheeky.

Mandela said that he was not bound to take his hands out of his pockets for the likes of the commander, then or at any other time. The commander became very angry and jumped out of his chair but was restrained by other officers. At that moment, Special Branch Detective Sergeant Helberg entered the office and greeted Mandela pleasantly saying "Hello, Nelson!". Mandela shot back that he is not Nelson but Mr Mandela. In his book, Mandela states, "after all these quarrels the room was on the brink of becoming a full-scale battlefield", which Serudu translated as ***phapoši e be e batametše go fetoga lepatlelo la ntwa ya kgaphamadi*** (The room was nearing to change into a bustling battlefield).

Serudu's use of the descriptive phrase ***lepatlelo la ntwa ya kgaphamadi*** (a bustling battlefield) draws a picture of a battleground, a platform or a stage where blood could flow between Mandela and the officials. It shows clearly to the target

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readers that everybody in that room was angry. The three men were ruled by their emotions during the above incident.

The above examples show that Serudu employed various rich Sesotho sa Leboa descriptive phrases to convey what Mandela wanted his readers to know about his life history. It is evident from the use of the above phrases that Serudu used the most appropriate phrases to describe situations and events. The use of these phrases reduced the foreignness of the source language expressions, which were familiarized to the Sesotho sa Leboa target readers by Serudu's mastery of his rich ingenious use of the language. The translator made sure that the book *Leetotelele go ya Tokologong* would have the same effect on the target readers as the source text *Mandela's Long Walk to Freedom* had on its readers.

4.6.3 Use of loan words or borrowing in Serudu's translation

4.6.3.1 Borrowing

Because translators come across items that are hard to translate, they opt for borrowing or loaning words from other languages as a solution. Borrowing is one of the strategies used by translators when facing an interlingual text. Hoffer (2002:1) supports the above by stating:

> Borrowing is the process of importing linguistic items from one linguistic system into another, a process that occurs any time two cultures are in contact over a period of time.

According to Vinay and Darbelnet (1995:31), borrowing is:

> … defined as a type of direct translation in that elements of the source text are replaced by "parallel" target text elements. …describe the procedure is the simplest type of translation, since it merely

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involves the transfer of a source language word into the target text without it being modified in any way.

To Vinay and Darbelnet (1995:32):

Borrowings or loan words often enter a language after being introduced in a translation, and that many such words come to be so widely accepted in the target language that they cease to be perceived as foreign items.

Shuttleworth and Cowie (2014:17) suggest that:

The reason for this transfer is usually that the translator needs to overcome a *lacuna,* or more significantly, wishes to create a particular stylistic effect, or to introduce some local colour into the target text.

According to Trew (1994: 96), loan words that are:

… usually used, understood, and express the original meaning accurately to the target users, should be taken care of by translators and not be avoided at all when translating. … In other words, translators should try to keep the known loan words and continue to use them in their translations to maintain the standard of their translations and for understandability by the readers. … translators should avoid loan words that create barriers to understanding of the translated text.

Fromkin et al. (2011) maintain that, "borrowing words from other languages is an important source of new words, which are called loan words". They further specify that, "borrowing occurs when one language adds a word or a morpheme from another language to its own lexicon". They add that borrowing "often

happens in situations of language contact, when speakers of different languages regularly interact with one another, and especially when there are many bilingual or multilingual speakers" (Fromkin et al., 2011:505).

According to these authors, the borrowed word will sometimes be altered when pronounced, to suit the "phonological rules of the borrowing language" (Fromkin et al., 2011:505). When words are borrowed or loaned, they become either domesticated, which has to do with reducing the foreign text to the target language cultural values, or foreignized in which the foreignness of the source text is retained.

Thawabteh (2011:104) mentions that, "borrowing is not a new phenomenon in the history of language contact". He further indicates that this strategy deals with the transference of an item from a source language into target languages at various levels, with different degrees. He also clarifies that the borrowing or loaning of words takes three on the morphemic level, which are loanwords, loan-blends and loan-shifts. On loanwords, there is no substitution, on loan-blends, there is some substitution, while on loan-shifts, there is complete substitution. He also says that most languages employ borrowing because no language is protected from foreign borrowings. Thawabteh (2011:107) states:

> Borrowing is one of the several translation strategies that can be employed in the course of translation and mainly consists of two types: (1) adopting and retaining the form used in the donor language, bearing in mind the receptor's own phonological and morphological systems; and (2) calque, in which a foreign word or phrase is translated and incorporated into another language.

He further shows that in borrowing, the translator would exercise his/her powers of "removing the SL linguistic cultural nuances from fully coming into the

translated text". The borrowing or loaning of words is caused by a lack of linguistic and cultural equivalents. Thawabteh (2011:114) argues that the borrowing or loaning of words is done from a developed culture into a less developed one. He added that a loanword is the simplest method of borrowing whereby the foreignness at sound level is more or less maintained. Poplack (2017:6) defines borrowing as the *process* of transferring (Clyne 2003) or incorporating (Thomason & Kaufman 1988) lexical items originating from one language into the discourse of another". These other language items (lexical items) are provided by the donor language or the source language and are hosted by the native or recipient language. Yule (2010:54) and Yule (2014: 52) state that the process of borrowing is one of the common sources of getting new words in English. They further explain that in the history of English, it has adopted a vast number of words from other languages. Yule (2010:54) and Yule (2014:52) refer to borrowing as "the taking over of words from other languages".

Mojela (2010:701) mentions that:

> Foreign acquisition through borrowing is the adoption of foreign
> lexical items in a language to refer to new concepts which originated
> in foreign culture or foreign languages". … Borrowing of lexical items
> from foreign languages occurs directly or indirectly.

Mojela (1991:13) describes direct borrowing in Sesotho sa Leboa as those words that are "borrowed from foreign languages and are incorporated into the linguistic system of Northern Sotho". Mojela (1991) further mentions that it is direct borrowing that leads to the formation of loan or borrowed words, which are subjected to the phonological system of the borrowing language. To (Fromkin et al., 2011:505) direct borrowing means that, "the borrowed item is a native word in

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the language from which it is borrowed". Haspelmath and Tadmor (2009:16) concur that, "borrowing a word often entails a certain modification of the source word, required for the integration of the word into the recipient language". On the other hand, Mojela (2010:701) indicates that direct borrowing "occurs through coinage where only the meaning, or the sense of the foreign term is taken, and not the word itself". When explaining what indirect borrowing refers to, Mojela (1991:19) states, "it is found where a foreign or a new concept is taken over, and not the word itself".

Mojela (2010) alleges that borrowing plays a role in the development of language. He reveals that borrowing or foreign acquisition play a role in keeping the language up to date with the latest linguistic developments. Mojela (1991:14) declares that words directly borrowed from foreign languages can be categorized into loan words and foreign words.

Mojela (1991:14) further opines that a loan word is "one which has been taken up in the linguistic system of the borrowing language in such a way that it has become part and parcel of the borrowing language". Mojela (1991) further clarifies that in Northern Sotho; loan words conform to the linguistic system of Northern Sotho comprising "all the phonological, syntactic, semantic, and the tonological adaptations of the loan word". He gives "the word *spyker* borrowed from Afrikaans, is supplied with a class prefix se- in N.S., i.e sepikiri" as an example of a morphological adaptation.

The *World Book Dictionary* (2009:1225) refers to a loanword as "a word borrowed from another language, especially a foreign word that has become naturalized and modified a little from the foreign language". Haspelmath and Tadmor (2009:13) define a loanword as "a lexeme that has been transferred from

one elect into another and is used as a word (rather than as an affix, for example) in the recipient language".

These scholars also indicate that loanwords that are not adapted to the language system of the target audiences can be recognised as loanwords and are sometimes called foreignisms (Haspelmath & Tadmor, 2009:43). To them, "linguists regard words as loanwords when having very similar shape and meaning of a word from another language from which it could have been taken and have no reasonable alternative explanation". Matras (2012:651) explains that loanwords are motivated by "cultural innovations, by taboos (against the use of established words), and otherwise by the prestige of the donor (source) language". Kruger (2012:195) mentions that:

> Firstly, loan words may occur in the source text, marking a particular cultural orientation, requiring investigation about how this cultural marking is handled in the translation. Secondly, the target text may contain lexical items directly transferred from the source text, thus creating a loan word in the target text of a source-text word. Finally, the target text may introduce a loan word where none is present in the source text. All three these scenarios suggest the foregrounding of a particular cultural orientation on the part of the author, translator and publisher.

Foreign words are lexical items and are either borrowed by the borrowing language with a partial adaptation or very unadapted. Examples such as "video", from English, is borrowed in Northern Sotho as *videô*, as those words without adaptations. A word that is partially adapted is the Northern Sotho word, *hêlikhôptara,* (helicopter) (Mojela; 1991:17). Mogotsi (1987:4) as cited by Mojela

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(1991:18), mentions that when words are borrowed, the basic meaning of the borrowed word "might be retained, restricted, extended or changed completely".

The following section will look at borrowed or loaned words as used by Serudu in his translation of *Mandela's Long Walk to Freedom*. The examples chosen will also determine if the borrowed or loaned word has made domestication or foreignization possible in the translation.

The following are some of the examples found in Serudu's translation and how he dealt with translating them for the Sesotho sa Leboa readers:

1.   **Foodstuffs and utensils**

(a)   **TT:** *Reisi* (Serudu; 2001:372)
       ST: Rice (Mandela; 1995:494)

When Mandela described the isolation cells where some of the prisoners were kept alone, he said they were deprived of company, exercise and even food. They received only rice water, that is, water in which rice was boiled, three times a day for three days. Serudu translated "rice water" as **meetse a reisi**, that is loaning "rice" and morphologically adapting it to the Sesotho sa Leboa orthography as **reisi**.

(b)   **TT:** *Foroko* (Serudu; 2001:21)
       ST: Fork (Mandela; 1995:28)

(c)   **TT:** *Poleiti* (Serudu; 2001:21)
       ST: Plate (Mandela; 1995:28)

Foroko and *poleiti*, were used when Reverend Matyolo's daughter Nomapondo wanted to prove to her sister Winnie that Mandela was hopelessly backward and uncivilized. He was invited to lunch where he had to use a fork and knife for the first time. They handed him a plate that contained a single chicken wing. Fork and plate were translated as *foroko* and *poleiti* by Serudu, which was borrowing from the English language.

(d)   **TT:** *Diskonse* (Serudu; 2001:32)
          ST: Scones (Mandela; 1995:41)

The concept *diskonse* (scones) was borrowed when Mandela talked about Reverend Harris's wife. He said he could still taste the delicious warm scones that she brought to him in the afternoons while he was working in their garden. Serudu translated the "scones" as *diskonse.*

(e)   **TT:** *Potoro* (Serudu; 2001:33)
          ST: Butter (Mandela; 1995:44)

Mandela explained that life was difficult while he and Justice were at Healdtown College as they were given unbuttered bread with hot water and sugar for breakfast. Mandela mentioned that those who could afford butter on their bread bought it themselves. Serudu translated butter as *potoro*.

(f)   **TT:** *Matšarine* (Serudu; 2001:348)
          ST: Margarine (Mandela; 1995:467)

Mandela said that the Coloureds and Indians were given a quarter loaf of bread and a slab of margarine for supper. Serudu translated "margarine" as ***matšarine.***

    (g)   **TT:** ***Kherotwana*** (Serudu; 2001:348)

              ST: Odd carrot (Mandela; 1995:467)

    (h)   **TT:** ***Khabetšhe*** (Serudu; 2001:348)

              ST: Cabbage (Mandela; 1995:467)

    (i)   **TT:** ***Pitirute*** (Serudu; 2001:348)

              ST: Beetroot (Mandela; 1995:467)

For supper on Robben Island, Mandela said they received mealiepap, sometimes with carrots, cabbage or beetroot, which Serudu translated as ***kherotwana, khabetšhe*** and ***pitirute.***

    (j)   **TT:** ***Ditamati*** (Serudu; 2001:444)

              ST: Tomatoes (Mandela; 1995:582)

    (k)   **TT:** ***Tšhilisi*** (Serudu; 2001:444)

              ST: Chillies (Mandela; 1995:582)

    (l)   **TT:** ***Dieiye*** (Serudu; 2001:444)

              ST: Onions (Mandela; 1995:582)

In the above borrowed words were used when, while on Robben Island, Mandela asked the authorities for permission to start a garden in the courtyard. He said they supplied him with seeds and he started sowing tomatoes, chillies and onions. Serudu translated tomatoes, chillies and onions as ***ditamati, tšhilisi*** and ***dieiye.***

2.   **Clothing**

(a) **TT:** *Dibolouse* (Serudu; 2001:15)

   ST: Blouses (Mandela; 1995:21)

(b) **TT:** *Sekhafo* (Serudu; 2001:16)

   ST: Scarf (Mandela; 1995:21)

In the above examples, Mandela described Maqhekezweni as a place that was more westernised than Qunu. He indicated that men wore suits and women wore thick long skirts and high-necked blouses, with a blanket draped over the shoulder and a scarf around their heads. Serudu translated "blouses" as *dibolouse* and "scarf"' as *sekhafo*.

(c) **TT:** *Diputsu* (Serudu; 2001:29)

   ST: Boots (Mandela; 1995:37)

After passing Standard V, Mandela was taken to Clarkeburg Boarding Institute at Engcobo. Among other things, the regent gave him his first pair of boots as a sign of manhood. Serudu translated "boots" as *diputsu.*

(d) **TT:** *Diyunifomo* (Serudu; 2001:338)

   ST: Uniforms (Mandela; 1995:455)

When Mandela and the other prisoners were taken to Robben Island, they were issued with plain khakhi uniforms. Serudu translated "uniforms" as *diyunifomo.*

(e) **TT:** *Dijeresi* (Serudu; 2001:351)

   ST: Jerseys (Mandela; 1995:469)

Mandela explained that one day, instead of working with hammers in the courtyard they were given needles, thread and a pile of worn prison jerseys to repair. "Jerseys" was translated as ***dijeresi.***

All the examples above, as explained in the context, portray a clear and noticeable strategy of domestication. The translator modified these words from the source text to a certain degree to foster communication. The translator tried to lessen and minimalize the foreignness of the clothing, foodstuffs and utensils by partially adapting these items to the phonology and morphology of the language. Moropa (2007:192) refers to the above examples as indigenized loan words. Wallmach and Kruger (1999:281) as cited by Moropa (2007:192), explain that indigenising a loan word means, "modifying the word slightly to remove some of the 'foreignness' of the word and spelling it according to the orthography of the language". Kiu (1977:17) agrees that the borrowing language would often

> … incorporate the loan words into its phonological system by substituting "alien" sounds by those from its own stock, breaking up consonant clusters to conform to its syllable structure and so on.

The examples show standard forms entrenched to people who already know what they mean. These are partially adapted foreign words, accommodated and absorbed into Sesotho sa Leboa.
The use of all the above examples indicates that there is a reduction of meaning when trying to minimize the foreignness of these concepts.

3.   Place names

(a) **TT:** *Engelane* (Serudu; 2001:43)

      ST: England (Mandela; 1995:57)

(b) **TT:** *Brithane* (Serudu; 2001:43)

      ST: Britain (Mandela; 1995:57)

(c) **TT:** *Jeremane* (Serudu; 2001:43)

      ST: German (Mandela; 1995:57)

(d) **TT:** *Yuropa* (Serudu; 2001:37)

      ST: Europe (Mandela; 1995:49)

(e) **TT:** *Egepeta* (Serudu; 2001:37)

      ST: Egypt (Mandela; 1995:49)

Serudu domesticated names of places to maintain the original name and to suit the target readers' culture. Naudé (2000:18) in Mlonyeni and Naudé (2004:256), indicates that the strategy of domestication is "very similar to transference, but is used when an item is adopted from the source language with slight modification to remove some of the foreignness". Some of the other names of places, such as Qunu, Maqhekezweni, Mvezo, Umtata, Transkei, Kenya, and Algeria, were not translated but were transferred to the target text unchanged without phonological adaptations. These names are well known and cannot be translated; hence the translator retained them foreignised as they are. Serudu did this to retain the author's cultural identity carried in the other names such as Qunu, Mqhekezweni, and Mvezo. Other names transferred from the source text to the target text that are well-known to people are Johannesburg, Robben Island, Rivonia, and Cape Town.

4.   Personal names

Names are very important as life revolves around objects with names. Naming are part of the social framework of reference (Mlonyeni & Naudé, 2004:256). In Serudu's translation, personal names were transferred as they are from the source text to the target text.

    (a)   **TT:** Rholihlahla (Serudu; 2001:3)

              ST: Rholihlahla (Mandela; 1995:3)

    (b)   **TT:** Rousseau (Serudu; 2001:167)

              ST: Rousseau (Mandela; 1995:232)

    (c)   **TT:** Jongintaba (Serudu; 2001:43)

              ST: Jongintaba (Mandela; 1995:21)

    (d)   **TT:** Winnie (Serudu; 2001:478)

              ST: Winnie (Mandela; 1995:358)

    (e)   **TT:** Mac Maharaj (Serudu; 2001:363)

              ST: Mac Maharaj (Mandela; 1995:483)

Because names have meaning for the name carrier, Serudu decided to transfer names in his translation so that their meaning is not lost. Moropa (2007:193) refers to the above transference of names as pure loan words. She explains that pure loan words are "source language words which remain the same in the target text". The above examples show that the translator maintained names from the source text to the target text. Taylor (1990:105) concurs that, "the names of people, living or dead, are not translated". The transference of these names as they are, remain foreign to the target readers of this translation. Serudu retained all the names of famous people, places and cities. He kept them foreignised as they are from the source text.

5.   Terms of address and personal titles

Mlonyeni and Naudé (2004:258) refer to terms of address as "the words and phrases used for addressing one another in spoken or written communication". They add that forms of address are nouns that "express kinship and relationships between people". The following examples are some of the forms of address and personal titles borrowed or loaned by Serudu in his translation.

(a)   **TT:** *Mogenerale* (Serudu; 2001:33)

       ST: General (Mandela; 1995:43)

(b)   **TT:** *Mopresidente* (Serudu; 2001:34,35,36)

       ST: President (Mandela; 1995:45)

(c)   **TT:** *Moprofesara* (Serudu; 2001:40)

       ST: Professor (Mandela; 1995:52)

(d)   **TT:** *Kolonele* (Serudu; 2001:337)

       ST: Colonel (Mandela; 1995:453)

(**e)**   **TT:** *Leftenente* (Serudu; 2001:337)

       ST: Lieutenant (Mandela; 1995:453)

The above forms of address and personal titles were borrowed by the translator from the source language into Sesotho sa Leboa. Serudu domesticated them, as they are morphological adaptations to lessen the foreignness in the original words. They were transliterated to suit the Sesotho sa Leboa orthography.

6.   Political terms

(d)   **TT:** *Makhomokanna* (Serudu; 2001:342)

       ST: Comrades (Mandela; 1995:460)

(e)   **TT:** *Sabotatšhe* (Serudu; 2001:339)

ST: Sabotage (Mandela; 1995:457)

(f)   **TT:** *Khonsebethifi* (Serudu; 2001:351)

     ST: Conservative (Mandela; 1995:470)

(d)   **TT:** *Bomaksisi* (Serudu; 2001:423)

     ST: Marxism (Mandela; 1995:556)

(e)   **TT:** *Masošialise* (Serudu; 2001:385)

     ST: Socialists (Mandela; 1995:510)

From the examples above, it is evident that Serudu has domesticated words; he has tried to remove the foreignness of the political terms when transferring them to the target text. The examples of political terms above still show their foreign elements in their structure but were adapted to suit the phonological make-up of Sesotho sa Leboa. The term "comrades", has been coined to **makhomokanna.**

7.   Foreign terms not translated

This category covers some of the terms that were not translated from the source text to the target text. Serudu chose to transfer the following foreign terms, as they are from the source text to the target text.

(a)   **TT:** Radio (Serudu; 2001:455)

     ST: Radio (Mandela; 1995:595)

(b)   **TT:** Rugby (Serudu; 2001:16)

     ST: Rugby (Mandela; 1995:21)

(c)   **TT:** Swastika (Serudu; 2001:388)

     ST: Swastika (Mandela; 1995:513)

(d)   **TT:** Salute (Serudu; 2001:362)

	ST:	Salute (Mandela; 1995:480)
(e)	**TT:**	Abalone (Serudu; 2001:422)
	ST:	Abalone (Mandela; 1995:554)

Serudu had to use the strategy of transferring the above terms as they are, to preserve the meaning they portray from the source text. Terms such *radio* (radio) will remain even if they are domesticated. The other four examples mentioned above were foreignised so that the meaning is not lost from the source text to the target text. The above concepts were directly borrowed from the source text. These lexical items were unadapted and loan words were used as they are, without explanations. Mojela (1991:17), as stated previously, regards the above words as foreign words that were not adapted. In the above examples, the basic meaning and even the spelling of the borrowed word is retained. This is pure loaning of words. As Moropa (2007:193) puts it, this strategy is used "to deal with culture specific items, modern concepts and buzz words". Examples such as "Abalone", "Salute"and "Swastika", are modern terms and pure loan words from the original text. The translator retained them to preserve their original meaning in the source text.

8. Races

(a)	**TT:**	*Mafora* (Serudu; 2001:35)
	ST:	French (Mandela; 1995:48)
(b)	**TT:**	*Majeremane* (Serudu; 2001:35)
	ST:	Germans (Mandela; 1995:48)
(g)	**TT:**	*Makhalate* (Serudu; 2001:347)
	ST:	Coloureds (Mandela; 1995:466)
(d)	**TT:**	*Maindia* (Serudu; 2001:347)

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ST: Indians (Mandela; 1995:466)

(e) **TT:** *Moafrikanere* (Serudu; 2001:407)

ST: the Afrikaner (Mandela; 1995:536)

In these examples, it is evident that Serudu domesticated the above races.

In the following section, the translator translated the term first, "Sothoising" the loaned words and then including the original term from the source text in brackets. Some of the examples found are *naetroklisarine* (nitroglycerine) (Serudu; 2001:245), *fisika* (physics) (Serudu; 2001:42), *maswi a dithata* (*amasi*) (Serudu; 2001:246), etc. Serudu coined some words in other parts of this translation, and borrowed a foreign term from the source text (in brackets) to make it easier for the target text readers to understand the concept. Some examples are: *Mušiwathunya* (Victoria Falls) (Serudu; 2001:259), *mohloiwana* (persona non grata) (Serudu; 2001:260), *Thepudi 'a Majaditala* (Black Pimpernel) (Serudu; 2001:282), etc. In the example, *thabamollo*, Serudu used *bolkheno* in brackets, which he domesticated from the source text word "volcano".

The translator translated some legal acts into the target language and kept the original name in the source text in brackets. For example:

- *Molao wa Phetošo ya Molaokakaretšo* (*General Amendment Act*) (Serudu; 2001:299)
- *Molao wa Tswalelelo ya Matšatši a Masomesenyane* (*The Ninety Day Detention Law*) (Serudu; 2001:260)
- *Molao wa Sabotatšhe* (*Sabotage Law*) (Serudu; 2001:260)

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- ***Molao wa Thibelo ya Bokomanisi*** (*Suppression of Communist Act*) (Serudu; 2001:260)

The translater transferred political names from the target text as pure borrowed or loaned words with no phonological modifications. The following are some of the examples of the foreign political names found in the target text as they are in the source text:

- *Communist Party* (Serudu; 2001:250)
- *Liberal Party* (Serudu; 2001:265)
- *Labour Party* (Serudu; 2001:271)
- *Freedom Charter* (Serudu; 2001:272)
- *South African Indian Congress* (Serudu; 2001:272)
- *Coloured People's Congress* (Serudu; 2001:272)
- *South African Congress of Trade Unions* (Serudu; 2001:296)
- *National Party* (Serudu; 2001:305)
- *Operation Mayibuye* (Serudu; 2001:307)

The above examples express the original meaning from the source text to the target text precisely. Moropa (2007: 193) mentions that, "pure loan words are source language words which remain the same in the target text". She further stresses that when translators deal with "culture specific-items, modern concepts and buzz words" they use the same pure loan word strategy. In the examples above, Serudu used the above strategy to transfer names of political organizations.

The following examples also show how the translator loaned words from the source language while trying to preserve the message from the source text. The

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word "asthma" from the source text was translated as ***bolwetši bja leatla*** (Serudu; 2001:269). The translator further put the source text word "asthma" in brackets so that the meaning is not lost. Other examples are words such as ***volibolo*** (volleyball) (Serudu; 2001:445), ***dikreifiše*** (crayfish) (Serudu; 2001:422)), and ***dimaselese*** (mussels) (Serudu; 2001:422).

9.   Acronyms and abbreviations

Acronyms and abbreviations are retained in their original form in the Sesotho sa Leboa target text. An abbreviation is "usually made and formed by taking some letters from each word of its sentence or definition" (Park & Byrd, 2001:1). They further define an abbreviation as a "shortened form of a written word or phrase used in place of the full form" (Park & Byrd, 2001:2). On the other hand, Wren and Garner (2002:7) define an abbreviation as "any abbreviatory shortening of words or phrases, not purely symbolic in nature, from a corresponding definition". Taghva and Gilbreth (1999:192) defined an acronym as simply an "upper-cased word from 3 to 10 characters in length".

According to Moropa (2007:193 - 194):

> Pure loan words are also used in translating abbreviations and acronyms. Abbreviations are always pronounced as a sequence of letters, and they function as normal word forms taking plural suffixes as well. … An acronym is formed by using one or more initial letters of an expression and forming a new word with them.

She gives an example of the acronym AIDS (Acquired Immune Deficiency Syndrome) and adds that the more acronyms are widely used, the more they are

assimilated into the language. It is impossible to translate abbreviations in Sesotho sa Leboa, that is why Serudu used pure loan words to translate abbreviations and acronyms by transferring them as they are. Some of the examples used in Serudu's translation are ANC (*African National Congress*), PAC (*Pan African Congress*), UNIP (*United National* Independence Party), ZAPU (*Zimbabwe African People's Union*), BCM (*Black Consciousness Movement*), SACTU (*South African Congress of Trade Unions*), etc.

Names of political parties are designated, elected and voted for. The above acronyms are well known or can be assumed to be known by readers in the target language. These political acronyms have already been established internationally in various languages (Taylor, 1990:117).

The following section will look at the way in which the translator dealt with culture specific concepts in his translation.

4.6.3.2   Culture-specific concepts

Translators come across concepts from the source language, which are totally unknown in the target culture. Baker (2011:18) states that this concept:

> … may be abstract or concrete, it may relate to a religious belief, a social custom or even a type of food. Culture-specific concepts are of that particular language and are hardly understood by people from other cultures.

Mojapelo (2013:143) mentions that "some concepts may be foreign and others culture-specific to one language and not the other". Graedler (2003:2) as cited by Braçaj (2015:447) and Harvey (2000:2), define culture-bound terms as the terms

that "refer to concepts, institutions and personnel which are specific to the SL culture". In other words, in translation, such concepts are totally unknown to the target readers.

Culture-bound or culture specific concepts are deeply rooted in culture. They differentiate one society or community from one another and are very difficult to translate (Durdureanu, 2011:54).

In his translation of *Mandela's Long Walk to Freedom* into Sesotho sa Leboa, Serudu came across culture-specific concepts which he had to translate for the target culture. Most of these concepts are found in the first part of this book, which deals with Mandela's isiXhosa cultural background.

Serudu retained some of the isiXhosa lexical items in his translation. This could be because he wanted to retain their meaning in their original culture and did not want to lose their original meaning and/or because he wanted to bring the isiXhosa culture to the Sesotho sa Leboa target readers. These culture-specific items are only relevant to the culture of their language and not of the other language (El-Kasimi, 1983:62, as quoted by Mojapelo, 2013:153). For example:

    (a) **TT:** *Ixhiba* (Serudu; 2001:4)

          ST: *Ixhiba* (Mandela; 1995:5)

Ixhiba refers to the youngest wife of the minor house in the royal family. Sometimes *Ixhiba* is referred to as the Left Hand House, sons born from this house are to settle royal disputes.

    (b) **TT:** *Iqadi* (Serudu; 2001:5)

          ST: *Iqadi* (Mandela; 1995:6)

Iqadi comes before *ixhiba* and is the Support House in isiXhosa who will give support to the first and the second wives. *Iqadi* should bear a boy child especially if the first two wives do not have one.

(c)   **TT:** *Umphothulo* (***bupi bja lefeela bjo bo lewago ka maswi a go kgahla***) (Serudu; 2001:8)

          ST: *Umphothulo* (mealie flour eaten with sour milk) (Mandela; 1995:10)

According to the isiXhosa speakers, *umphothulo* are mealies that are ground after being cooked and eaten with sour milk.

(d)   **TT:** *Umnqusho* (***setampa se se sa tswakwago goba se se tswakantšwego le dinawa***) (Serudu; 2001:8)

          ST: *Umnqusho* (samp, sometimes plain or mixed with beans) (Mandela; 1995:10)

(e)   **TT:** *Ndize* (***go iphihla le go nyakana***) (Serudu; 2001:9)

          ST: *Ndize* (hide and seek) (Mandela; 1995:12)

Ndize (Hide and seek) is a game played by children. One player closes his or her eyes for a brief period (often counting to 100) while the other players hide. The seeker then opens his or her eyes and tries to find the hiders; the first one found is the next seeker, and the last is the winner of the round, hence "hide and seek", which is ***go iphihla le go nyakana*** in the target language.

(f)   **TT:** *Icekwa* (***go gogana***) (Serudu; 2001:9)

          ST: *Icekwa* (tag) (Mandela; 1995:12)

Icekwa (Tag) is also a game played by children. One child chases the others attempting to touch one of them. The child who is touched, must then chase the others and attempt to touch one of them.

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(g) TT: '*Ndiyindoda!*' (***'Ke monna!'***) (Serudu; 2001:25)

   ST: '*Ndiyindoda!*' ('I am a man!') (Mandela; 1995:33)

(h) TT: imbongi (Serudu; 2001:36)

   ST: *Imbongi* (Mandela; 1995:47)

The above concepts as used by Serudu in his translation are the foreign concepts from the isiXhosa culture. They were transferred unchanged into the target text. From the above examples, Serudu used transference as a strategy. According to Naudé (2000:18) in Mlonyeni and Naudé (2004:256), transference is "the process of transferring a source language item to a target language text unchanged; the source language item then becomes a loan item in the target language".

Mlonyeni and Naudé (2004) add that the implication is to enrich the target culture. Chesterman and Wagner (2002) in Moropa and Nokele (2008:72) refer to transferrence as "the strategy of directly transferring a source-text item into the target text as foreignization; that is, a text retains its foreignness for aesthetic or cultural reasons". The above examples are from the isiXhosa culture, which is the author's home language. The author used them as they were in his English text and Serudu transported them to the Sesotho sa Leboa text unadapted as he was translating. This means that transferring the item from a source text to a target text is transferring its foreignness, hence foreignization.

Serudu chose to retain these concepts as they were, using the strategy of foreignization to secure their cultural meaning. In some cases, both the source and the target text have some explanations in brackets to bring their readers nearer to the text. For example, *Umphothulo* (***bupi bja lefeela bjo bo lewago ka***

maswi a go kgahla)*, Umnqusho* (***setampa se se sa tswakwago goba se se tswakantšwego le dinawa***)*, Ndize* (***go iphihla le go nyakana***)*, Icekwa* (***go gogana***) and *Ndiyindoda* (***'Ke monna!'***) had explanations of what these words mean right from the source text. In the above mentioned examples, Serudu tried to, for example, translate *Umphothulo* (***bupi bja lefeela bjo bo lewago ka maswi a go kgahla***) and *Umnqusho* (***setampa se se sa tswakwago goba se se tswakantšwego le dinawa***), which the source text also explained.

The explanations in brackets will help the Sesotho sa Leboa readership find the isiXhosa cultural terms closer to what they know because the above examples are culture specific items. Baker (2011: 33) indicates that this strategy of a loan word plus an explanation is "very useful when the word in question is repeated several times in a text" and that will help target readers to understand the explained word without further lengthy explanations.

The last example (h) ***imbongi*** (Serudu, 2001:36; Mandela, 1995:47), did not include descriptions in brackets. However, the source text explained *Imbongi* as "a praise singer", which was translated as ***moretadireto*** (the one who praises poems).

The following are examples of some of the cultural concepts; the translator added the descriptions in brackets:

    (a) **TT:** *Abakwetha* (***badikana***) (Serudu; 2001:25)
           ST: *Abakwetha* (Mandela; 1995:33)

    (b) **TT:** *Amakhankatha* (***rabadia***) (Serudu; 2001:25)
           ST: *Amakhankatha* (Mandela; 1995:33)

(c) **TT:** Ingcibi (*thipana*) (Serudu; 2001:20)

ST: *Ingcibi* (Mandela; 1995:32)

The above words were foreignised, that is, they were transferred directly from the source text to the target text. These pure culture specific words from isiXhosa, the source language, were retained in the target text. The above words are the isiXhosa cultural items used in the initiation schools for boys. To clarify their meaning, Serudu added explanatory words to concepts given from the source text. The explanations or added words in brackets are the Sesotho sa Leboa culture specific concepts for boy initiates.

The additional words in brackets enable the reader to understand the context in which the foreign word is used (Machali; 2012:80). The target readership will have a better understanding of what was happening during this time of Mandela's life history. On the other hand, with these descriptions, Serudu used the foreign elements in the text, to recast them into elements that are familiar to the target readers (Machali; 2012:75). While retaining the foreign word in his translated text, Serudu translated the foreign word into what is familiar to the target readers, thus domestication. For example, the Sesotho sa Leboa readership understand that **badikana** is a culture specific term referring to "initiates"**, rabadia** is another Sesotho sa Leboa special concept referring to "a special man who takes care of the initiates" and **thipana** as "a circumcision expects".

From the above discussions of borrowed or loan words, it is evident that words or lexical items can be borrowed directly or indirectly. Serudu employed the two strategies, as proposed by Venuti (1995), which are domestication and foreignization. Some of the examples above transferred words from the source text to the target text (foreignized) and some were transferred using adaptation,

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(domestication). Some of the examples given above were partially adapted while some were completely unadapted.

4.6.4 Conclusion

In this chapter, the focus was on the exploration and analysis of the translation strategies employed by S M Serudu in his translation of Mandela's life history. This chapter covered the background on translation studies, described what translation is, explained its importance, mentioned the challenges faced by translators, and the notion of equivalence as fundamental to translation. Translatability, untranslatability, domestication and foreignization were debated, and the figurative language identified from the target text, *Leetotelele go ya Tokologong* was discussed.

In this chapter, Serudu made use of linguistic and cultural aspects such as metaphors, similes, personification, hyperbole, euphemism, proverbs and idioms, as translation techniques to transmit Mandela's autobiography into Sesotho sa Leboa. This section further demonstrates the translator's use of the above figures of speech to bring the message of the source text to the target text readers. Serudu used metaphors and similes to compare things implicitly and explicitly in the selected sections in his translation. By the use of personification, non-human entities were given human entities. The translator also used euphemism to suppress words that were regarded as taboo from the source text. From the selected examples used in this chapter, some harsh and offensive words were euphemised by the translator to suit the Sesotho sa Leboa readership. The chapter also presents issues that were emphasised and exaggerated by the translator using hyperbole. Cultural aspects such as idioms and proverbs were utilised by the translator to provide a better picture of what he was translating.

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The two figures of speech (idioms and proverbs) made the translation more appealing to the readers.

In addition, Serudu used rich descriptions to paint a clear picture of what is described in the source text and borrowing, for he was faced with an interlingual text. While using this strategy of borrowing, he transliterated terms of address, clothing, foodstuffs and utensils, names of places and personal titles to suit the target language orthography. Unknown concepts, acronyms and abbreviations in the source text were retained as they appeared in the target text. Foreign terms and personal names were transferred to preserve their meaning.

As illustrated from the selected linguistic and cultural aspects analysed in this chapter, it is evident that the translator captured what the target readers are familiar and comfortable with. Therefore, Serudu has normalized the culture of the source text and disseminated it to the target readers because that is what they are used to. On the other hand, he transferred the source text language as loan words into the target text to enrich Sesotho sa Leboa with the cultural issues of the source text. By using the strategies that have been outlined, Serudu has effectively domesticated and foreignized his translation of Mandela's *Long Walk* to Freedom.

CHAPTER 5

RESEARCH FINDINGS AND CONCLUSION

5.1   Introduction

This chapter represents the research findings and examines the selected linguistic items and cultural aspects used in *Leetotelele go ya Tokologong*, a translation of Mandela's *Long Walk to Freedom* by S M Serudu.This investigation aimed at examining strategies that the translator used to convey the original source text to the target readers, the Sesotho sa Leboa readership.

The main aim of this study was to examine and investigate the strategies used by Serudu in his translation of Mandela's *Long Walk to Freedom* into Sesotho sa Leboa. The purpose of the study was to explore and discover the strategies employed by Serudu when translating Mandela's autobiography *Long Walk to Freedom* (1995) into Sesotho sa Leboa as *Leetotelele go ya tokologong* (2001).

This led to the revelation of linguistic and cultural aspects such as metaphors, similes, personification, hyperbole, euphemism, proverbs, idioms, the use of descriptions, and borrowed or loaned words by Serudu in his translation.

The analysis of the above aspects also revealed the two main strategies, namely domestication and foreignization that were used by the translator. Domestication and foreignization are the translation strategies that provide both linguistic and cultural guidance. In domestication, the foreignness and strangeness in a translation text is reduced by replacing the source culture with the target culture bringing nearer what the readers know and understand. Foreignization is preserving the foreignness of the original language text and keeping something of the foreignness of the original text in the target text.

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In collecting data for this research, the qualitative method was employed focusing on the description, explanation and interpretation of Serudu's translation of Mandela's life history. The qualitative content analysis approach was preferred for data analysis as it allowed the researcher to analyse the text data in Serudu's translation. The study employed Gideon Toury's Descriptive Translation Studies (DTS) as a theoretical foundation to underpin the arguments that were presented about the linguistic and cultural aspects that Serudu has used in his translation. Bassnet and Lefevere's (1990) cultural turn and Venuti's (1995) approaches of foreignization and domestication also came in handy in providing both linguistic and cultural guidance to the study.

The researcher also interviewed the four translators of Mandela's *Long Walk to Freedom* into Sesotho sa Leboa (Serudu M S), isiZulu (Ntuli D B Z), isiXhosa (Mtuze P) and Afrikaans (Krog A) to collect data on the challenges they experienced when translating Mandela's autobiography.

5.2   Overview of chapters

Chapter 1 dealt with a brief introduction and background of translation in the African Indigenous Languages. A brief background on the translator of Mandela's *Long Walk to Freedom* into Sesotho sa Leboa, S M Serudu was presented. His works as a creative writer, editor and a translator were also presented. This chapter also presented the research problem statement which I examined how the translator dealt with the non-equivalence in the target language. The aims and objectives, research questions, justification of the study as well as the organization of the study were provided.

Chapter 2 offered the literature review on translation studies globally and locally. It presented studies done on the translation of literary works. From literature review conducted in this chapter, it was evident that some research has been

done on Mandela's *Long Walk to Freedom*'s. Nokele's (2011) research identified similarities and differences in the way the isiXhosa and isiZulu translators dealt with the translation of metaphorical expressions in Mandela's *Long Walk to Freedom.* Mtuze's article (2003) focussed on the various problems encountered by the isiXhosa translator in the search for equivalence or adequacy. The article discussed a number of challenges which included translating the title of the book, spelling of Madiba's name, kinship terminology, clanship, the names of stars in the isiXhosa culture, the issue of having to be an *iphakathi* (adviser), culture-bound expressions, challenges at word-level, and specific political entities and acronyms. Honey (2006) in her doctoral study entitled, *(Un) (sub) conscious manipulation: Antjie Krog's translation of Nelson Mandela's Long Walk to Freedom)* showed how difficult it was to translate an autobiography in such a way that the original author's voice remains unchanged. She compared the source text and its Afrikaans translation to find out if there were any significant differences or similarities between the texts. She used a retrospective analysis of the translated text to depict whatever distinctions might be found between the original text and its translation. Honey's impression was to have an understanding of what approaches or strategies Antjie Krog applied. Honey further wanted to check if Krog was able to translate Mandela's *Long Walk to Freedom* in such a way that it can still be viewed as an autobiography in the strictest sense.

After interrogating the literature related to this study, it was apparent that presently translation studies in South Africa has received very little attention, particularly in Sesotho sa Leboa. This study will therefore be a valuable contribution in translation studies, more importantly to the Sesotho sa Leboa literary system.

The theoretical framework and research methods utilized in this study were presented and discussed in Chapter 3. A brief description of the Prescriptive theory and the Descriptive Translation Studies (DTS) was provided. As DTS aims at describing observable facts of translations, it was considered a suitable theory to support discussions that form the mainstay of this study. The chapter further outlined the research design, research methods, tools for data collectionand analysis. Ethical issues which give guidelines when human subjects participate in reseach projects were considered when this study was conducted. Therefore the four translators who translated Mandela's autobiography into Sesotho sa Leboa, isiZulu, isiXhosa and Afrikaans respectively had to fill in and sign consent forms to indicate their participation in the study. It was fully explained to them that the study is for the purposes of research, and that they will not be subjected to any harmful activities since the study will be using the desk top approach to collect and analyse data.

In Chaper 4 the linguistic and cultural aspects that have been used in the translation, were presented and analysed. The manner in which Serudu used language to convey the source text message to the Sesotho sa Leboa readers was the centre of the discussions in this chapter. What translation, equivalence, translatability and untranslatability, domestication and foreignization are, was also discussed. Through these concepts it became apparent that translations always has challenges. This chapter depicted equivalence as crucial in translation. It was shown that Serudu used various Sesotho sa Leboa linguistic devices to address the notion of equivalence in his translation. Figures of speech which were extracted from the translation such as metaphors, similes, personification, euphemism, hyperbole, proverbs, idioms were presented and discussed. In addition, other linguistic forms used in the translation such as use

of descriptive words, borrowing and loaning of words from the source text to communicate his message to the Sesotho sa Leboa readership, were discussed.

Chapter 5 marked the findings and conclusion of the study. In view of the findings presented above in 5.1, the study concluded that a translation is the translator's voice to his target readers, using their linguistic and cultural repertoire to comprehend the source text message. The conclusion that has been drawn from this study is that Serudu used domestication to a very large degree and foreignisation to a lesser degree in his translation.

The following section will concentrate on the research findings from interviews conducted with the various translators of the source text. As indicated above, interviews were conducted with the translators of Mandela's autobiography in isiZulu, isiXhosa and Afrikaans to determine the challenges they came across when working on the project of translating the original source into their respective languages. The following discussion was gleaned from the various interactions.

5.3   Findings from interviews with various translators

5.3.1 Findings from the interview with the isiZulu translator (Prof. D B Z Ntuli)

When interviewing the isiZulu translator, Prof. D B Z Ntuli, he alluded to the fact that translation has challenges. The translator mentioned that Mandela's *Long Walk to Freedom* "is written in a very sophisticated language, English". He further explained that he says "sophisticated" because he could not find some of the equivalents in his own language of the terms used, that is, big words and legal terms, which he had to cope with in the translation. The isiZulu translator mentioned that there were also isiXhosa terms that he could not find equivalents for, such as ***ingcibi, amakhankatha,*** which he had to retain.

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Prof. D B Z Ntuli confirmed that the lack of equivalents caused challenges, as he could not bring forth what was in the original source text exactly. The isiZulu translator specifically mentioned that he had problems translating some legal acts and the names of the different political parties. He retained those that were difficult to translate as they appeared in the source text. For example, he mentioned that "Roman Dutch Law"' was retained because when translated into isiZulu, it would seem very clumsy to the target readers as *Umthetho wamaRoma namaDashi*. Another example was the "Dutch Reformed Church" which could not be translated as *Isonto eliguqulwe kabusha lamaDashi,* the source text term was transferred as it is in the source text. He stressed that it "was very difficult and very challenging indeed" to translate the autobiography. The translator left some words in their original form in brackets to clarify the words translated into isiZulu.

The isiZulu translator mentioned that it was much easier for him to keep the original word or "Zululise" them so that the original meaning was not distorted. He gave "socialism" as an example of a word that was difficult to get an exact equivalent for, so he "Zululised" it, making it *isoshiyalizimu.* He did the same with "lunch", making it *ilanshi.*

It was discovered from this conversation that there was flexibility in this translation, making sure that what is written in the English text is easily understood without writing long descriptions. It was also revealed from the interaction with this translator that there were things that were just not translatable into isiZulu and this led to translating the sense of that sentence or paragraph.

5.3.2 Findings from the interview with the isiXhosa translator (Prof. P Mtuze)

During the face-to-face interview with the isiXhosa translator, Prof. P. Mtuze, he referred to Mandela's *Long Walk to Freedom* as "a great piece of literature". He agreed that there were a number of challenges finding equivalents from the one language to the other, and used the title of the book as an example. Prof. Mtuze indicated that in English, the title is *Long Walk to Freedom*, which was translated into isiXhosa *as Indlela Ende Eya Enkululekweni* (*Uhambo Olude Oluya Enkululekweni* in isiZulu, and *Lang Pad na Vryheid* in Afrikaans). Some translaters chose *uhambo* (journey) while others chose *indlela* (road), which ultimately mean "being on a journey" or "on the road".

The translator also faced other tricky issues regarding cultural differences, for example, of children born of two brothers who are brothers and sisters and not cousins, as mentioned in the source text. Prof. Mtuze further indicated differences between kinship terms in English and isiXhosa, for instance there is nothing like a half-brother or stepdaughter in isiXhosa, these people are brothers and sisters.

The isiXhosa translator, noted that:

"You can't translate into a language you do not fully understand, into a culture you don't fully understand, because you will end up giving your own version which is not the version understood by the persons into which language the book is translated".

The translator further demonstrated that knowledge of the language and its culture is important by giving an example of the English phrase, "We were in a catch-22 situation" which means "an impossible situation where one is prevented

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from doing one thing until one has done another thing that one cannot do until one has done the first thing" (*Cambridge English Dictionary*). He denoted that the literal translation of the above example in isiXhosa would be *besikwimeko yamashumi amabini anesibini* which has no meaning in isiXhosa, unlike *sabasisengxakini* (we landed in a great difficulty), which people would understand. The translator revealed that he could not translate expressions such as the above literally, because they would lose their meaning if translated word for word.

He also emphasized the importance of knowing and understanding the language of the source text to be able to convey the message to the target readers. For example, he had many versions of "democracy" but opted for borrowing *idemokhrasi,* as people are used to the word. He avoided translating it as *ulawulo lwetando yesininzi* "government by the will of the majority". He specified that *idemokhrasi* is precise and to the point. He indicated that other more intimate political terms used in everyday English were not readily translatable into isiXhosa and that borrowing was used in such cases. Examples of borrowed words or loan words were *idesika* (desk) and *ipensile* (pencil).

Prof. Mtuze referred to Mandela's *Long Walk to Freedom* as the "story of a great man and therefore a great story on its own". He concluded by saying that the translation was a challenging exercise and that translation, in general, is "a tough game".

5.3.3 Findings from the interview with the Afrikaans translator (Prof. A Krog)

The interview with Prof. A. Krog, who translated *Long Walk to Freedom* from the English into Afrikaans, revealed that like the other two translators above, she also had challenges when translating Mandela's autobiography.

The Afrikaans translator found equivalence a challenge, especially the source text word "African", which she said Mandela used in a variety of ways to refer to black people, all black people of African descent in the world, Afrikaners, and everybody who lives in South Africa. The Afrikaans translator revealed that this was problematic in Afrikaans. In addition, when she uses the word "Afrikaner", it refers to white people, while black people in Africa are "Afrikaners" in Afrikaans. When she translated phrases such as "African hospital' and "African car", she used the phrases "Afrikaanse hospitaal", "Afrikaanse kar" in Afrikaans, but then the problem was that the adjective, "Afrikaans", used in these phrases, means the Afrikaans language in Afrikaans. She thus coined the word "Afrikaan" which she said was "totally un-Afrikaans, radical, and never used before".

The Afrikaans translator had another challenge when translating the word "stam" for "clan". "Thembu stam" meant "a primitive group" and did not express the meaning of "clan". She ended up using the word "sibbe" as in "Thembu sibbe". This conversation proved that she also had a number of challenges when translating word for word, as indicated by the other translators.

5.3.4 Findings from the interview with the Sesotho sa Leboa Translator (Prof. SM Serudu)

In the researcher's personal interview with Prof. S M Serudu, the translator of Mandela's *Long Walk to Freedom* into Sesotho sa Leboa, Serudu shared that translating a big book like Mandela's life history from English into Sesotho sa Leboa was a daunting task. The translator added that the lack of equivalents led to long descriptions in the target text. He also indicated that Mandela's *Long Walk to Freedom* is a political issue that needed correct political terminology in the target text to be able to produce the same text as in English.

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When there were no direct equivalents, Serudu had to use words with similar nuances drawn from the rich repository of the language to convey the nuances expressed by the source expressions. Serudu indicated that the aim of producing the translation was not to lose facts, to maintain the reader's interest, and to have the translation read like the original source text. To achieve the aims, the translator concluded that knowledge of the two languages was essential.

From the researcher's interaction with the four translators interviewed above, it is evident that there were a number of challenges experienced when translating Mandela's *Long Walk to Freedom* into Sesotho sa Leboa, isiZulu, isiXhosa and Afrikaans. Each translator found the lack of equivalents a challenge, and each one employed strategies such as coinage, loaning or borrowing, descriptions, retention and transference of words from the source text to the target text. The above exchanges indicated that the main aim of each translator was to convey the source text message in such a way that the translation should read like the original source text.

The following section will present findings on the translation strategies that were used by Serudu in transferring the source text message to the target language.

5.4   Research findings from Serudu's translation

The research findings were arrived at after the researcher scrutinised parts 1, 5, 6, 7, 8 and 9 of Mandela's *Long Walk to Freedom* as translated into Sesotho sa Leboa. The overall findings exposed that the translator used linguistic and cultural items as his strategies to transfer the source text message to the Sesotho sa Leboa readership. It was found that the translator used figures of speech such as metaphors, similes, personification, hyperbole, euphemism, proverbs, idioms, descriptive language, and borrowed or loaned words to

communicate Mandela's message. The study found that Serudu used the following figures of speech as strategies in his translation:

Metaphors:

*Fort Hare le Moprofesara D.D.T. Jabavu **ke ntepa le lešago**,*

***Koma ke teko** ya bogale le bonatla; ga go dirišwe dipolayabohloko; monna o swanetše go llela teng*.

Similes:

*Makgowa akhwi go nna e be **e ke ke medingwana**,*

*Letlalo la gagwe la mašošo le be le lekeletše **bjalo ka baki ya nkašukašu***

Personification:

*Ke ile ka kwa nke **mollo o kitima** ka gare ga ditšhika tša ka; …*

*Mohlomphegi ke bona nke **mmušo bjale o a fafatla***.

Euphemism:

*… go be go le pepeneneng gore tate **ga e sa le wa lefase lekhwi.***

*('**Ntepa' mmago'**) mmago ke moer, e lego lehlapa leo le sepelelanago le karolo **ya setho sa sephiri sa bosadi**, …*

Hyperbole:

*Bošegong bjo bongwe ke be ke le modirong ge **pula e be e ena la go epolla bahu,** …*

*Bone bja rena re be re eme leswiswing mola **theraka e fata naga** nako ya go feta iri.*

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Proverbs:

Ke ikemešeditše **go lefa ka setopo** le ge ke tseba ka moo seemo sa Moafrika se lego bohloko le go baba ka gona ka kgolegong ya naga ye**.**

*Mošemane a ka lla; fela **monna o llela teng**.*

Idioms:

*CO o ile **a ntsena ganong**: 'Mandela, ke go laela gore o boele morago madulong a gago'.*

*Senn e be e le monna wa go homola, wa setširo wa nywaga ya magareng ga bomasomehlano, yoo a bego a bonala **a dutše ka lerago le tee…***

Description of elements in Serudu's translation:

*Tšatši le lengwe re ile ra kwa gore Bogart **o keketilwe** ke moleta kgolego o šoro kua kwaring.*

*Ge lefelo leo le efoga, Maafrika a masometshelasenyane ke ge a **rapaletše moo a ile magolong**.*

Borrowed or loaned words

Serudu used the following types of loaned words in his translation:

Unadapted loan words:

Radio

Swastika

Names:

Johannesburg

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Qunu

Mac Maharaj

Jongintaba

Phonologically and morphologically adapted loan words:

Reisi

Kherotwana

Dijeresi

Engelane,

IsiXhosa culture- specific concepts that were retained:

Ixhiba

Iqadi

Ndize

Icekwa

Imbongi, etc

IsiXhosa culture- specific concepts that were retained with Sesotho sa Leboa equivalents in brackects:

Abakwetha (badikana)

Amakhankatha (rabadia) and

Ingcibi (thipana)

Molao wa Thibelo ya Bokomanisi (Suppression of Communist Act)

Political jargons:

> *Masošialise*

> *Sabotatšhe*

5.5   Conclusion

The preceding deliberations discussed the research findings that were presented in Chapter 4. This chapter submits a conclusive discussion of important issues raised in the study. The first part of this chapter summarized the findings drawn from discussions held with the various translators of Mandela's autobiography. From the four translators of this work, it was construed that translating Mandela's autobiography was a challenge and equivalents in the various languages were not easily available.

The second part gave a synopsis of the strategies Serudu employed in his translation of Mandela's *Long Walk to Freedom*.

The strategies advocate that Serudu used domestication to a greater degree, which decreased the strangeness of the foreign text for the target language, and foreignization to a lesser degree to keep something of the foreignness of the original. In his translation of Mandela's *Long Walk to Freedom* into Sesotho sa Leboa, Serudu used cultural concepts and linguistic items to transport Mandela's autobiography into Sesotho sa Leboa. Mandela, an isiXhosa speaker, wrote his autobiography in English. Serudu used metaphors, similes, personification, hyperbole euphemism, proverbs, idioms, descriptive language, and borrowed or loaned words to familiarize what could have been foreign in the source text to his Sesotho sa Leboa readers.

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Appendices

Appendix A: Ethical Clearance Certificate

UNISA | university of south africa

DEPARTMENT OF AFRICAN LANGUAGES RESEARCH ETHICS REVIEW COMMITTEE

Date: 11 December 2015

Ref #: [2015_AFLRERC_013]
Name of applicant: Mrs F M Kanyane
Staff#: 90228375

Dear Mrs F M Kanyane,

Decision: Ethics Approval

Name: Mrs F M Kanyane, kanyafm@unisa.ac.za, 012 429 6848

Supervisor: Prof M R Masubelele, 012 429 8838

Co-supervisor: Dr L P Phaahla, 012 429 8264

Proposal: A critical analysis of non-equivalent linguistic and cultural items in S M Serudu's translation of Mandela's long walk to freedom.

Qualification: D Litt et Phil

Thank you for the application for research ethics clearance by the Department of African Languages Research Ethics Review Committee for the above mentioned research. Final approval is granted for three years, 2015-2018.

For full approval: The application was reviewed in compliance with the Unisa Policy on Research Ethics by the Department of African Languages on 10 December 2015.

The proposed research may now commence with the proviso that:

1) The researcher/s will ensure that the research project adheres to the values and principles expressed in the UNISA Policy on Research Ethics.

2) Any adverse circumstance arising in the undertaking of the research project that is relevant to the ethicality of the study, as well as changes in the methodology, should be communicated in writing to the Department of African Languages Ethics Review

University of South Africa
Preller Street, Muckleneuk Ridge, City of Tshwane
PO Box 392 UNISA 0003 South Africa
Telephone +27 12 429 3111 Facsimile +27 12 429 4150
www.unisa.ac.za

Committee. An amended application could be requested if there are substantial changes from the existing proposal, especially if those changes affect any of the study-related risks for the research participants.

3) The researcher will ensure that the research project adheres to any applicable national legislation, professional codes of conduct, institutional guidelines and scientific standards relevant to the specific field of study.

Note:

The reference number 2015_AFTRI44D_013 should be clearly indicated on all forms of communication (e.g. Webmail, E-mail messages, letters) with the intended research participants, as well as with the DALHLHC.

Kind regards.

Signature   Signature

Prof C D Ntuli (Chairperson)   Prof R M H Moakols (Executive Dean)
012 429 8273   012 429 6825

ntulicd@unisa.ac.za   moekermh@unisa.ac.za

Approval template 2014

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Appendix B: Consent Form: Prof. Serudu SM

INFORMED CONSENT FORM

STUDY TITLE: A CRITICAL ANALYSIS OF NON-EQUIVALENT LINGUISTIC AND CULTURAL ITEMS IN SM SERUDU'S TRANSLATION OF MANDELA'S *LONG WALK TO FREEDOM*.

NAME OF RESEARCHER: MRS FRANCINAH MOKGOBO KANYANE

The researcher is a postgraduate student at University of South Africa (UNISA) investigating SM Serudu's translation of Mandela's *Long Walk to Freedom*.

It is hoped that the study will contribute to the literary system and readership of Sesotho sa Leboa in general.

I understand that participating in the study might take some of my valuable time possibly resulting in rescheduling of the time frames agreed upon. I also realise that my participation in the study will take approximately two to four days at 1 to 1½ hours.

I know that my participation is strictly voluntary, that I have the right to withdraw at any time and that no penalties will be incurred for the withdrawal. If I have any questions about the study or about being a participant, I know I can contact the following people:

- the researcher on phone numbers: 012 429 8548/ 062 8548 740
- the researcher's Promoter on: 012 429 8638

I have been assured that my identity will not be revealed either while the study is being conducted or when the study is published.

I agree to participate in this study, and I confirm having received a copy of this consent form.

PARTICIPANT'S SIGNATURE...~~Mau Serudu~~...DATE 13 − 01 − 2016

RESEARCHER'S SIGNATURE...~~~~...DATE...~~~~...

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CONSENT TO PARTICIPATE IN THIS STUDY

I, __MS Serudu__ (participant name), confirm that the person asking my consent to take part in this research has told me about the nature, procedure, potential benefits and anticipated inconvenience of participation.

I have read (or had explained to me) and understood the study as explained in the Information sheet.

I have had sufficient opportunity to ask questions and am prepared to participate in the study.

I understand that my participation is voluntary and that I am free to withdraw at any time without penalty (if applicable).

I am aware that the findings of this study will be processed into a research report, journal publications and/or conference proceedings, but that my participation will be kept confidential unless otherwise specified.

I agree to the recording of the voice recorder.

I have received a signed copy of the informed consent agreement

Participant Name & Surname __MS Serudu__ (please print)

Participant Signature __Majeserud__ Date __13-01-2016__

Researcher's Name & Surname __EM Kanyane__ (please print)

Researcher's signature _____ Date __13-01-2016__

Appendix C: Consent Form: Prof. Ntuli DBZ

<u>INFORMED CONSENT FORM</u>

STUDY TITLE: A CRITICAL ANALYSIS OF NON-EQUIVALENT LINGUISTIC AND CULTURAL ITEMS IN SM SERUDU'S TRANSLATION OF MANDELA'S *LONG WALK TO FREEDOM.*

NAME OF RESEARCHER: MRS FRANCINAH MOKGOBO KANYANE

The researcher is a postgraduate student at University of South Africa (UNISA) investigating SM Serudu's translation of Mandela's *Long Walk to Freedom*.

It is hoped that the study will contribute to the literary system and readership of Sesotho as Leboa in general.

I understand that participating in the study might take some of my valuable time possibly resulting in rescheduling of the time frames agreed upon. I also realise that my participation in the study will take approximately two to four days at I to 1½ hours.
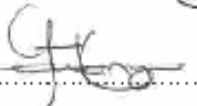
I know that my participation is strictly voluntary, that I have the right to withdraw at any time and that no penalties will be incurred for the withdrawal. If I have any questions about the study or about being a participant, I know I can contact the following people:

- the researcher on phone numbers: 012 429 6648/ 082 8548 740
- the researcher's Promoter on: 012 429 8639

I have been assured that my identity will not be revealed either while the study is being conducted or when the study is published.

I agree to participate in this study, and I confirm having received a copy of this consent form.

PARTICIPANT'S SIGNATURE .... DATE ....

RESEARCHER'S SIGNATURE............................ DATE ....

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CONSENT TO PARTICIPATE IN THIS STUDY

I, _Bhekinkosi Ntuli_ (participant name), confirm that the person asking my consent to take part in this research has told me about the nature, procedure, potential benefits and anticipated inconvenience of participation.

I have read (or had explained to me) and understood the study as explained in the information sheet.

I have had sufficient opportunity to ask questions and am prepared to participate in the study.

I understand that my participation is voluntary and that I am free to withdraw at any time without penalty (if applicable).

I am aware that the findings of this study will be processed into a research report, journal publications and/or conference proceedings, but that my participation will be kept confidential unless otherwise specified.

I agree to the recording of the voice recorder.

I have received a signed copy of the informed consent agreement.

Participant Name & Surname _Bhekinkosi Ntuli_ (please print)

Participant Signature _[signature]_ Date _2016-03-03_

Researcher's Name & Surname _F.M Kanyane_ (please print)

Researcher's signature _[signature]_ Date _3|03|2016_

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Appendix D: Consent Form: Prof. Mtuze P

INFORMED CONSENT FORM

STUDY TITLE: A CRITICAL ANALYSIS OF NON-EQUIVALENT LINGUISTIC AND CULTURAL ITEMS IN SM SERUDU'S TRANSLATION OF MANDELA'S *LONG WALK TO FREEDOM*.

NAME OF RESEARCHER: MRS FRANCINAH MOKGOBO KANYANE

The researcher is a postgraduate student at University of South Africa (UNISA) investigating SM Serudu's translation of Mandela's *Long Walk to Freedom*.

It is hoped that the study will contribute to the literary system and readership of Sesotho as Leboa in general.

I understand that participating in the study might take some of my valuable time possibly resulting in rescheduling of the time frames agreed upon. I also realise that my participation in the study will take approximately two to four days at 1 to 1½ hours.

I know that my participation is strictly voluntary, that I have the right to withdraw at any time and that no penalties will be incurred for the withdrawal. If I have any questions about the study or about being a participant, I know I can contact the following people:

- the researcher on phone numbers: 012 429 6648/ 082 8548 740
- the researcher's Promoter on: 012 429 8638

I have been assured that my identity will not be revealed either while the study is being conducted or when the study is published.

I agree to participate in this study, and I confirm having received a copy of this consent form.

PARTICIPANT'S SIGNATURE ......P. T. Mtuze........... DATE 2.4. 02. 2.016

RESEARCHER'S SIGNATURE ....F.M. Kanyane.......... DATE 24/02/2016

CONSENT TO PARTICIPATE IN THIS STUDY

I _____ (participant name), confirm that the person asking my consent to take part in this research has told me about the nature, procedure, potential benefits and anticipated inconvenience of participation.

I have read (or had explained to me) and understood the study as explained in the information sheet.

I have had sufficient opportunity to ask questions and am prepared to participate in the study.

I understand that my participation is voluntary and that I am free to withdraw at any time without penalty (if applicable).

I am aware that the findings of this study will be processed into a research report, journal publications and/or conference proceedings, but that my participation will be kept confidential unless otherwise specified

I agree to the recording of the voice recorder.

I have received a signed copy of the informed consent agreement.

Participant Name & Surname.. (please print)

Participant Signature..Date.......................

Researcher's Name & Surname....................................(please print)

Researcher's signature..Date.......................

Appendix E: Consent Form: Prof. Krog A

INFORMED CONSENT FORM

STUDY TITLE A CRITICAL ANALYSIS OF NON-EQUIVALENT LINGUISTIC AND CULTURAL ITEMS IN SM SERUDU'S TRANSLATION OF MANDELA'S *LONG WALK TO FREEDOM*.

NAME OF RESEARCHER: MRS FRANCINAH MOKOOBO KANYANE

The researcher is a postgraduate student at University of South Africa (UNISA) investigating SM Serudu's translation of Mandela's *Long Walk to Freedom*.

It is hoped that the study will contribute to the literary system and readership of Sesotho as Leboa in general.

I understand that participating in the study might take some of my valuable time possibly resulting in rescheduling of the time frames agreed upon. I also realise that my participation in the study will take approximately two to four days at 1 to 1½ hours.

I know that my participation is strictly voluntary, that I have the right to withdraw at any time and that no penalties will be incurred for the withdrawal. If I have any questions about the study or about being a participant, I know I can contact the following people:

- the researcher on phone numbers: 012 429 6848/ 082 8548 740
- the researcher's Promoter on: 012 429 8636

I have been assured that my identity will not be revealed either while the study is being conducted or when the study is published.

I agree to participate in this study, and I confirm having received a copy of this consent form.

(GRAWIGIEL)

PARTICIPANT'S SIGNATURE .... DATE .. 16. 3. 2016

RESEARCHER'S SIGNATURE .... DATE .. 16/03/2015

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CONSENT TO PARTICIPATE IN THIS STUDY

I, _Antje Kier_ (participant name), confirm that the person asking my consent to take part in this research has told me about the nature, procedure, potential benefits and anticipated inconvenience of participation.

I have read (or had explained to me) and understood the study as explained in the information sheet.

I have had sufficient opportunity to ask questions and am prepared to participate in the study.

I understand that my participation is voluntary and that I am free to withdraw at any time without penalty (if applicable).

I am aware that the findings of this study will be processed into a research report, journal publications and/or conference proceedings, but that my participation will be kept confidential unless otherwise specified.

I agree to the recording of the voice recorder.

I have received a signed copy of the informed consent agreement.

Participant Name & Surname... _Antje Kier_ ... (please print)

Participant Signature... _Antj Kier_ ... Date... _16.2.2016_

Researcher's Name & Surname... _Hannah Kangara_ ... (please print)

Researcher's signature... _____ ... Date _16/02/2016_

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Appendix F: Interviewing Questions

1. How did you get involved in the translation of Mandela's autobiography?
2. What was your reaction when you were requested to do the translation?
3. Do you think your prior experience in translation helped you to accept the challenge?
4. What were the challenges you experienced when translating Mandela's autobiography (for example, lack of equivalents of linguistic and cultural items)?
5. How did you address the challenges experienced (strategies/approaches implemented)?
6. As we have seen from the translation, you do not translate word for word, which strategies worked for you in order to convey the message into your language?
7. What is your opinion about its contribution to the literary system of the language?
8. How did you experience your involvement in the translation of the entire work?

Appendix G: Interviews with Prof. Serudu SM

Transcription of Prof Serudu.mp3

Kanyane	Maybe I will start by introducing myself again for formally. I'm Francinah Mokgobo Kanyane, a PhD student at the University of South Africa, and then I'm doing my study on the critical analysis of the non-equivalent linguistic and cultural items in SM Serudu's translation of Mandela's <u>Long Walk to Freedom</u>. So I'm with Prof. Serudu in front of me here. I'm having a number of interview questions, then he will be responding to that and explain in which way he dealt with some of the challenges he has experienced when translating Mandela's <u>Long Walk to Freedom</u> or Mandela's autobiography. My first question Professor Serudu is: How did you get involved in the translation of Mandela's autobiography?
Serudu	Ja, I've been an examiner in the Northern Sotho languages exam. I don't count the universities, but matriculation exam I was in for many years. When I got to UNISA, in 1975, and completed my masters, I decided I was going to do a post-graduate diploma in translation, because I just loved translation.
Kanyane	Okay.
Serudu	Because the basic thing is that I worked for the broadcast and we've been translating for years all the time. So the issue of translation was not a problem to me. So when the publishers came to me and said can you do this because the editor published one of my books so they came to me and said you can help us now translate this when they were given the opportunity to translate this into four African languages: Afrikaans; Xhosa; Zulu; and Sepedi, Northern Sotho. So we were ready to do that. So it was a big task.
Kanyane	It was a big task?
Serudu	Ja.
Kanyane	And then which publishers are these ones who came and requested–
Serudu	Vivlia.
Kanyane	Oh, it's Vivlia. Okay thank you very much, Prof. Serudu. The second question is: What was your reaction when you were requested to do this translation? From that first day when you were requested to come and translate.

Serudu	It was frightening, because when you looked at the book with over a 1 000 pages and you had to do it into our language. So into our language it would be more than a 1 000 that [inaudible] because one word in English needs an explanation in our language. But it was a daunting task. I felt I'm committing myself, but then they had to get me someone else who was to check whether I have not left a sentence – that was his duty. I did the translation, I did the typing, I did everything. But his was just to check. You know when you translate, you skip a line or a paragraph, you think I've done it.
Kanyane	Okay. So who was your helper? Maybe if I can just make follow-up?
Serudu	Dr Boshego.
Kanyane	Dr Boshego is a helper? Ja, it's very interesting. Then we can move to a third question. Thank you again. Do you think your prior experience in translation helped you accept the challenge?
Serudu	Sure, because when I did a diploma in translation, you had to do all sorts of texts and all those things from political to what-what – all sorts of what: technical, economic, educational, all those things. So I was

	ready to do that, for I had earlier translated *Batho Pele.*
Kanyane	The principles?
Serudu	Ja, I translated it into Northern Sotho, *Batho Pele,* we use it all over. I also translated, into Northern Sotho, The Constitution of South Africa.
Kanyane	Okay. So these are some of the things that you did.
Serudu	The things that gave me experience in all those things. There are so many things that I can tell you. There are many documents that we translated from the government, the national government and the provinces and all those things. We had a lot.
Kanyane	Okay, thank you, Prof., once more. The question number four is: Then what were the challenges you experienced when translating Mandela's autobiography? What were the challenges?
Serudu	The first things, it is a question of political issue and you need the correct political terminology to be able to do that and to be able to communicate the same thing as in English, without watering it down. So the important thing as a translator you have to make sure that what you are translating, that your document after translation must not lose the facts. You must not lose the facts that are, that are inside. The facts which are in the source.
Kanyane	The main source.

Serudu	This document. When you look at translation of other people and you have to edit them or proofread them or asses them, you'll find they've missed the facts. They changed the facts, they ignore them. And you have to translate all those facts, whether you like it or not. Because it is important that what you are reading there in your own language reads like what is in the English.
Kanyane	Exactly.
Serudu	But it's accessible by your own community. Even if it is certain concepts, political what-what, and house arrest and all those things. Those are new issues.
Kanyane	And to make a follow-up on this question: In Mandela's autobiography there are some cultural items and there are also some political jargons. If you can remember a few of them, how did you experience that?
Serudu	Yes, sometimes you had to coin words that express that idea if we don't have an equivalent, direct equivalent. Because it is very difficult, like they have tradition and what-what and all those things. When they have to get him a wife and all those things. It's almost like ours with the same thing as in Sepedi, we do the same. Like if someone was related in the kingship must marry right. You must stay in that family. You cannot just marry what you like.
Kanyane	Ja.
Serudu	So you had to bring those points home so that the Northern Sotho person will be able to say *e swana le ya gešo.*
Kanyane	Okay. Thank you again, Prof. And then question number five, I think you have covered it there and there, but I am just going to repeat it: How did you address the challenges experienced? Strategies, approach and what?
Serudu	As I said I had a lot of experience in translation so that it helped me

	quite a lot. Previously I've finished <u>Things Fall Apart</u>. So those things [inaudible] you have to negotiate and see what actually the important thing is, the message that you must keep in mind whatever you do. It doesn't matter what you say, but are you telling the truth, are you presenting the book? When someone has read it in English, and you have read it in another language and you decide to, let's discuss, will it be the same? So this are some of the things you had to into when you translate. Very, very difficult idea. And I also had the opportunity of being on the Language Board for a long time, Northern Sotho Language Board, when we did orthography and terminology and all those things. So some of the terminologies were in the terminology list we had. But otherwise the political issues were not all there, you couldn't say we'll get political things all of them.
Kanyane	So it was a very serious challenge to–
Serudu	It was serious, serious–
Kanyane	translate?
Serudu	The important things that came to mind is *a batho ba tlo nkwa,* will the people understand me?
Kanyane	Exactly.
Serudu	Will they have interest when they read this or say they'd rather read the English one? That was the basic thing when you do translation. Let the translation speak like the original source text.
Kanyane	It's true. Then I'm moving to question number six: Prof., as we have seen from the translation, you did not translate word for word. Which strategies worked for you in order to convey the message into your language? I remember, for example, there's one thing that I loved a lot, when the source text was saying when they were supposed to go for a strike, they just said they did not want to go for a strike. But when you were translating it, you said: '*Ba ile ba le šupa le le mo*'. I liked that. You know it was as simple as it is in the source text, but when I read the translation, it was a serious matter to say no. It's not like they said no, but when you say: 'Somebody *o le šupile le le mo*' – hey, you mean business! Ja, so I just want to know which strategies worked for you so that you come up with such a good translation like that?

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Serudu	Ja, I don't know how to answer the question. Because primarily the aim was the book must be readable to the Northern Sotho community and the readership. So all you needed to do is to look into the equivalence to English and all of those things. And one other thing that many people fail to realise is the fact that you need to know the two languages. You can't translate from English when you don't have an idea about English. So before I did my PhD, I had to complete my English course three, because I knew I'm going to need it. And I always told my students that if you do Northern Sotho you can also pass English, you can also pass German, as long as you can read it, so that was part of how I approached the whole thing.
Kanyane	So you feel that English is a prerequisite?
Serudu	Ja, you need to have, you need to know the source language, otherwise you translate what is not said there. You're unable, if there's an idiomatic expression, then you don't know how to put it in yours. But you will find that in our language there will be something like that.

	If they were Afrikaans, '*die appel val nie ver van die boom af nie*', '*o swanetše go tseba gore mmala wa kgomo o gola namaneng*', or something like that.
Kanyane	It's very interesting. The last but one question: Prof., what is your opinion about the contribution to the literary system of the language Sesotho sa Leboa, Sepedi?
Serudu	Ja, it's a pity. People are no longer… I don't know whether they're interested or what-what. It's undermining African languages. So much, when we did this, we were making a contribution so that the people can access what is in English, what's in the other languages. I've always believed that we want to hear what people say in the other languages. And you can only get that information if you translate the text from that language into your own language. I don't know if I'm answering?
Kanyane	Ja, I think that is true, Prof., the way that books are translated, they are contributing to their literary–
Serudu	Ja, they help the development of the language. Because it's a translation in itself, enriches the…They always tell you that <u>Chaka</u> by Mofolo has been translated into nine, ten languages and what-what. And <u>Things Fall Apart</u> is translated into Sepedi, what-what, and many other languages.
Kanyane	Exactly.

Serudu	So I'm looking forward and we hope that Mandela now is translated into many languages as well. So you need to make sure the product that is presented to you, you should be able to carry back into a language as it is.
Kanyane	Exactly. And then finally: how did you experience your involvement in the translation of the entire work?
Serudu	At the end, I was exhausted. Because now you can imagine translating and typing all that. I don't know how many floppy disks I made so that the book is divided into this number 1A to this–
Kanyane	[inaudible]
Serudu	To this page. So, but I can tell you that after completing it, it was coming back every night I think for almost a month. I didn't want to see anything; I didn't want to see any translation next to me – nothing. It had finished me, because we had a deadline, we had to finish it by this time.
Kanyane	The deadlines were there.
Serudu	So we were fighting the deadlines, that's what you do. I have given it a different title.
Kanyane	Okay.
Serudu	But then the… I don't know who decided otherwise, because we all had to have the same translated title instead of just giving a title.
Kanyane	Okay.
Serudu	Ja. So, Afrikaans was said Lang pad na Vryheid and what-what, Xhosa Indlela Ende, what-what.
Kanyane	Uhambo Olude…
Serudu	Ja, we had to do that. Just to be uniform, and not get away from a Long Walk.

Kanyane	So were you communicating with the four translators when doing this work? Were you phoning each other–
Serudu	No–
Kanyane	Coming together there and there?
Serudu	Because you couldn't phone them, because they are using a language, they have their own expressions and all those things. And if I ask him, how do you express this? He'll be Zulu and it don't help me, or in Afrikaans, it don't help me.
Kanyane	Ja.
Serudu	So, we needed to sit down and say, I'm facing this task. So at the end we had this from Mandela.

Kanyane	Oh, okay. From Mandela himself? 'On the 26th of August 2001. To SM Serudu in appreciation of your sterling service to our country'. Oh and then he did this in all the copies that were sent to the four translators, different copies?
Serudu	Ja, I don't know what he said in the other people.
Kanyane	Oh, you only saw yours?
Serudu	All different. Because Antjie, the one I have is not the same to hers, the Afrikaans one.
Kanyane	Okay, that's great. *E bontša gabotse* Prof. Serudu, *gore mošomo wo le bego le o dira ke o mogolo. Puku ye ke e kgolo ene e tletše ka ditaba tša ditlokotloko.*
Serudu	*Ditaba tše bohloko tše e bolelang ka tšona ene o hwetša batho bale re reng ba ja ba bangwe direthe.*
Kanyane	Ja.
Serudu	*Matšea a iša goba ba dira'ng,* something like that. I get my information from here and you pass it over to another person–
Kanyane	To another person. Ja.
Serudu	So you got people who are worth giving information, he's at this place [inaudible] and sometimes I found it's our own people, unfortunately. If you look at his skin or our skin, its's a black boy who deals.
Kanyane	*Ke a leboga ntate Serudu. Re fihlile mafelelong. Ke leboga kudu.*

– ENDS–

Appendix H: Interviews with Prof. Ntuli DBZ

Transcription of Prof Ntuli.mp3

Kanyane	Prof. Ntuli, let me introduce myself officially before we start with our interview questions. I am Francinah Mokgobo Kanyane, I'm a lecturer at the University of South Africa and also a student of PhD in Sesotho sa Leboa.
Ntuli	Hallo.
Kanyane	My study is based on the critical analysis of Prof. Serudu's translation of Mandela's <u>Long Walk to Freedom</u>. I'm looking at the non-equivalence in cultural aspects and linguistic items in his translation of Mandela's autobiography. So in front of me here I have Professor Ntuli who translated <u>Long Walk to Freedom</u> into isiZulu. So I'm going to ask him a number of questions with regard to his translation of isiZulu.
Ntuli	Well I think I must say welcome to you Ms or Mrs Kabane?
Kanyane	Mrs Kanyane, yes.
Ntuli	Kanyane. Yes, I'm happy that you are doing this and we'll do our best now to support you in what you are trying to get.
Kanyane	Thank you very much, Prof., yes. So without much waste of time, I'll start with my first question, Prof. It says: How did you get involved in the translation of Mandela's autobiography?
Ntuli	Some people offered Vivlia Press some money to undertake this translating of the book of Mandela into a number of languages. Now Mr Nemukula, the director of that company, asked me to take part as a person that worked with him on a number of projects, he asked me to take part to be one of the people doing this. We're doing isiZulu, Xhosa and Afrikaans and Sepedi that year, so he felt that I could be able to help him with isiZulu. I got quite excited, of course, because it was an honour for me to get into this project of his. That's how we started.
Kanyane	Okay, so maybe if I can make a follow-up question, Prof.: How did the director, you say, Mr?
Ntuli	Mr Alfred Nemukula.
Kanyane	Yes, how did Mr Nemukula maybe know you? How did he came to you to say, Prof. Ntuli come and assist us? Did he know you first or maybe know that you have got experience whatever?

Ntuli	We done a number of projects with him. He had asked me to edit the books that were submitted to his company for publishing, to edit or to view manuscript that were brought to him to publish. So we had quite a long history of interaction with him, I've done quite a lot of books for him and did a number of manuscripts for him and incidentally I've also written a few, two or three books which were published by his company. So he felt that he had confidence enough to ask me to help out with this mammoth task of translating Mandela into isiZulu.
Kanyane	Thank you very much, Prof. I'm going to move to question two, even if you have touched it there and there. I'm going to move to it, you can repeat yourself and add whatever you want to add. It says: What was your reaction when you were requested to do this translation?
Ntuli	We knew the name of Mandela as we grew up, because Mandela of course was born so many years before I was born. As young people if you knew the name of Mandela; you could not mention it anywhere. Eventually he is now the man who was regarded as our main leader. So he was always our hero, Mr Mandela, and when he came out of prison, of course, we all celebrated: our hero is out, he's coming to help us,

	coming to lead us. So it was quite an excitement on my part to be regarded as one of the people who could work on his work. It was quite an honour that I could never say no to. Very excited indeed, yes, especially because there are so many other people who do translation, qualified translators, so for Mr Nemukula to ask me to do that, it was one of those honours one can never say no to.
Kanyane	Thank you very much, Prof. The third question says: Do you think your prior experience in translation helped you to accept the challenge?

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Ntuli	Yes, I never did any particular training or diploma in translation, but out of experience of years of service in different capacities, I was fairly well-armed to know the challenges of any translation. In fact, even when I started working in the SABC, my designation was translator, producer, announcer, so we were doing quite a lot of translation there: translating news items, translating things for the broadcast. Of course I also served on a number of language committees: isiZulu Committee, even PanSALB isiZulu wing, and there we do get a lot of terms to standardise or to coin. That gave me very good experience with translation work. So it was not a horrible challenge to be told that now there is something big that you must do. We also done a lot of terminologies from different quarters; departmental terminologies from the wings of health departments and other departments, all that had come to our isiZulu Board for coinage and rectification. So I had quite a lot of practical experience dealing with terminologies and translations. I'd also done translations of books, school books, and other books and articles. I was fairly armed when I was approached to do this, that I think I can do this now.
Kanyane	Thank you very much, Prof. You had a lot of experience.
Ntuli	Oh yes, I did.
Kanyane	Yes, and then question number four: Prof., what were the challenges you experienced when translating Mandela's autobiography? Lack of equivalence, for example, or linguistic items or cultural items? What were your challenges?
Ntuli	The book is written in a very sophisticated language, English. I say sophisticated because I could not find some of the equivalence in my own language of the terms used – big words, legal terms – this is what I had to cope with. And apart from that, the challenge with people outside the Xhosa environment is that there are many of these cultural terms which may not actually have equivalence in our languages, like isiZulu, like *ingcibi* or *ikhankatha,* we don't have those terms at all in our language. So it meant that one had to think whether to borrow the terms or to coin new things. And of course even the environment, different environments that Mandela went through, we didn't really have all the equivalence that we could use to make exactly what's appearing in the original English book. I must say those were very serious things that had to keep us on our toes as it were, and very busy and challenged.

Kanyane	You were talking about, Prof., some of the terms that you could not translate, where you were supposed to apply a number of strategies. Maybe let me be specific and say, specifically the political jargons, can you remember one example where you struggled a lot and say maybe how you resolved the whole issue?

Ntuli	We had a lot of problems with regard to the Acts, for example, legal Acts and different political parties. We found that we could not have the proper equivalence in our language, so it was a matter of trying to work out what to do now. In the first place there were Acts which were easy to translate, but others were so difficult to translate that we decided to keep those in the original language. Like your Roman Dutch Law, for example, it would be very clumsy for us to say, *Umthetho wamaRoma namaDashi,* so it maintained the original terminology for that because it makes more sense than to go around… Like your churches, for example the Dutch Reformed Church, we never had a term for that. You couldn't say *Isonto eliguqulwe kabusha lamaDashi*, we decided to maintain the word as it is found in English. It can be very difficult sometimes, because you feel if you change what has been written down here to something new, if you coin something, it may not be an exact copy of what appears in the English form. This was very difficult indeed and very challenging indeed. In some cases, we would put the word in its original form and attempt a translation and put that in brackets so that one can still follow what the meaning of the word in English is, in isiZulu. We had quite a number of those now that we had to battle through. Fortunately, you either compromised or Zuluise or did whatever in order to make that make sense.
Kanyane	Thank you very much, Prof. We can then move to question number five: How did you address the challenges experienced the strategies, the approaches implemented? I think some of them have been covered in the question number four and you've already explained.

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Ntuli	Yes, indeed. As I say now, it's much easier to keep the word as it is so you don't distort the original meaning of the word. But in most of the cases we either Zuluise a word as it were so that it makes sense and gets into the pattern of isiZulu. Like your socialism, for example, it's difficult to get an exact equivalent of that one, because you must explain what it means. So in that case we just had to Zuluise the word and make it *isoshiyalizimu*, perhaps in brackets 'socialism', we do that as well. In some cases, we could use two possibilities: Zuluise from against a borrowing so this can appear. People must know that now we are meaning the same thing that is found in the English text. Like your common words like *ilanshi* sometimes people will just say 'lunch' and then use the words *ilanshi* or *ukudla kwasemini*. We felt we had to be very flexible and make sure that what is written in the English text makes sense to somebody reading it, even a person perhaps who is not quite sure of some of the English terms; try to simplify, without over explaining, without writing long descriptions so that it actually can make sense to them as well.
Kanyane	Thank you very much, Prof. The next question: As we have seen from the translation, you did not translate word for word. Which strategies worked for you in order to convey the message into your language?
Ntuli	Yes, what we do here now is look at the sense of a sentence, if you feel that it can't be translated properly, we try to get the sense of the sentence in the original language, English, and we had to work around this somehow. It won't be word-for-word transcription, but once we get the sense, we can play around with it until it flows when you read it or

	listen to it in isiZulu. In a number of cases, you need to do it, because there were things which just is just not translatable at all into isiZulu. The sense is the main thing here. We look at the sense of a sentence, we look at sometimes the sense of the whole paragraph, what can make sense to somebody reading in isiZulu. So it means playing around with the words, even the word order and even the ideas, so that at the end of the day one can make sense of the sentence, or of the whole paragraph. This is what we used to do. We did have a number of such examples, but in most of the cases it was quite easy to do it, but in some cases we had to play around completely, change it completely so that when one reads the sentence or the paragraph as a whole, one can make sense of it.
Kanyane	It was a lot of work–
Ntuli	Of course it was.

Kanyane	I'm thinking. Then the last question, Prof., number seven: What is your opinion about its contribution to the literary system of the language?
Ntuli	Yes, as seen in the early history of our language, we depended quite a lot on translations. Translation help for people to know what's written, how it is written in other languages, perhaps English, that's a language we spent much on. So whatever comes as a new addition to our language is welcome, because it happens to enrich whatever we have got. Like your novels now, if we don't have a good novel in isiZulu, we look at what is written in other languages. Some of those novels have been translated into Zulu, and they boost the development of our own language. So a work like this, a classic like this has never been written in isiZulu at all. A novel of over 600 pages has never been written in isiZulu at all. It's a transfer into isiZulu, it enriches the bulk of our Zulu literature, enriches the styles in our Zulu literature. It's a book which covers so many aspects of life: your history, politics and things, and yet is written around a specific character. We never had this at all in isiZulu. The fact that we welcomed it into isiZulu means some quality is added into our literature. Some aspects which are not covered by any of the other novels in our literature have been covered in this one. It is a perfect example or eye-opener to those who want to write biographies, autobiographies. This has set a standard that everybody, every biographer, autobiographer would be able to look at and see whether it can be immolated or it can be copied as an example of good literature that has been thrown to the whole world to admire.
Kanyane	Thank you very much once more, Prof., our last question: How did you experience your involvement in the translation of the entire book?
Ntuli	To me it was a very enriching experience. We have mentioned a few of these obstacles, a few of these challenges. For the first time I was happy to learn how to face these challenges we have been referring to. So to me it was an enriching experience, a kind of a learning curve. I could never boast that I was a good translator all the time, but this with so many challenges actually makes you go all out to do your best, to make use of all your resources to produce something worthwhile. So it was very satisfying to know that some people admired the work. I feel it was a good product, I'm so happy and excited about this. And it is a small

	contribution I could also make to the development of our literature, especially in isiZulu, which is my language.
Kanyane	Thank you very much once more, Prof., for the interaction that we've been in now from question one until question eight. It shows me that it was really not a small thing to do–.

Ntuli	No it was not, it's a big, a mammoth challenge.
Kanyane	Ja, it's what I can hear from your explanations that really it was very hard for you to complete it, but then now at the end of the day you completed it. And like you've already said, it is there in the isiZulu language and it is going to assist a lot of people there.
Ntuli	Yes, indeed.
Kanyane	Thank you very much, Prof., for your time and for allowing me to come and have this conversation with you with regard to the work you have done on Mandela's autobiography.
Ntuli	Mine is to wish you all the best in your study, we hope one day you will invite us to your ceremony when you finish your challenging task.
Kanyane	Exactly. I think so, I have to work very hard and I will invite you. I think in two years' time I must be done with–
Ntuli	I'll still be around in two years' time, no problem.
Kanyane	Okay, thank you very much. Let me stop this then.

– ENDS –

Appendix I: Interviews with Prof. Mtuze P

Transcription of Prof Mtuze.mp3

Kanyane	I will start officially by introducing myself as Francinah Mokgobo Kanyane, a lecturer and a student at the University of South Africa. In front of me here, I'm having Professor Mtuze who translated Mandela's <u>Long Walk to Freedom</u> into isiXhosa. So I'm going to interview him and ask him a few questions so that I can get the challenges he has experienced when he was dealing with the work of Mandela's
Mtuze	Good morning.
Kanyane	Yes, I'm very happy to meet you today and I'm going to start with my interview. I will expect you to say as much as you can from each and every question that I'm going to ask. And then my first question is: How did you get involved in the translation of Mandela's autobiography?
Mtuze	Thank you very much and hello, ma'am.
Kanyane	Yes.
Mtuze	I got involved via my publishers, Vivlia Publishers, if I could mention them. They must have recommended me since they were involved in the project as well. So they were part of the big project of translating the book into the last four languages at the time: isiXhosa, isiZulu, Sepedi and Afrikaans. Of course I had done a lot of work for them too so they knew me for quite some time.
Kanyane	Okay, thank you, Prof. Then the second question: What was your reaction when you were requested to do this translation?
Mtuze	Thank you, my initial reaction was one of surprise and feeling of honour that there are so many people who could be asked to get involved in the translation, but they thought of me right down in the Eastern Cape. In my younger days then and I accepted it as one of those few or rare occasions that you get required and asked for help from quite a distance, from Gauteng to the Eastern Cape.
Kanyane	Thank you, Prof. While you were feeling honoured and feeling surprised, did you think of the work that you will be able to do it?

Mtuze	Good question. As for the work itself and the translation it has been part of my whole life up to now. And I knew I had the experience, I had the ability and I had the kind of background to be able to handle any translation. My experience came in very handy in the challenge, because one has had to be very experienced as a translator to rise up to such a level of operation. A <u>Long Walk to Freedom</u> is a very great piece of literature, it had to be done by someone who knows how to go about doing it. I had the necessary experience as a court interpreter, as a translator, as someone who had worked as an announcer in the SABC of the time in the African television studios. I worked at Forte Hare Dictionary Project where I was Editor-in-Chief of the trilingual dictionary. I also worked for nine years in the former old homelands of the time as Director of Language Services.
Kanyane	Ja, I can see you have already covered my question three.
Mtuze	Ja, I think so.
Kanyane	Ja, do you think you prior experience in translation helped you to accept the challenge?
Mtuze	I think it did.
Kanyane	Ja, I think that's what you've already said. If you still had something to say under it, you are allowed.

Mtuze	You're right, I think it did, it helped me a lot to be able to handle a translation of that magnitude.
Kanyane	Thank you, Prof. Then we move to question number four: What were the challenges you experienced when translating Mandela's autobiography? For example, challenges in lack of equivalence of linguistic and cultural items?

Mtuze	There were a number of challenges, the first and foremost of those challenges were to find equivalence or words that were of equivalent meaning in the target language, the language into which you're translating. It wasn't an easy exercise, even to decide on what the title of the Xhosa version was going to be. There is Long Walk to Freedom in English, Indlela Ende Eya Enkululekweniin isiXhosa, and there is Uhambo Olude Oluya Enkululekweniin isiZulu. And there is Lang Pad na Vryheid in Afrikaans. So you can see some of us say 'journey', *uhambo*, some of us say 'road', *indlela*, but ultimately the concept is the same: it's the idea of being on a journey, being on the road, if you want to say it that way. So that was the first challenge to decide on the actual title of the book. It ended up to be *uhambo* and then the other two being *indlela*. But as I say, the idea is still the same. There were other issues that were quite tricky. A good example is one of the cultural differences about our relationship system, children born of two brothers and not cousins in the Xhosa system of relationship. If the fathers are brothers, then the children are brothers and sisters as well. They take the relationship of the parents; they don't suddenly become cousins – cousins will have to be introduced via one of the parents or the older people being an aunt. If my sister and I have children, then they're our children, our cousins. But not if my brother and I have children, they still take our own relationship system, they are also brothers or sisters, or brother and sister, not cousins.
Kanyane	By the way, in English they say they are cousins–
Mtuze	They are cousins in English. Yes.
Kanyane	Yes. And in our cultures two brothers' children are also brothers.
Mtuze	Ja that's it, you're tight
Kanyane	It's only the aunt–
Mtuze	The aunt's side, then become cousins–
Kanyane	Yes, ja–
Mtuze	And the uncle side, then they become cousins.
Kanyane	Oh, ja.
Mtuze	And also, there is nothing like half-brother in isiXhosa. If there is someone who is perhaps brought into the home via an earlier marriage between the parents concerned, like my wife had a child and–
Kanyane	Outside marriage–
Mtuze	Ja, or before she married me in another marriage–
Kanyane	Yes.
Mtuze	She doesn't become my step daughter; she becomes my child. She doesn't become my children's half brother or sister. She becomes one of them.

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Kanyane	So you don't have half-brothers–
Mtuze	We don't have half-brothers–

Kanyane	And step brothers or sisters?
Mtuze	step brothers or sisters. But we, also have to accommodate the English language by trying to explain it in a way that they could understand. So sometimes like Mr Mandela had to say cousin and whatever, but in Xhosa you can't say people of the same clan are cousins. They must be someone else from another clan to make cousins. So my brother's child is not my niece, it's my child; it's not my nephew, she or he is my own child. One classical example in the book is where President Mandela refers to Garlick Mbekeni as his cousin, but they are of the same clan, same place, more or less same age, and they are therefore brothers in the Xhosa version, not cousins as in the English version.
Kanyane	Okay.
Mtuze	A trickier case was one relationship between Mr Mandela and the famous relative of his, KD Matanzima, one of the leaders of the Transkei homeland of the time. The book says, 'He's my nephew.' But nephew can only be there if KD is Mandela's sister's child in Xhosa, but it turned out that he is also one of the brother's children. So he ended up being at the level of his grandson according to their traditional genealogy. Mandela is higher up in the line than KD was in the relationship structure, but he is definitely no nephew of Mandela, like the English version would say.
Kanyane	*Umzukulu?*
Mtuze	*Umzukulu*
Kanyane	Okay, so there were some challenges.
Mtuze	Especially on the cultural issues.
Kanyane	So there were a lot of challenges on the cultural issues, okay. Right, thank you, Prof. Question number five: Then how did you address the challenges experienced? What approaches or strategies did you implemented to address this challenges that we have just highlighted there and there, from question five?

Mtuze	Ja, the cultural issues you only had to know the right relationship in isiXhosa and not rely solely on the English version, because there are these cultural differences. You had to know what happens if the children are all of this, of brothers and sisters; you got to know if the children are born of two brothers, then they return their clan name as well as their relationship to one another. If the brothers were, if the parents were brothers, then the children were also brothers, if there's a girl, they're brother and sister. And of course one had to know one's culture, that's the basic implication of that challenge. You can't translate into a language you do not fully understand, into a culture you don't fully understand, because you will end up giving your own version which is not the version understood by the persons into which language the book is translated.
Kanyane	Okay, I can see the strategies that you used, when you were dealing with these cultural issues. Then what about the other challenges, maybe that you had with other words or with other, like you were talking about the title, maybe there still is other words.
Mtuze	And terms and expressions?
Kanyane	Yes, terms and expressions, linguistic items and all those things. Ja, how did you deal with them? What strategies did you use?

Mtuze	In translation. There you had to give a version into the target language, the language into which you're translating that is acceptable, understandable and also true for the reader of the translated version. To translate into a language that that reader would understand, that reader would appreciate and follow, and therefore it must not be foreign to that person, so you can't translate it literally. I've got an example, if anybody says to me in English we were in a catch-22 situation, that's an expression that means we are in difficult circumstances and challenges. But if you take that literal and say, *besikwimeko yamashumi amabini anesibini,* it has no meaning at all for the target language person. But if you say *sabasenxakini* – we landed in great difficulty – then that person understands. So you can't translate literally, you got to translate into a language that the second reader will understand. That was the pragmatic the approach: translating into a language that the other person would understand, an expression they would follow, an expression that is clear to them as to what you mean. Remember one of the things that are very fundamental in translation, it is integrity. It must be the right expression for the right idea and it must always be what the other person would have understood better.

Kanyane	Thank you, Prof., and maybe just a follow-up again still on the strategies and approaches. <u>Long Walk to Freedom</u>, there is a lot of political weights, jargons, democracy, comrades, commission, this and that–
Mtuze	Ja, many. All kinds of political expressions.
Kanyane	Ja, how did you deal with it?
Mtuze	Yes, another rule in translation is you got to understand the original text. You got to try and acquaint yourself with the terminology, with the expressions, with the nuances of the words being used and all their shades of meaning. And therefore, you got to make sure that you have read, understood and able to convey what is in the original language into the target language. There were many such terms, because Mandela himself and his life is politics. So we all had to know as far as we could what each expression, what each word meant in the original and find a way of expressing it in the target language.
Kanyane	Can you maybe give me one example of such words you came across and say how you did translate them, if you can remember one or two?
Mtuze	I tell you, my memory isn't any good anymore. But I could say there are so many of those political terms, like democracy, like the others, like [inaudible] is an interesting one. The terminology of the time would talk about terrorists, but you can't express that in ordinary language unless it's in a specific context and called freedom fighter terrorists. So you got to know when to say 'terrorist' and when to say 'freedom fighters'. So only the old regime fighting against fighting against the freedom fighters that would say 'terrorist'. And otherwise the freedom fighters themselves would be 'freedom fighters' and not 'terrorists'. So you got to be careful how you choose your words in each particular case. And there were other political issues and kinds of expressions that were purely political where you needed to find the correct meaning in a relevant source and where you got to make sure that you understand what it means.

Kanyane	Maybe if you could go back to this examples that you have given. In 'democracy' and/or 'terrorists', what words did you use in isiXhosa to refer to this?
Mtuze	What is also important is to know exactly who says what.
Kanyane	Okay.

Mtuze	The system will say 'terrorist' because they were fighting against them and trying to avoid them according to them taking over the country, they called them 'terrorists'. But if the people themselves refer to their operation they will call themselves 'freedom fighters'. So you got to make sure who says what, before you translate it as 'terrorist' and brand all of them as people who went about killing and maiming and terrorising people. Instead of people who were resisting the iniquities of a system that was oppressive.
Kanyane	Okay.
Mtuze	So those were the kinds of expressions. There was even more intimate political terms that are used every day in English which are not readily translatable into isiXhosa. One of the strategies of overcoming that is borrowing the term. For instance, I've heard many versions of 'democracy', but in most cases it is better to borrow the word and use it in the target language so that the people get use to that word, because it is more certain than an attempt to paraphrase what you don't understand. So democracy ultimately ended up being two things: *idemokhrasi* which is precise and to the point and its clearer now that we have lived with it for a while; or *ulawulo lwentando yesininzi*, which is government by the will of the majority – can you see the long roundabout way? Some people will understand it, some won't, but if you teach yourself to call them with their correct term right from the beginning, you ultimately end up learning about them. That's why we ended up with *ilokhwe*, instead of *into oyijikelezisa esinqeni uyinxibe xa ungumfazi*. That's how we ended up having *idesika, ipenstile* – that is via the borrowing strategy.
Kanyane	Okay. Thank you very much, Prof. I'll move then to question number six: As we have seen from the translation, you did not translate word for word. Which strategies worked for you in order to convey the message into your language?

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Mtuze	Yes, that is the one I referred to as pragmatic translation. You got to understand the source language expression. You've got to find a way in the target, in the language you are translating into, to express the same idea. And you got to make sure that the transfer is genuine, that the person who listens to your translated version would understand the same thing as the person who heard the original expression. So that is finding an expression that carries the same idea in the target language as it did in the source language.
Kanyane	Thank you very much, Prof. Then we move to the last part one question, that is question number seven: What is your opinion about its contribution to the literary system of the language, your translation of <u>Long Walk</u>; what is its contribution to the literary system of the language isiXhosa?
Mtuze	The translation should be a great contribution to the isiXhosa literature, because it is a story of a great man and therefore a great story on its

	own. A story that every citizen of this country should have some idea about, or should have read in the book. A story that makes a contribution because it is written in such a way as to convey the whole essence of what an autobiography or biography is. From the beginning right through the story covering a wide range of issues around the South African political life and a life that everyone of us, especially the older ones, before the coming in of the new dispensation had to go through. So it is an important contribution to our literature and a book that everybody should be aware of or should at least have access to.
Kanyane	Thank you very much, Prof. Then the last question: How did you experience your involvement in the translation of the entire book?

Mtuze	It was a challenging exercise, but it was also a very rewarding exercise. It was indeed a great honour to be called to serve alongside great linguist such as Antjie Krog for Afrikaans, Bheki Ntuli for isiZulu, Maje Serudu for Sepedi. It was a great honour to know that we are conveying a message that every South African would want to read, want to remember, want to pass on to their own children for years after we have gone. Another interesting challenge on my part as a Xhosa translator, was to be aware all the time and conscience of the fact that if the late Dr Mandela wanted to read anything, he probably would love to see how the isiXhosa version is conveyed and how genuine it is to his original ideas. But up to the time that he left and up to now with scholars having written thesis on that translation, I haven't had anybody saying, but you misconveyed, misconstrued anything in the book, which is a great pleasure and honour for me. Translation is a tough game. It's easy to run into pitfalls that you didn't anticipate.
Kanyane	Thank you very much, Prof. Thank you for your time. Thank you for making the inputs that you've given in answering the questions that were asked. I would like us to close our interview formally now.
Mtuze	Pleasure.
Kanyane	Thank you very much once more.
Mtuze	Thank you very much.
Kanyane	Okay.

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Appendix J: Interviews with Prof. Krog A

Transcription of Prof Krog.mp3

Kanyane	Professor Krog, good morning once more. You are speaking to Francinah Mokgobo Kanyane, a student and a lecturer at the University of South Africa. I'm doing my PhD degree in African Languages. My topic is on the analysis of Serudu's translation of <u>Long Walk to Freedom</u> into Sesotho sa Leboa. I'll be looking at the non-equivalents, linguistic items as well as cultural aspects in his translation. So I'm here to interview Professor Krog in front of me at the University of the Western Cape right in her office so that I can also get the part of her story with regard to the translation of <u>Long Walk to Freedom</u> into Afrikaans. Professor Krog, good morning.
Krog	Good morning.
Kanyane	Yes, thank you, Prof. Without much waste of time, I will start with question one: How did you get involved in the translation of Mandela's autobiography?
Krog	I was phoned by the Afrikaans writer, André Brink. He phoned me and said, 'Do I have time and do I want to translate <u>Long Walk to Freedom</u>?' Because the publisher has approached him, but he was at that stage halfway into a new novel and he couldn't. So he suggested me. And they asked him to phone me first. Of course, I was absolutely delighted.
Kanyane	Yes, I am coming to that now. What was your reaction when you were requested to do the translation?
Krog	I mean it's a mixture of being absolutely delighted and feeling very honoured. Up until that stage, I only translated from Dutch into Afrikaans and translated from Afrikaans into English, but I have never then translated from English into Afrikaans. I have read the book by that stage, so I knew that it was a huge thing – a big bulk of work. But I was very honoured.
Kanyane	Thank you, Professor Krog, once more. We move to question number three: Do you think your prior experience in translation helped you to accept the challenge?
Krog	Yes. I like doing translation, but I have always translated things that has moved me. I'm not an official translator who gets a job every year or being regularly asked. I only translate books that I felt I think it needs to be in my language. So this is the first time I've been officially asked to translate. I immediately knew that that book fit into the role of 'it needs to be in my language', for me. So it's a personal decision: I want this book to be in Afrikaans. And this book fit in perfectly with that.

Kanyane	Maybe a follow-up question on question number three: Did you translate books only, or where you also translating some of the government documents?
Krog	Never. I translate literature, so the novels that I've translated were Dutch novels by a writer who also wrote about South Africa. And I translated a lot of poetry into Afrikaans. That's how I first came to know Professor Serudu and the African Language Department of Unisa. Around 2000, I wanted to translate African poetry into Afrikaans, so I went to Unisa's African Language Department and asked every head of every language to select the ten best poems in their language. So Professor Serudu selected ten top poems in… I say Sepedi but you say Sesotho?
Kanyane	Sa Leboa. Yes, it's Sepedi.
Krog	And Professor Johan Lenake did the Sesotho; Professor Saule did the Xhosa; someone did for Tswana; someone did for Ndebele; someone did

	for Shona; Venda… I worked with mother-tongue speakers and Afrikaans speakers, so every language got a small committee and we started translating the poems into Afrikaans. It came out as a big Afrikaans book with indigenous poetry. So I've translated often, but never official documents. But I did translate as a radio journalist. I had to report in Afrikaans and English so I wrote my political reports in Afrikaans and then translated it into English. But that was not literary translations, that was more journalism.
Kanyane	Okay, thank you, Prof., once more. Then we move to question number four: What were the challenges you experienced when translating Mandela's autobiography? For example, lack of equivalence of linguistic and cultural items.
Krog	I think my first big challenge was the tone. Afrikaans has moved, after 1990 actually, to give creditability to impure Afrikaans, if you understand what I mean. So a more relaxed Afrikaans. So you frowned a bit on old-fashioned Afrikaans because it represented the past. Initially I thought I would do a sort of casual Afrikaans, but when I started it felt not right to me. It felt that Mandela deserves a stronger grip on the language – a tighter, purer Afrikaans. Even if it reminded one of apartheid Afrikaans, the story was destroying that background in a way. You know what I mean? So you use then the story of a non-apartheid hero to infiltrate apartheid Afrikaans. The second challenge was equivalence and the biggest one is the term 'African', that was a huge challenge.
Kanyane	Africa?

Krog	The word 'African'. Because the word 'African', Mandela would use it in a variety of ways. He uses African as Xhosa in the first part. When he talks about *qayi* then he says African, but he actually means in that context Xhosa. Then African becomes 'black' when he goes to Joburg, when he becomes politically aware. When he becomes politically radical, African becomes all black people in the world – diasporan, the whole African continent, etcetera. When he is on Robben Island he calls one of the Afrikaner guards an African, so African then becomes everybody who lives here not only black. He himself takes the word on a big journey. Now it was very problematic in Afrikaans, because we have a word in Afrikaans that says *Afrikaan*. So grammatically, if you say *Afrika* in Afrikaans you… Let me start with another one, *Amerika*. *So jy sê iemand wat in Amerika bly*, someone who lives in *Amerika, is 'n A-meri-ka-ner*. If you say the same with African, you say: *Een wat in Afrika bly is 'n Afrikaner. Maar Afrikaner beteken wit.*
Kanyane	Ja?
Krog	So if you use the grammatic correct personal name of African, we have taken it: *Afrikaners*. What do you now call black people in Africa? You ought to call them *Afrikaners, maar jy kan nou nie meer nie. So wat nou? Ek moet nou 'n woord maak.*
Kanyane	Ja.
Krog	If Mandela says African, I have to make another word. Oraait. *So ons het 'n woord, Afrikaan*, now you work with an adjective–
Kanyane	Ja
Krog	*Amerika, hy is `n Amerikaanse kar.* If you do that, *dan sê jy hy's 'n Afrikaanse kar, maar Afrikaans beteken* the language. So if Mandela

	says if you were born an African, you grow up in an African township. You were born in an African hospital; you grow up in an African township. You may only marry another African, you travel in an African car. So that 'African' in correct Afrikaans it should be *Afrikaanse hospitaal, Afrikaanse woonbuurt, maar Afrikaans beteken* the language Afrikaans. So now I had to make a new word.
Kanyane	Ja.
Krog	So I phoned the dictionary people–
Kanyane	Okay.
Krog	and they then made and said okay, we must use this one–
Kanyane	Afrikaan.

Krog	and not put this, remove this so that it's that. *So dan sê jy: As jy gebore is 'n Afrikaan, is jy gebore in 'n Afrikaan hospital, word jy groot in 'n Afrikaan woonbuurt, gaan jy na 'n Afrikaan skool.* But it's totally un-Afrikaans.
Kanyane	Okay.
Krog	It's completely radical. And no one has used it since.
Kanyane	Okay.
Krog	We just avoid, because t h e r e ' s complications. You can say: Is Stellenbosch an African university? *Dan sê dis 'n Afrikaanse universiteit.*
Kanyane	Ja.
Krog	So it's confusing. So that was the biggest challenge is the word 'African'. Especially later on when whites are also '*Afrikaner'*. So the word 'African' as a noun was not a problem. I could create '*Afrikaan*', it was already created.
Kanyane	Okay.
Krog	But it as an adjective, if you say 'African', then *Afrikaans was verkeerd.*
Kanyane	Okay.
Krog	And then there were several other things: there was the word 'clan', the Thembu clan. *Nou in Afrikaans het jy die word 'stam', dis die Thembu stam, maar stam* means a primitive group. So I had to phone the dictionary and we used the very old word that's only used in anthropology, '*sibbe'*. So you say the *Thembu sibbe.*
Kanyane	*Sibbe*?
Krog	*Sibbe, s-i-b-b-e.* Because if I said: *'Hy kom van die Thembu stam', dan insinueer ek dis primitief. Maar as ek sê: Hy kom van die Thembu sibbe,* then it's an academic word that has no negative or positive – it's a neutral word. Ja, there were several things. *Daar was ook* 'safe house', we have no concept for a safe house. When Mandela went underground, he had to stay at several safe houses. *Nou in Afrikaans het ons nie so woord: veilige huis, veilige huise.* So I had to describe it. You know, there wasn't a term for it.
Kanyane	So you paraphrased it?
Krog	Ja.
Kanyane	Ja, so it shows that there were a lot of challenges that you came across, Professor Krog, when you were trying to make it clear to the Afrikaans people. Thank you very much for highlighting these challenges that you came across in this question. Then, how did you address the challenges

	experienced; the strategies, approaches that you implemented? I think when you were answering this you were even indicating–

Krog	Indicating. I was working with the dictionary people.
Kanyane	Ja.
Krog	Also working with the historical people. There was another thing, but I forgot it. There were also different campaigns that in Afrikaans was already named something and I found it was actually derogatory, so I also changed it. It was when people were to be moved from Sophiatown there was a campaign, but I forgot the name now. I can look it up and send it to you.
Kanyane	Okay.
Krog	I've been interviewed by a lot of students in Stellenbosch. They studied the Afrikaans translation and every time they interview me; they are angry that I didn't stick word-for-word to that. And there was something what they called '*aspris*', you know. I tried to explain that translation is not like a sum like two and two is four – translation is you try to interpret a bigger thing than mere word for word.
Kanyane	Exactly.
Krog	So you try to also bring across in your own language the not-so-nice things – I don't know how to put it. So you are in a way angry when you translate the book; angry at the language and angry at the people. And I think that affects, it shouldn't, but it does affect the translation. On the other hand, you don't do one draft, you do several drafts. So the first one is just to get the Afrikaans vocabulary down and where you don't have the words you just put… And then you do it a second time where you, you know, work to get them, okay. Then you do it a third time where you sort of read it aloud where it has to be smooth, it has to blend, it has to read fluently. And then you begin to make bigger changes: you begin with this word or even in paragraphs you would maybe shift a sentence so that it flows more easily. And then usually an editor goes through it, I had a very good editor she went through the whole book and also then suggested changes. So it's five, six drafts before the final manuscript is handed in. Although I admit that in the beginning the first thing is your emotional condition affects the translation, the many different drafts correct that and removes that because you see 'now why do I use this strong word here, it doesn't fit in the paragraph, let me tone it down'. So I don't agree that the book has a… I think it's more with the reader. I think when they read the books at Stellenbosch, they feel upset and they think it's me, but there's actually nothing there.
Kanyane	Okay, thank you, Prof., once more. Then we move to question number six: As we have seen from the translation, like before you said, you did not translate word for word. Then which strategies worked for you in order to convey the message into your language?

Krog	Okay, when I did most of my translation, I did not study the theory of translation.
Kanyane	Okay.
Krog	I just did the translation and my translations always had a, I don't know there must be a smarter word for it, but had a missionary… I translated African language poems because I want to convert white people to the beauty that's lying in indigenous poetry and the immense top-quality

	poems that exists in Sesotho in Sepedi in isiXhosa and Zulu. So you want to convince people of the beauty and the quality. So I have to say the same with Mandela's <u>Long Walk to Freedom</u>, I want to convince those who read it of the life of this man. When I started learning about strategies, I did several papers on translation strategies, and I realised that whatever you say, you always have a strategy. Even if you say, 'I translate word for word', then that is a strategy. So one of the strategies that I came across was to have a political goal and in recent translation strategies they keep on saying that that is a valid strategy. Because to bring a marginalised text into English is a political goal; you want to make the marginalised heard. Now to take a book from an important language like English and bring it into a marginalised language is also a political goal. And Mandela's whole idea of having his book translated in the other languages; it has to do with the other languages, but it has to do with a political goal. So it's not ANC political goal, it's a political goal of that we should all hear one another, we should all know one another, we should know where we're coming from. I remember Tutu saying after the Truth Commission: 'Now when you look at me you not only see a black man smiling, you know what lies behind the smile', and I think that's the political goal: we have to know one another's texts to understand where we are coming from. So the strategy, although I didn't realise it at the time, was clearly to change an existing state of affairs; the political goal is to change an existing state of affairs in that language and in the country.
Kanyane	Thank you very much once more, Prof. Then the last but one question: What is your opinion about its contribution to the literary system of the language?

Krog	Well, I don't think it sold well, I never have seen it in any shop. I think Vivlia has problems with their distribution. We had a launch and that evening several of it sold. Jakes Gerwel did the launch. But I've never seen it in a shop, I don't think it sold well and I don't think it was read widely enough to have any impact. Nowadays they have huge prizes for translation, they go through all the translations, they interview… Translation has become quite an important thing in Afrikaans, but when I did that book it was… So I think it had no effect.
Kanyane	Maybe a follow-up, when we are looking at the literary system of Afrikaans, don't you think that it has added value to the development of the literary systems?
Krog	It could if it was taken further, if someone said, 'Aah, here's a new word, let's use that.' But it's read at the university, maybe I can't say that, because the University of Stellenbosch is studying it.
Kanyane	The University of Stellenbosch?
Krog	Ja.
Kanyane	Okay.
Krog	Ja, okay, maybe I shouldn't say it's–
Kanyane	It had no effect [inaudible] discount.
Krog	Ja.
Kanyane	It's read at the university.

Krog	And because most of the students are white so they can't study the Serudu version or the Zulu version; they can only study the Afrikaans version. So I think mine is the most studied version in comparison to the other three languages.
Kanyane	Okay.
Krog	Because several MAs have been done on the translation.
Kanyane	So in the University of Stellenbosch are they studying it, researching on it?
Krog	Ja.
Kanyane	Okay.
Krog	So they do translation studies and then they have to look at a text and then they often choose Long Walk to Freedom.
Kanyane	Okay, for translation studies. So I think then it is contributing positively because if they are studying it, researching on it, doing translations on it, there is a lot that they are learning out of that book. And even the new terms that you have used in that book, I think they are taking them there and there to use them wherever they could.
Krog	Okay.

Kanyane	Then the last question, Prof.: How did you experience your involvement in the translation of the entire work?
Krog	It was wonderful, really. Okay, it was hard and it was heavy, but it's nothing in comparison with what people have suffered. But it is a translation that doesn't leave one cold – you can't translate it without getting involved in what the text is saying. And I got so angry when the autobiography was reviewed, I remember the Mail & Guardian said that this book is only about the mask, we don't know anything about Mandela. When I finished translating, I said but it's so not true! It's not the mask! Mandela has no mask, his personal and his political is the same. Whether he cries for Winnie, or whether he cries for Shavo, it's him. I find so much emotion in that book of him. That thing that he said at the divorce court, 'Sometimes I think I was the loneliest man in the world'… [knocking at door] Come in! It's a student of mine. *Nou nou, hoor.* In that book, the things that he remembers when he, the things how he deals with his first wife. I'm sure that he didn't tell secrets, that's something else, a few people tell their secrets. But I found it a wonderful human book. The most human part for me is when he is on the balcony at the city hall, and he takes out his speech and he finds he's forgotten his glasses at Victor Verster. And then he borrows Winnie's glasses – it's just so human. And Winnie, that beautiful moment when he puts her on a train and the train leaves with her and that was the last time he saw her. And he taught her how to drive, the fight there. The two white wardens who came to visit them in their house. It's tiny things like that, that's just wonderful. And that wonderful scene at Robben Island when he went to fetch a letter, they were there already ten or 20 years, and the sixties, and the prison wardens were slapping a young man there and saying: 'Do this, do this.' And here's this guy saying, 'why'. And he stops and he thinks, who is asking these prison wardens, 'why'. And he realises a new generation has entered that questions. And the he discovers how at WITS the white children kept on asking questions to their parents if he visits them, and these children just asks 'why'. It's wonderful.

| Kanyane | That was a wonderful thing to do. Ja, it's very interesting, Prof. You really did a great job; this was not a child's play. If you look at the book, you can run away if they called you and said translate it into your language. You can think of running away, or you can say let me read it first and see whether I'll be able to do it so that if you get stuck somewhere, then you can say no, stop it, I can't continue with this, I can't even start doing this. So you did a very wonderful job. |

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Krog	The nicest thing was of course that we got to meet Mandela and that we could ask him questions. And it was so interesting meeting the others because they were all, like me, a bit shell shocked when we arrived there. You know, because it takes months and months involved in this text.
Kanyane	The only lady among the men.
Krog	Ja, but they were gorgeous men, I don't mind.
Kanyane	Fortunately.
Krog	Ja.
Kanyane	I could say that. Okay, Prof., we are now at the end of our interview. Thank you very much for allowing me to come here and interview you.
Krog	It's a big pleasure.
Kanyane	Ja, and if there is anything that you could remember, I want to leave the questions with you.
Krog	Okay.
Kanyane	You can then go through them, and then just answer them one by one and send them to me at any time, no problem – if you are willing to do that. But I hope I've captured. everything that we've interacted with now. And once more, thank you.
Krog	Pleasure and good luck with your endeavour. I think it's important.
Kanyane	Thank you very much, Prof.