**VERIFICATION OF SWAHILI-ENGLISH NOVEL TRANSLATION PROBLEMS: A CASE OF BEN MTOBWA’S DAR ES SALAAM BY NIGHT**

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# CERTIFICATION

This is to certify that the thesis entitled **‘Verification of Swahili-English Novel Translation Problems: A Case of Ben Mtobwa’s *Dar es Salaam By Night*** is a record of independent research work done by Paul Joseph under my supervision and submitted to The Open University of Tanzania in partial fulfilment for the award of the Degree of Master of Literature.

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Dr. Pembe Hilda

(Supervisor)

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I, **Paul Joseph**, hereby declare that this thesis is my own original work, and that it has not been submitted for a similar degree in any other University.

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Date

# DEDICATION

I dedicate this work to my beloved parents and the entire of my family.

# ACKNOWLEDGEMENT

First and foremost, I thank the Almighty God for presenting me a precious chance to pursue this level of my academic career as well as keeping me safe from the beginning to the end of this study.

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# ABSTRACT

This study was meant to verify Swahili-English novel translation anomalies with reference to Ben Mtobwa’s Dar *es Salaam By Night* as translated from the original Swahili version Dar es Salaam Usiku. Both the Source Language Text (SLT) and Target Language Text (TLT) were read carefully and then a comparative qualitative design was employed to draw from the TLT some extracts which appeared in the mind of the researcher to be exhibiting some kind of translation anomalies of Undertranslation, Over-translation and Mistranslation. After drawing anomalous extracts from the TLT that were compared against the SLT extracts, the researcher prepared a questionnaire that was designed to identify the type of translation anomaly for each of the 33 extracts as well as the possible cause for such a problem. A Focus Group Discussion was also conducted to get more views about the cause for anomaly in the identified extracts.The findings revealed that the respondents had judged all the identified extracts as anomalous, the chief cause of such a problem being aesthetic value. In many cases, the translator played down very important literary devices and rhetorical figures that were used in the SLT for a particular artistic effect the result of which was that the TLT lacked some artistic flavour that are common in the SLT. The other reason for such problems was ‘linguistic aspect’ in which the translator seemed to use wrong equivalents in some cases making the TLT lose validity. Thus, the study concludes that *Dar es Salaam By Night* lacks artistic flavour because of translation anomalies. The translator should therefore be well informed of the elements of literature before embarking on a literary translation.

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# LIST OF ABBRIVIATION

ST Source Text

IT Target Text

SLT Source Language Text

SL Source Language

Tl Target Language

# CHAPTER ONE

# BACKGROUND TO THE STUDY

## 1.1 Introduction

This chapter covers preliminary information of the study in which such aspects as context of the study, statement of the problem, research objectives and research questions, relevance of the study, definition of key terms as well as organization of the study are precisely delineated.

## 1.2 Context of the Study

Translation as a field of study has acquired so much attention from different scholars ever since it came to existence. Basil & Munday (2004) define translation as the process of transferring a written text from source language to target language conducted by a translator or translators in a specific socio-cultural context. However, translation can no longer be treated as just the translation of written texts because there are other phenomena such as subtitling that involve translation of spoken words.

To trace the origin of translation requires one to go back to history. The bible, in the book of Genesis (11:1-9) relates the origin of translation with the ancient story of the Babel Tower which claims that the people who were constructing the Babel Tower lost the ability to communicate in one language and began to speak different languages that paved way for the origin of translation in order to facilitate communication among them. However, the story of the Babel Tower is more of a myth than a true phenomenon and therefore it can thus be suggested that the origin of translation can be plausibly explained from a historical-linguistic point of view.

Basil & Munday (2004) for instance, posit that the evolution of translation was pushed by the human need to communicate both within and across cultures. Pembe (2010) argues in much the same way as Basil & Munday (2004) when she claims that “translation developed naturally over the course of human history in response to the need for intercultural, economic and political communication all over the world”. Therefore, when people of different linguistic and cultural background vow to initiate any kind of interaction, be it socio-economic, socio-cultural or socio-political, translation and interpretation of their basic (social, political and economic) transactions becomes a highly important issue in order to facilitate intelligibility between interlocutors. To this point, translation becomes as crucial as to unlock communication barriers existing between races. With translation, communities always benefit a lot especially when it enables different nations to enter into business treaties equally and fairly without one of the sides to benefit the most out of the treaty. On the other hand, a poor translation will always have severe repercussions to either of the sides involved in the business, thus leading to the so-called bogus treaties between two parties the consequence of which is to deny one party of its legitimate rights. Apart from the impact a poor translation may always have on international business, it may as well lead to mistranslation of some cultural elements leading to distortion of or negative portrayal of someone’s culture or identity to the foreigners who will be learning about it.

However, despite all its contributions to bringing people together, translation has become one of the hardest things to do mainly because there is always a difference in the totality of life patterns between different communities and that every language has its own unique structure as Jost Trier (cited in Steiner, 1998:90) puts it clear that “speakers of different languages inhabit different mediary worlds”. This makes translation a really challenging process which ought to be conducted fairly, faithfully and carefully enough to retain the content of the ST. Translating a literary work is even more challenging than other types of translation.

A translator of literary works has to do a job that is beyond a mere process of interchanging words of different languages that are linguistically equivalent in meaning because when translating a literary work, novel in particular, the translator will have to struggle with a lot of elements such as the style of the ST, the meaning that the author of the original work perhaps chose to hide in ambiguous words, the new words that the author might have invented to suit the purpose for which s/he opted to invent and more often, the translator of a literary work is obliged to at least be acquainted with the cultural patterns from which the ST originates. The fact that a translator of a literary work, novel in particular, is always involved in the narrative is supported by Landers (2001:4-5) who argues that, “of all the forms that translation takes, such as commercial, financial, technical, scientific, advertising, etc.- only literary translation lets one consistently share in the creative process”.

## 1.3 Statement of the Problem

The novel *Dar es Salaam Usiku* was translated into the English version Dar es Salaam By Night, which attracted the researcher to carry out a study on possible translation anomalies that might have emerged in the target language text. While Hassan (2011:2) reckons that “translation plays an important role in increasing awareness and understanding among diverse cultures and nations and literary translations in particular help these different cultures reach compromise”, it is understandable that any mistake can lead to corruption of the intended message. Studies to investigate the problems that literary translators face when translating fiction, have been underway ever since people began to be interested in learning literature of other languages. However, it has been a very difficult practice to translate literary works into different languages given the fact that literary translation differs in some way from literal translation. The difference between the two (literary and literal translations) might substantially be vivid in the manner that literary translation involves a whole lot of elements to consider before rendering the meaning of the ST into the meaning of the TT. These elements include; the style generally used in the ST, cultural and pragmatic elements, the author’s sole inventions, artistically crafted language etc.

Landers (2001) claims that “a literary translator should have the ability to deal with tone, style, flexibility, inventiveness, knowledge and the ability to glean meaning from ambiguity. Literal translation on the other hand does not look into all these elements rather; the most important thing is that the same message in the ST is conveyed in the TT regardless of whether or not the style has been deeply violated. A series of studies on literary translation have been carried out to find the problems that arise in translation of fiction. Pembe (2010) in her study titled ‘The Challenges of Translating Poetic Text: *The Case of Paul Sozigwa’s Wimbo wa Lawino*’ finds out typical or common problems regarding the translation of poems. These problems are overtranslation, mistranslation and undertranslation both of which are caused by cultural, linguistic and aesthetic features of the source text (Pembe 2010:61). Similarly, Malangwa (2005) in her study *Problems of Translating literary works: The case of Julius Kambarage Nyerere’s Translation of the play, “Mabepari wa Venisi”* identifies the same problems of translation in which overtranslation and undertranslation have been proved to be prevalent in translation of plays, the chief causes being linguistic, literary and cultural factors. This study on the other hand ventured into verification of these problems in Swahili-English novel translation owing to the fact that novels are written in a highly descriptive language that provides a detailed account of the lives of characters. In other words, the language of the novel has to be voluminous to express social, political, economic and cultural life (which vary from society to society) of the characters involved in a story. In this sense, novels cover a wider context because the author has to deal with description of every event and context in which the characters are engaged using a well crafted appealing language. Because novels are voluminous, they usually have plenty of culture-related, field-related, colloquial, idiomatic and other peculiar linguistic expressions that make it very difficult to translate them.

## 1.4 Research Objectives

### 1.4.1 General Objective

The general objective of this study was to verify Swahili-English novel translation problems with reference to Ben Mtobwa’s *Dar es Salaam By Night*.

### 1.4.2 Specific Objectives

1. To find out translation anomalies of under translation, over translation and mistranslation in *Dar es Salaam By Night* by relating it to the original Swahili version
2. To appraise the roots of translation problems that are prevalent in *Dar es Salaam By Night* by relating the problems with linguistic and cultural backgrounds of the original text.
3. To propose ways to curb translation problems in the selected text.

## 1.5 Research Questions

1. What extracts in the novel (*Dar es Salaam By Night*) have been influenced by the phenomena of over translation, under translation and mistranslation?
2. What might have been the possible causes of over translation, under translation and mistranslation in *Dar es Salaam By Night*?
3. What can be done to eradicate translation problems in the selected text?

## 1.6 Significance of the Study

Despite increased research on literary translation, majority of the translated works of art have not always been translated most impeccably and that the mistakes or errors in them have been persistent enough to hypothesize that translators may not have been referring to different findings by researchers who have been investigating on the complexity of literary translation. Thus, the study will significantly equip people and other researchers with some insights into the practice of literary translation (novel translation in particular) by clarifying the challenges of translating fiction and the remedy to curb such problems. In addition, the study will also help future researchers to look further into the challenges that arise in the practice of novel translation.

## 1.7 Definition of Terms

1. Translation – Basil & Munday (2004) in their book ‘*Translation: An Advanced Resource Book*’ define translation as a process of transferring a written text from SL to TL conducted by a translator or translators in a specific socio-cultural context. They also add that the term translation can be used to refer to the written product or TT which results from the process of translation and which functions in the socio-cultural context of the TL. Translation may cut across a single language (intra-lingual and intersemiotic) or two languages (inter-lingual).
2. Equivalence – in a more general sense, the term ‘equivalence’ refers to a situation in which phenomena are basically equal in value, amount, meaning, importance etc. (See Oxford Advanced Learner’s Dictionary). When applied to the field of translation, the term is more often bound to refer to a linguistic situation in which a word is equal or almost equal in meaning with the other word normally of a different language. It is a relation of “equal value” between an ST extract and a TT extract (Basil &Munday 2004). Thus, in this study the term is used to refer to a linguistic phenomenon in which a word has the same meaning as another word of a different language.
3. Equivalent – Is a word that has an equal or near equal meaning with another word. For example, the Swahili equivalent for ‘boy’ is ‘mvulana’
4. Source Text (ST) – is a text from which information to be translated is derived. The language used in the source text is called source language. The source text provides the translator with the norms under which the translation of it should be done, that is, the style, the message and the kind of language used in it.
5. Target Text (TT) – is a text into which information in the source text is turned. In other words, this is the translation of the source text. The language used in the target text is called target language. The similarity of the target text message with the source text message reflects the quality of the translation process.
6. Literary translation – Newmark (1988) refers to literary translation as translation that involves uncovering of the meaning of what is implied rather than the meaning of what is said. As such, literary translation can be explained as the translation which involves turning the meaning of literary works into other languages than the one in which they are written. However, this kind of translation requires great care and attention owing to the fact that the language used in literary works is more often artistically crafted and well embellished with some language qualities (collocations, metaphors, irony etc) that serve distinct purpose(s) in a literary work. The translator engaging in literary translation should thus be keen to go for what Meyer (1974) cited in Newmark (1988) refers to as the sub-text. For instance, a statement ‘beat around the bush’ would possibly pose a challenge to a translator if he or she is not acquainted with some basics of literary translation. This study will therefore base on the definition that literary translation is one in which the translator engages in translation of both the surface and the underlying meaning of a literary text.
7. Literal translation – Malangwa (2005) defines literal translation as “a process of rendering a text from one language to another through “word for word” translation rather than conveying the sense for sense. On the other hand, Hervey, et al (2005) define literal translation as a form of translation in which every source language word is rendered directly into the target language as if drawn from a dictionary while observing and reserving the target language grammatical conversions. In this study, literal translation will be understood as the translation of all the words in the source text paying no attention to the context but respecting the syntactical structure of the TL. This is very much common in translation of non-literary texts
8. Overtranslation ­­– a translation phenomenon in which there is an increase in details rather than an increase in generalization of the source text (Newmark 1988, cited in Dictionary of Translation Studies by Mark Shuttleworth & Moira Cowie, 2014, Routledge, New York). Duff (1981) reckons that overtranslation is when more words are used to express a linguistic concept in the TT than those used in an ST. It is a translation that gives more details than its corresponding ST unit. Thus, in this study overtranslation will be defined as a case in translation in which translators overdo the rendering of the ST message the consequence of which is to have the TT anomalously deviating from the original. In other words, it is a case in which the translation of the ST seems such unnecessarily bigger that the whole meaning of it can possibly get distorted.
9. Under translation – Duff (1981) defines under translation both generally and specifically. Generally, under translation is viewed as the use of too few words in the translation to convey fully the sense of the source language while in a more specific sense, under translation may refer to such phenomena as: (a) the use of words or expressions which are too weak for the context, (b) mixed register in the target language, (c) faulty word order and incomplete structures, (d) ambiguity and confused meaning. He further argues that the term ‘under translation’ can also be used in a somewhat positive sense to show that the translator has consciously removed superfluous or repetitious language from the SL. This study reckons under translation as the omission of any informative element of the ST that is essentially important in attaining the intended general sense of the ST. The only outstanding feature of under translation is that there are always less details of what should have been translated in full details as to the requirements of the ST.
10. Mistranslation – Waisman (2005) defines mistranslation as a deformation of the original text. In a more general sense, mistranslation is defined as inappropriate translation of some part or whole of the ST resulting from the translator’s misconception of the language, pragmatic and cultural components of the ST. In this case therefore, the translator renders nothing other than a sense of confusion.
11. Literariness – this refers to the quality that is entirely distinctive to literature (Gibson, 2007). It is the only feature that distinguishes literature from other disciplines. Literariness is a result of a careful, deliberate and artistic diction (choice of words to employ in a work of art) to make a literary work even more appealing.
12. Novel – is a fictitious narrative of a considerable length that is written in prose to portray the lives of characters.

## 1.8 Limitations of the Study

This study had some few limitations including that the respondents (both students and staff members of the University of Dar es Salaam) were not easily accessible during the phase of data collection owing to the fact that they were heavily occupied with class and office duties when they were first approached, thus the researcher had to wait for a bit long until when they were somewhat free which delayed the process of data collection. Secondly, it appeared that despite the selected text being a class reader as part of the students’ coursework, many of them had not extensively read both the SL and TL texts which made it harder for the researcher to quickly accomplish the data collection activity because the researcher had to distribute copies of the selected text to respondents so they could read and ready themselves for the study. All these limitations led to extension of time for which the data collection exercise was expected to take place.

## 1.9 Organization of the Study

This study has five chapters which are background of the study, literature review, research methodology, data presentation and analysis and conclusion and recommendations. Chapter one comprises of context of the study, statement of the problem, research objectives and research questions, relevance of the study, definition of terms and finally the organization of study. Literature review follows next and it substantively covers such aspects as the theoretical basis for the study, and the general challenges in translation of fiction. Chapter three, research methodologies, covers the methodologies by which the study was conducted. The fourth chapter is about presentation and analysis of the research findings while the last chapter gives a wind up in summary of the entire study as well as some recommendations.

# CHAPTER TWO

# LITERATURE REVIEW

## 2.1 Introduction

This chapter comprises of two parts. Part one of the chapter will examine in details some of the theories of translation selected for use in the study. In the other part, the chapter will focus on the general challenges or problems that translators face when translating novels as revealed in other literatures. The discussion of both these parts in this chapter will be done in relation to what other literatures posit.

## 2.2 Theoretical Basis for the Study

The word ‘theory’ comes from the Greek word ‘theā’ (view) and – horan (to see), thus a theory is a body of knowledge that explains a certain phenomenon (Pym 2010). In this study, I have chosen two different theories of translation basing on their merit or in this case, applicability in the process of translation. The first one is a group of theories known as the theories of equivalence and the other is the Skopos theory.

### 2.2.1 The Theory of Equivalence

The theory of equivalence holds that there is always a relationship of equal value between the languages involved in translation. Pym (2010) argues that “*the equivalence theory does not say that languages are the same; it just says that values can be the same”*. Because this theory centers its argument on the similarity between the ST and the TT on any level (be it linguistic, cultural, pragmatic or functional) it thus introduces different types of equivalence as proposed by different theorists.

1. Natural equivalence. This type of equivalence assumes that the “things of equal value are presumed to exist prior to the act of translation (Pym 2010:6). For instance, the English natural equivalent for Swahili ‘tunda’ is ‘fruit’. In the very same concept (paradigm) of natural equivalence, Nida (cited in Pym 2010) made a counterblast to it by proposing two types of equivalence namely ‘formal’ and ‘dynamic’ equivalence. He claimed that ‘formal’ equivalence seeks close alliance with the ST in terms of words and the patterns whereas ‘dynamic’ equivalence only focuses on similarity in function between ST and TT words. To strengthen their argument, supporters of the theories of equivalence even proposed ways to maintain equivalence such as the use of loans and calque, literal translation, transposition, modulation, correspondence and adaptation. However, to preserve natural equivalence may be hard sometimes due to presence of what translators call ‘false friends’ between languages. (Pym 2010)
2. Directional equivalence. In this paradigm, it is not necessarily important that the ST and the TT be similar in case the translator attempts to back-translate them. The key notion here is that translation is the result of the translator’s free decisions. Thus, the proponents of this theory see that ‘free translation’ (translation in which the translator is not bound to seeking natural equivalence) is most important compared to ‘literal translation’ (translation in which there is a word-for-word rendering of meanings from ST to TT) (Pym 2010)

Pym (2010:30) proposes a test for identifying an equivalent as natural or directional. This test is called back-translation. The theories in favor of ‘equivalence’ as a major paradigm have been heavily criticized for their illusion on the existence of natural equivalents between languages, however, they will be of substantial use in this study when evaluating the extent to which the translator relied on equivalence and what its consequences were. In connection to the study, the theories of equivalence, natural equivalence in particular, bear significance in the process of translation by strongly emphasizing that the translated text should bear resemblance with the ST such that it can be possible to back-translate it. Therefore, they suggest that a good translation is capable of being translated back to the SL and from the SL to the TL again without distorting the special resemblance that they share. However, despite the strength these theories have in the process of translation, they have been criticized for lacking some basic qualities in explaining the process of translation. Scholars of translation have been heavily criticizing these theories of equivalence on the ground that they are filled with the illusion that languages share some kind of equivalence that makes it possible for translators to translate and back-translate the given text. Mary Snell Hornby (cited in Pym 2010: 20) poses down a skeptical argument against theorists of natural equivalence that “*they tend to assume that all languages have the same expressive capacity”*. This theory may seem to mislead translators who ultimately rely on it as a guide in translation of novels (or any other literary works) given the fact that languages do not in all cases share the same equivalents. So it may be assumed that translation problems may arise at a point when the translator opts for a word-for-word natural equivalence theory.

Furthermore, the theory of natural equivalence faces even more skepticism when a new word, phrase or any kind of new information is introduced into a language. In this case, the idea of the theory that there are always pre-existing equivalents, does not work here leading to the theory being discarded for its failure to explain how new lexical members of the given ST language are treated in the TT language during the process of translation (Pym 2010). Following the weaknesses of the theories of equivalence, another translation theory will be picked to provide sufficient description of the process of translation.

### 2.2.2 The Skopos Theory

The word ‘Skopos’ comes from Greek which means ‘purpose’. The Skopos theory was proposed by a German translation theorist Hans Vermeer (see Pym 2010). The theory’s central tenet is that translation should always focus on the purpose for which it is meant not on equivalence. In this view, the theory allows different multiple translations that basically suit to the purpose as required by the client. So the same ST can be translated into different TTs that reflect different functional purposes (Pym2010). Schjoldager (2008) writes that Vermeer suggests a set of three rules that are hierarchical. These rules are ‘the skopos rule’ which rules that translators should endeavor to produce a target text that serves a given purpose in the communicative context of the TRs. An ST can thus be reproduced into different translations that meet or serve different skopoi (purposes). Another rule is the ‘coherence rule’ which is subordinate to the skopos rule. The coherence rule claims that the translator should endeavor to produce a target text that is sufficiently coherent (understandable) for it to make sense in the communicative situation. The last rule is ‘the fidelity rule’ which cements the idea that the translator should produce a TT that bears some resemblance with the ST in which case relationship between the TT and ST is governed by the skopos (purpose) not word equivalence. In this theory, the process of translation should be done paying attention to the ‘**brief**’ (instruction given to the translator by the ‘client’ or here referred to by the Skopos theorists as ‘the commissioner’) because it is where one can derive the purpose of the translation (Schjoldager 2008). The assumed weakness of this theory is that it may lead to cases of over translation when the translator uses a lot more words to suit the purpose of the text or under translation when the translator uses few words in a situation that requires more explanation. However, this theory is plausible enough as it focuses on the purpose of the text and not just equivalents. In the light of novel translation, this theory may be of paramount significance in the sense that novels are literary works that require to be translated not by just substituting words with their equivalents but by considering communicative functions of the text itself. The theory establishes a proper basis that can be useful in translating novels because authors normally use words in a story to achieve a certain effect or purpose thus the use of the Skopos theory in translation of novels may yield a good translation.

## 2.3 General Challenges of Literary Translation

Because literary translation involves the process of uncovering what the author says from one language to the other, there are always challenges pertaining to translation of novels some of which are explained below.

### 2.3.1 Culture-bound Words

The term culture has been defined by Nikčević-Batrićević and Knežević (2009) as the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression. Nikčević-Batrićević and Knežević (2009) also argue that ‘translation as an activity involving at least two languages inevitably has to involve at least two different cultures. Language in its very nature reflects a range of cultural notions and concepts only to its members. Lefevere (1992: 17) also argues that “because language is the expression of a culture, many of the words in a language are inextricably bound up with that culture and therefore very hard to transfer in their totality to another language”. He gives out an example of a statement that requires an understanding of the British culture; ‘I think you were born at Hogs Norton’. This statement literally means someone has no manners but it is hard to translate it into the other language with the lack of knowledge about the British culture.

Baker (1996, cited in Nikčević-Batrićević and Knežević (2009) agrees that if the language reflects cultural notions and concepts, then the most challenging task translators face, is the translation of the so-called culture-specific or culture-bound words (words common only to a certain culture). Nikčević-Batrićević and Knežević (2009) also support the view that translation of culture-bound words gives hard time to translators. They argue that ‘in theory and practice, differences between the original and the target cultural space always exist and hence transferring a cultural text from one cultural space to another raises the question whether certain cases allow it at all. It is quite confusing to try to communicate one culture into the other by way of translating. There may be cases, of course, where languages (both SL and TL) have corresponding linguistic equivalence but there are rare or no cases where the TL has a one-to-one equivalent for the SL culture-bound words because of the difference in culture between them. Baker (1996, cited in Nikčević-Batrićević and Knežević (2009) holds that the existence of culture-specific words or concepts always has non-equivalence at word level, the consequence of which is that words like ‘shake n’ bake chicken, ‘airing cupboard’, ‘double-decker’, ‘spotted dick’ etc are marked with peculiarity which renders their translation to other language almost impossible. Foods like ‘haggis’, ‘hamburger’ and transport ways like ‘the tube’ might totally confuse the translator who is new to such concepts. The same case can be observed in Swahili language where vegetables like msusa, mlenda, matembele etc could pose threat to translating them into say, British or American culture.

### 2.3.2 Literary Language and Stylistics

There is no doubt that such a thing as literary language exists. Literary language has separated itself from the normal and common language people use in their everyday conversation by way of being too stylish to meet the standards of artistic flavor. Artistic flavor is simply what attracts someone to read a novel from the get go to the end without getting bored. To achieve this effect writers of literary works are always keen not to sound as plainly normal as it is when one engages in a normal conversation. The language of literary works (except that of poetry which for some reason is always contracted) is crafted in a more descriptive way and the words are carefully selected to colorfully highlight the intentions of the author. For example, in a normal conversation, one might possibly say ‘many people came to the party’ while a literary artist would say ‘there was a great turnout at the fiesta as people responded to the invitation the way flies respond to a bad smell’. So it shows that there can be redundancy in a work of art for the purpose of making it more descriptive. Therefore, the literary language largely depends on figures of speech and other rhetorical figures to make a literary text more beautiful and appealing. However, translating figures of speech and rhetorical figures from one language to another is highly tricky and it requires much effort. In some cases, figures of speech are absolutely untranslatable hence they pose extreme difficulty to translators of literary works. The following literary techniques and rhetorical figures for instance, often pose some kind of difficulty in translation of literary works.

1. **The use of dialect in a work of art**

The use of non-standard dialectal language in literature is an author’s attempt to represent in writing a speech that is restricted regionally, socially or both (Ives 1950:137, cited in Sanchez (2009). A dialect is defined as a variant whose phonological, syntactic and lexical features deviate from a linguistic system that is considered the norm (Sanchez 2009). There are cases when the author chooses to incorporate a scenario in which characters speak a non-standard dialectal language mainly to give clues on the social context in which a work of art was written. It is not easy to trace the beginning of this kind of language use but Blake (1981:19 cited in Sanchez 2009:197) refers to Chaucer as the first writer in English literature to use non-standard language in his work ‘Canterbury Tales’. Sanchez (2009) claims that this kind of language use is common in drama (plays) and in the novel; it is mainly used to highlight a comic effect as well as to establish social and regional identity. Poor comprehension of this language variant in relation to its users will make the translator miss the point hence mistranslation of a literary work.

1. **Literary allusions**

Allusion means making reference in a work of art to anything popular. Lefevere (1992) argues that “writers often allude to well- known texts in their own literature to give a sharper edge to the point they are making”. In cases where translators do not pay attention to these kinds of allusion, or in other words, where they do not recognize the significant impact of allusion to the text they are translating, there is always a likelihood that mistranslation may emerge.

1. **Alliteration**

Though common to poetry, this musical device is also used in prose and plays for aesthetic purpose. Lefevere (1992: 20) defines alliteration as “the repetition of the same sound at the beginning of consecutive words”. He gives an example of alliteration as used in a short story ‘The Man Who Missed the Bus’ by Stella Benson; “the dog’s paw hooked in a pathetically prehensile way around his ankle”. In the sentence, the sound ‘p’ is repeated in most of the words making them alliterative. Translators normally face challenges in translating alliterative statements or utterances in a work of art given the fact that there is always a limited access to equivalence for such language use.

1. **Names of characters**

Authors of literary works sometimes use names not just to name characters in a poem, story, novel, or play but also to describe those characters (Lefevere 1992:39). Names of character may play a huge role in carrying meaning or themes of a literary work. In the novel ‘The Beautyful Ones are Not Yet Born’ by Ayi Kwei Armah there is a character deliberately named ‘the man’, perhaps to symbolize the people of the common class in the society. Translators therefore find it more challenging to translate these names. If the name is inappropriately rendered into another language, there may be loss in semantic and thematic content of a work of art.

1. **Grammatical Norms**

As one of the literary techniques, authors often tend to deliberately deviate from the accepted grammatical usage not because they are incapable of writing well but because they wish to focus attention on their “mistake” (Lefevere 1992:35). Deliberate misspelling of some words in literary works is a thing that has exploited fame due to its frequency. Authors do that purposefully to attract readers’ attention of their work. Ayi Kwei Armah for instance, deliberately misspells ‘beautiful’ as ‘beautyful’ in his work ‘The Beutyful Ones are Not Yet Born’. This kind of language use gives translators much agony as to whether or not keep the TT in much the same grammatical errors as the ST.

### 2.3.3 Pragmatic Aspects

Pragmatics always has to do with language in relation to context. That is, how language is used in different contexts and how users interact. I will not detail all aspects of pragmatics given the fact that pragmatics is a broad concept; rather, I will highlight how the ST pragmatics poses challenges to translators when they translate it into the TT pragmatics. Just as the utterances in our normal conversation display some illocutionary forces and so do utterances by characters in a work of art (Hatim 1997). For example;

A: Where is my box of biscuits?

B: I saw children going in and out your room several times.

The response by speaker B has some implicature that some biscuits might possibly have been taken by the children and that speaker A indirectly asserts that he did not take the biscuits. In literary works too, the illocutionary use of language is quite prevalent. Some utterances by some characters in the text will require the translator to be well informed about the context in which they are produced in order to uncover some implicatures in them. Implicatures are what Hatim (1997:117) defines as unstated propositions which lurk between the lines of discourse. Lefevere (1992) gives out an example of a statement that might have multiple implicatures; *“I think you were born in Hogs Norton”*. This statement may imply that someone was ipso facto born in Hogs Norton or in the other way it may imply that someone has no proper manners in his ways of life. Statements of this kind are likely to pose threats to translators when it comes to the process of drawing a contextually appropriate implicature in attempt to establish speech act equivalence.

### 2.3.4 Inventions by Authors

Literature allows authors to go even beyond the normal choice of words to the point where even new words can be invented. This necessity comes when the author finds no appropriate terminology to describe a certain phenomenon and therefore a new word is invented to suit the purpose for which the author does the invention. This invention always has an impact to a particular language’s lexicon expansion. The invented words having popularized by a work of art are in most cases assimilated into the lexicon of that language the result of which the language grows. However, the coinage of words by authors is another thing that surely poses challenges to translators because of the novelty of the words. The words may happen to share some equivalence with the TL but in most cases they are untranslatable making it hard for translators to render them in another language.

### 2.3.5 Cross-linguistic Structural Differences

It is known that there are differences across languages in terms of structure (syntax), morphology, semantics and phonology. In this study, I will explain structural differences as a challenge in the process of translation owing to the fact that languages that are structurally different have been posing extreme challenges in the whole process of translation. A simple example can be drawn from the differences in structure that exist between English and Swahili language. In English language, relative clauses are just independent words (who, that, which) while in Swahili language formation of relative clauses is done by attaching an affix to the verb.

English Language: The player **who** scored the goal was Messi.

Swahili Language: Mchezaji **aliye**funga goli ni Messi.

In the two sentences above, the bolded elements show the differences between English and Swahili in terms of their structural build-up.

# CHAPTER THREE

# RESEARCH METHODOLOGY

## 3.1 Introduction

This chapter comprises of the procedures through which the research went in an attempt to obtain translation anomalies of under translation, over translation and mistranslation in the selected text. The parts featured herein this chapter are the research area, sample and sampling techniques, data collection techniques, data analysis and finally the concluding remarks.

## 3.2 Research Design

The study employed a comparative qualitative research design. A comparative qualitative design is what Patton (1987) defines as a research design that involves comparison of two or more phenomena in the course of finding out the desired results. Walliman (2011) as well, defines comparative design as a method used to explore conditions necessary for the occurrence of certain results by way of comparing two parallel entities or variables. In this case, the study based on the systematic comparison of different extracts between the Source Language Text (*Dar es Salaam Usiku*) and the Target Language Text (*Dar es Salaam By Night*). Comparative design was practically suitable for the study on the ground that the study itself required a close observation and comparison of two texts in order to find out translation problems persistent in the TL text.

## 3.3 Research Area

Given the vastness of literary genres (novels, plays and poetry), the researcher selected the novel genre as the research area in which to verify Swahili-English translation problems. The researcher selected the novel genre because of its wide variety of peculiar features that pose challenges to translators such as a highly descriptive language that is full of literary devices and techniques, a long complicated plot with a maximum number of events and characters who reflect on a large scale a socio-cultural life of every context they fit in. The researcher chose Swahili-English novel translation to investigate how the translator managed to deal with languages that are much different in many aspects like structure, cultural components etc. The study was carried out in Dar es salaam, Tanzania, specifically at the University of Dar es Salaam where due to some practical reasons the researcher had to choose this area out of many other institutions in Tanzania where the study could also possibly be carried out. The study took place in Dar es Salaam, at the University of Dar es Salaam because of the fact that the institution offers courses that are related to translation in its Department of Languages and Literature. Some of the third year Literature courses are also related to translation of literary works, the very subject this study is about. The other reason for picking this research area is that while looking for suitable respondents, the researcher found that the third year Literature students of the University of Dar es Salaam had been assigned to read the selected text (Dar es Salaam By Night) as part of their coursework which means it would be easy for them to complete the questionnaires owing to their familiarity with the text. Given the fact that the sample was selected basing on the fore mentioned criteria (knowledge of translation and knowledge of the text selected as a case study), the University of Dar es Salaam was therefore picked as a research area for this study.

## 3.4 Sample and Sampling Technique

A sample is known as a technical term for any part of a target population in research while sampling is a process by which inference is made to the whole by examining only a part (Som 1995). As such, the samples in this study were *Dar es Salaam By Night* translated by Ben Mtobwa and the original Swahili version *Dar es Salaam Usiku* written by Ben Mtobwa. Given the vastness of literary genres (novels, plays and poetry), the researcher selected the novel genre in which to verify Swahili-English novel translation problems because of its wide variety of peculiar features that pose challenges to translators such as a highly descriptive language that is full of literary devices and techniques, a long complicated plot with a maximum number of events and characters who reflect, on a large scale, a socio-cultural life of every context they fit in. The researcher also selected Swahili-English novel translation to investigate how the ``translator managed to deal with languages that are much different in many aspects like structure, cultural components etc. Thus, it was hypothesized that the problems or challenges in novel translation that would be diagnosed in the selected novel (*Dar es Salaam By Night*) would as well reflect the same problems being prevalent in most of other translated novels basing on the fact that both fictional works utilize language in much the same artistic way and they are written to reflect their respective societies. In choosing a sample, the study employed a random sampling technique where two texts (*Dar es Salaam By Night*- translated by Ben Mtobwa and *Dar es Salaam Usiku*- authored by Ben Mtobwa) were randomly picked out of many novels to be used as samples in the study and were analyzed thoroughly to find out translation anomalies that emerged in the English version of the selected texts. At first, the researcher listed down ten different novel titles and their respective translation and went on to find them in libraries, bookshops, and other academic institutions. After a long search, only five titles out of ten were finally obtained. A random selection of a single novel and its translation followed next when the five titles that were obtained from various sources were put in separate envelopes to make a sampling frame and the researcher had to pick one of the envelopes which contained a novel and in doing this random picking, *Dar es Salaam By Night* and *Dar es Salaam Usiku* were picked as a sample for the study. The random selection of the sample was largely influenced by such factors as the size of the target population itself and availability of the sample given the fact that there are so many novels that have been translated into different languages.

## 3.5 Methods of Data Collection

### 3.5.1 Questionnaire

One of the methods for collecting data that was employed by this study was questionnaire. Questionnaire is known in research as a method in which a range of formal questions about the subject matter are prepared and distributed to respondents so they can offer their views (MacDonald & Headlam, 1986). Babbie (1992) defines a questionnaire as a document containing questions and other items designed to solicit information for analysis. The researcher extracted extracts from both the SLT and TLT that seemingly exhibited some kind of translation anomalies and put them in a long questionnaire for respondents to attest to that along the line of research objectives and questions established earlier on in this study. The researcher travelled directly to the University of Dar es Salaam, acquainted with third year students from the Department of Languages and Literature and then picked twenty two (22) from among them who had read either of the selected texts and requested them to take part in the study as respondents. They were then given a week time to prepare themselves before completing the questionnaires.

### 3.5.2 Focus Group Discussion

For deeper thoughts on the subject matter, the researcher incorporated discussions with some of the respondents. Focus Group Discussion is defined as a method of research in which the researcher invites a relatively small number of people in order to discuss their views on a particular subject matter (MacDonald & Headlam, 1986). Amongst the 32 respondents from the Department of Languages and Literature of the University of Dar es Salaam, the researcher consulted in person ten staff members and requested them to participate in a group discussion about potential causes of translation anomalies in the selected text. After getting assurance that ten staff members had agreed to take part in a group discussion, the researcher gave them a week time for more preparation, so that they could go through the extracts which had been extracted by the researcher from the selected text. After a week, the researcher went back to the University of Dar es Salaam where he selected a calm and quiet location within the University campus in which to conduct the discussion. The questioning during the discussion was done on a semi structured basis to ensure consistency in questions across the group as well as flexibility among the members of the group. The key focus-group questions are found in appendix two (2). The researcher opted for a discussion with staff members because they are individuals with a sound experience in the field of literature and translation hence more views were expected of them through a group discussion. In addition, the method itself (Focus Group Discussion) offers a substantially relaxed environment hence it was easy for the researcher to collect more views from the participants.

### 3.5.3 Documentary Review

The study also used documentary review as a method of data collection. Scott (1990) as cited in Mogalakwe (2006) defines a document as an artifact which has, as its central feature, an inscribed text. The document (*Dar es Salaam By Night*) was thoroughly analyzed in comparison to the original text (*Dar es Salaam Usiku)* in order to figure out translation problems that emerged during the translation process. The researcher read extensively each of the two documents (*Dar es Salaam Usiku* and *Dar es Salaam By Night*) and thereafter some extracts were drawn from both the texts and compared against each other to find out translation anomalies in the English version *Dar es Salaam By Night*. While reading, the errors and other translation anomalies were recorded for further analysis. Documentary research technique has been selected for use due to the fact that the collection of data certainly required the researcher to read the selected texts in order to obtain data.

## 3.6 Data Analysis

The study used a comparative approach to analyse data where different extracts or chunks from the SL text were compared against those of the TL text in order to find out translation anomalies that emerged. This helped to easily figure out linguistic, cultural, and literary elements in the SL text which the translator had rendered them inappropriately in the TL text. After extracting extracts from the selected text, the researcher drafted a questionnaire which was completed by third year students from the Department of Languages and Literature of the University of Dar es Salaam in order to test their validity. The questionnaire required that respondents state whether the extracts reflect some kind of translation anomalies of under translation, over translation or mistranslation and later give a possible cause for such anomaly. Finally, the researcher used the views obtained from respondents to explain translation anomalies in the TL text and their possible causes.

# CHAPTER FOUR

# DATA PRESENTATION AND ANALYSIS

## 4.1 Introduction

This chapter will present data collected from the texts (SLT and TLT) by way of comparing them. The data will be presented in line with the research objectives and the research questions that have been established in the beginning of the study. From the data, the study will also hypothesize major causes of the problems of translating novels. The problems are hinged on three categorical translation anomalies namely under translation, over translation and mistranslation.

In the course of data collection, two texts, the SLT (Dar es Salaam Usiku) and the TLT (Dare es Salaam By Night) were read and compared thoroughly to expose the differences between the two. In doing so, there emerged some disparity between the SLT and TLT in terms of structural, semantic and literary build-up. The disparity between the texts in many aspects shows that there is still some challenges related to translation of novels and that the problem ought to be given attention if at all the intention of translating novels is to have the content and formal construction of the SLT delivered by the TLT in much the same way to the target readers. The following is an extensive discussion of the frequency of translation anomalies in Dar es Salaam By Night as translated from Swahili language to English.

## 4.2 Frequencies of Under translation

Under translation is a term applied in translation to refer to the omission of any informative element of the ST that is essentially important in attaining the intended general sense of the ST. Scholars like Duff (1981) went even a bit further to asserting that under translation, despite being known for giving little details of what is conveyed in the SLT, can also be used in a positive way to refer to the situation where the translator manages to handle and remove unnecessary wordiness from the SLT by use of few words in the TLT. However, translators find themselves leaving plenty of information un-translated hence it cannot be argued in support of their move to deal with verbosity in case they leave much of the SLT information un-translated in the TLT. This study will go through literary and lexical aspects of under translation.

### 4.2.1 Frequencies of Literary Under translation

Respondents observed that it was a common phenomenon in the TL text to find some literary items under-translated. After going through the SL and TL text extracts that were put into the questionnaire it was found that the aesthetic quality of the SL text was in some cases lost in the TL text as a result of under translation of literary items (such as literary devices and rhetorical figures). The chief cause for under translation of literary items, as noted by respondents, is the aesthetic value of the SL text where in some sections the language used was embellished and adorned with literary devices for such effects as emphasis or entertainment. The following extracts were noted by respondents as reflecting some under translation of literary items

1. **SL Text**

*Alikuwa amekusudia* ***kumchezesha kindumbwendumbwe*** *hadi bwana huyu na mapesa yake, na masuti yake ajione hamnazo kama si hayawani katika halaiki* (Pg 31)

**TL Text**

She intended to bring him to the level of this crowd of merry-makers (Pg 30)

It was observed in the above data that the translator changed the SLT extract from literary to literal in the sense that he dropped down an idiom in bold print above. The idiom ‘kumchezesha kindumbwendumbwe’ means to humiliate someone and it comes from the children’s game of humiliating one who wets the bed (TUKI 2001). In the light of this data, one respondent was quoted as saying “This set of data was under-translated for two chief reasons; one, the bolded item is a culture-bound idiom that is common in some communities of Tanzania, so it would be difficult to turn it into English language in which such a practice does not exist: two, the item is an idiom, hence aesthetic value basically posed a challenge in translating this item” The use of an idiom in the SLT was purposely for adding to aesthetic value of the text. Thus, the translator’s decision to decline this kind of idiomatic use of language in the TLT contributed to occurrence of a disparity in terms of language use between the SLT and the TLT in a manner that the latter assumed a more literal sense as a result of translation than the former. From this data, therefore, we can hypothesize that idioms can cause a great deal of challenge in translation of novels especially when they are bound only in some places.

1. **SL Text**

*Mawazo! Sina mawazo yoyote” Alimjibu* ***akiiba jicho*** *na kutazama tena saa yake* (Pg 17)

**TL Text**

“Lost in thought?” he responded to his wife’s observation. “Not at all.” He looked at his watch again……….. (Pg 17)

In this data, there was a clear undertranslation of an idiom ‘akiiba jicho’ as a rhetoric device that was used in the SL text for a certain artistic effect. Thus, the fact that the translator played down this significant rhetoric device in the TL text, the aesthetic quality of both the SL and TL texts can never be the same. Idioms are understood to arouse the interest of the reader because of their ability to please. If they are removed, then it is obvious that the text will have assumed a rather literal sense that does very little to captivate the reader.

1. **SL Text**

***Kwa mahesabu ya haraka, akiba yake yote ya pesa alizokuwa nazo duniani*** *haikuzidi shilingi mia moja na ishirini ambazo zilikuwa katika mfuko wake wa shati* (Pg 6)

**TL Text**

He recalled that in his shirt-pocket he had no more than one hundred and twenty shillings (Pg 7)

In this data, the translator played down another literary device, which is ‘hyperbole’. The bolded extract above in the SL text shows that the author intentionally used exaggeration (hyperbole) as a device that might be helpful in achieving certain literary effects including that of emphasizing the fact that the character being described is absolutely poor in terms of finance and material things. In addition, the device might also be helpful in capturing the attention of the readers just by its underlying comic effect. Surprisingly, the translator decided to leave out the device of exaggeration and opted for a literal direct sense which does not necessarily refer to the character as absolutely poor in terms of material wealth. This kind of **undertranslation** shows that the SL text was robbed not only of its literary flavor but of its great deal of content because the TL text only shows that the character ‘recalled that he had no more than one hundred and twenty shillings in his shirt-pocket’ (maybe he had some money elsewhere) which is not the same as the way the author presented the poor condition of the character in the SL text remarking that the entire collection of money he had in the world did not exceed one hundred and twenty shillings.

1. **SL Text**

*….. na nywele* ***ndefu******laini*** *zilizozingira sura hiyo* ***kama bustani nyeusi*** *zikamfanya ajikute akitabasamu* (Pg 1)

**TL Text**

Her expert eyes also took in the pile of black and beautiful hair that covered her head and ringed that beautiful looking face (Pg 1)

This data shows that the translator did not consider the significance of the words ‘**ndefu**’ and ‘**laini**’ which represent the use of both visual and tactile imagery in describing the look of the character’s hair, instead, he just wrote *‘*the pile of black and beautiful hair’ in the TL text. This accounts for under translation in this case because in the SL text, the author describes the hair of the character as ‘long’ (ndefu) and ‘soft’ (laini) while in the TL text, the translator describes it as ‘black and beautiful’ which makes the two texts conflict in terms of description of the character and hence making them look like they are two different texts. Apart from that, the translator also overlooks the use of the simile ‘**kama bustani nyeusi**’ in the SL text and decides to drop it. Similes are understood to be used in literary texts not just for nothing but for a certain literary impact. Israel, et al (2004) asserts that as a figure of comparison, similes serve the basic rhetorical functions of description and evaluation. In this sense, the act of the translator to overlook this literary device is more of the evidence that there is deprivation of aesthetics from the novel.

1. **SL Text**

*Taratibu aliinua mguu mmoja kufuatana miondoko yao. Akainua mguu wa pili. Akajaribu kutikisa kiuno. Kama kawaida alijiona mzito ghafla.* ***Miguu ilikuwa kama imefungwa kamba, kiuno kama kilichotiwa nanga*** (Pg 30)

**TL Text**

He lifted one leg after the other and tried to wriggle his waist in tune with the beat. He found the whole exercise cumbersome as usual but he did not despair (Pg 30)

The use of simile in the bolded SL text extract above was dropped in the TL text extract which means the translator did not take into consideration the essence of the use of such a comparison device. Apart from ability to bring aesthetics to the text, similes play a very important role in adding to the meaning of a literary text. The use of simile in a novel can be of more importance in emphasizing ideas or thoughts. In this case therefore, the translator has distorted the intention of the author to concretize the idea by use of simile and more importantly, he reduced the meaning and flavor of the text.

1. **SL Text**

*Hata mikono yake ilikuwa haitulii tena.* ***Mara kwa mara iliutoroka mwili wake na kuteleza katika mabonde ya kuvutia na milima ya kusisimua ya mwili wa Rukia*** (Pg 29)

**TL Text**

Even his hands were now restless. **They would wonder over Rukia’s body and land at her protruding breasts** (Pg 29)

The translator played down the fact that there were also literary devices in the above data. In the SL text, the author employed personification (mikono mara kwa mara iliutoroka mwili) which describes the hands with the ability to ‘escape’ (which is the attribute of a human being or other animate things). This literary device however is not seen in the TL text, which means the translator ignored the flavor added to the text by that device hence making the TL text sound plain and literal. Furthermore, the SL text extract shows that the author employed highly colorful words (mabonde ya kuvutia na milima ya kusisimua) that reflect imagery. While the translator retained imagery as a rhetoric device, he used a bit different word (protruding breasts) that is basically not an equivalent for ‘mabonde ya kuvutia na milima ya kusisimua’ that reflect an excellent use of imaginative language in the SLT.

1. **SL Text**

*Mara Peterson akawa hajiwezi. Alianza* ***kutapatapa mithili ya samaki aliyetupwa hai nchi kavu*** (Pg 49)

**TL Text**

Peterson could hardly tolerate it. He began to writhe with desire (Pg 49)

It can be observed from the data above that the translator played down the significance of the simile ‘*mithili ya samaki aliyetupwa hai nchi kavu*’. For an emphatic reason, the author used such a comparing device to concretize the way Peterson was suffering in the hands of Rukia, to the extent of comparing him with a fish brought alive from water and thrown onto the dry surface. Thus, the omission of this simile in the TL text is a clear evidence of under translation of literary devices (which are core to the make-up of any literary work) and that the intention of the author to emphasize the idea in the SL text is subsequently lost in the TL text because of the fact that such a comparing device (which could serve that purpose) has been dropped by the translator.

1. **SL Text**

*Safari ya kutoka kwake Mikocheni,* ***barabara ikiwa imejaa magari kama yanayosindikiza msafara wa wakuu wa nchi zote za Afrika*** *ilimfanya auhisi uchovu ambao ulikuwa ukimnyemelea* (Pg 50)

**TL Text**

From his home at Mikocheni the road was jammed with cars as far as he could see, which made him decide to change his normal route (Pg 50)

This data presents another potential example in which the translator failed to take into account the use of simile for emphatic and aesthetic reasons. As noticed in the data above, the bolded extract in the SL text shows figurative language represented by use of a simile. However, in the TL text, the simile does not appear having been dropped by the translator. The tendency of the translator to drop literary devices in the TL text hugely affects the translated version making it sound so literal than a work of art.

1. **SL Text**

*Lakini kila alipothubutu kumtajia mzee huyu mama yake aliona kuwa alikuwa akimtonesha mzee wake wazi wazi* ***kama anayemtia msumari wa moto juu ya kidonda*** (Pg 55)

**TL Text**

But whenever he broached the subject, he felt that he was opening an old wound in his father’s heart (Pg 55)

In the data above, we can see another incidence of under translation of literary devices where the translator (like in most of the data above) ignored the significance of simile and imagery as some of the crucial rhetorical devices that constantly add to aesthetics of the novel. So far, it can be enough to assert that the translator’s dropping of important literary devices reflects the lack of literariness in the TL text which has been paraphrased in the language that essentially lacks devices that add to the beauty of the text.

### 4.2.2 Under translation of Lexical Items

Despite the fact that not all words in a novel can contribute greatly to the content of the novel, there are words the author chooses to carry a great deal of semantic content such that when those words are removed the novel’s semantic stock will be negatively affected. Some lexical items are essentially crucial for the description of the appearance, condition, behavior, emotion or feeling of a character in a story at a given time. If a translator gives a little detail of such lexical items in the TL text, it is obvious that there will be a loss in semantic content of the novel. The following extracts from the texts were reported by respondents to have exhibited under translation of some lexical items with ‘linguistic aspect’ identified as the main reason for under translation

1. **SL Text**

*Alipojaribu kuinuka, alihisi maumivu* ***makali*** *toka kichwani, mgongoni na* ***katikati*** *ya miguu yake* (Pg 66)

**TL Text**

When she tried to get up pain stabbed at her head, back and feet (Pg 65)

In the above data, the translator did not count on the words ‘makali’ and ‘katikati’ as they appear in bold in the SL text extract above. These words were dropped out in the TL text notwithstanding that they carry a huge semantic share in the description of the feelings of the character. The word ‘makali’ describes the degree to which the character was feeling the pain, while the word ‘katikati’ which was used euphemistically in the SL text, shows the place where the character was feeling the pain. Therefore, the entire phrase ‘katikati ya miguu yake’ euphemistically refers to the private parts of the character, the sense which the translator distorted by failing to grasp this kind of language use. There is a huge difference between the phrase ‘katikati ya miguu yake’ and ‘feet’: the former being a figurative statement that basically refers to sexual parts of the body while the latter is a more literal item referring to a certain point at the feet. This difference between the SL and the TL extract shows that there was some kind of under translation of important lexical items in the TL text.

1. **SL Text**

*Kujikuta kazaliwa katika familia tajiri, kusoma vizuri, kazi nzuri, kampuni nzuri, mke mzuri, watoto wazuri na* ***hatimaye hawara mzuri*** (Pg 75)

**TL Text**

The son of a rich man, an expensive education, a highly-paid job later relinquished in favor of a highly-rewarding business, a beautiful wife and handsome children (Pg 68)

The bolded lexical items in the above SL extract have been left out in the TL text. It is very important to note that the entire phrase ‘hatimaye hawara mzuri’ shows how the character being described evolves from a good and honest man to a womanizer. The fact that the translator dropped the extract (phrase) shows that there is very little in the TL text to describe the character in much the same way as in the SL text at that particular point.

1. **SL Text**

*Akautamani mguu huu laini ambao kwa juu ulibebwa na* ***paja nene jekundu****, akaridhika na wingi wa nyama iliyojaa kiungwana nyuma ya mapaja hayo*. (Pg 1)

**TL Text**

She feasted her eyes on the ‘other girl’s’ fleshy thighs and **bottom** (Pg 1)

The data above clearly shows that there are lexical items that have been under-translated. The words in bold print in the SL text have been dropped out in the TL text despite being very important in describing the appearance of the character hence rendering the fact that the description of the shape and color of the character in the SL text differs significantly from that in the TL text. The word ‘jekundu’ which probably describes the color of the character in the SL text, is played down in the TL text making the two texts (SL and TL texts) have a different description of that particular character.

1. **SL Text**

*Akamwita mhudumu na kumwagiza* ***nusu*** *kuku, viazi na* ***soda*** *apelekewe yule msichana* (Pg 5)

**TL Text**

He beckoned a waitress and ordered a meal of chicken, potato chips and **soft drink** for her(Pg 5)

The word ‘nusu’ is missing from the translation. This makes it evident that some lexical items in the SL text have been under-translated the result of which is that the content of the SL text is changed in some way that makes it different from the way the TL text appears. Thus, the TL looses validity because of the fact that it omits descriptive words from the story.

1. **SL Text**

*Kula vizuri, kulala vizuri, kuvaa vizuri,* ***kupanda magari mazuri****, kusoma n.k. usingeishi kwa kulala vichochoroni na kuokota chakula kama* ***mbwa koko*** (Pg 9)

**TL Text**

You would have eaten better, slept better and put on better clothes. You’d be going to school and leading a decent life. You wouldn’t be sleeping in dirty street corners and scavenging for food like **a dog***.* (Pg 10)

The extract ‘**magari mazuri**’ as seen in the SL text does not appear in the TL text which means that the translator dropped some of the lexical items. This gives much of the evidence that under-translation of lexical items was quite rampant in the TL text leading to changes in meaning between the two texts (the SL and TL texts). Likewise, the word **mbwa koko** was translated as ‘a dog’ which is a clear manifestation of under-translation of lexical items. In a Swahili speaking community, people will always find a difference between ‘mbwa koko’ and ‘mbwa’ in the sense that the former means ‘a stray dog that has no owner that goes from street to street searching for food’ while the latter is a general term for ‘a dog’. Under-translation of such lexical items as ‘mbwa koko’ may be caused by reasons related to pragmatics because it is difficult to find stray dogs in other countries and if found, they are always caught and kept by the so called ‘dog warden’ (Battersby & Basset 2012). Thus, to pick ‘a dog’ as an equivalent for ‘mbwa koko’ might not be quite sufficient for the meaning intended by the author because ‘a dog’ is not necessarily ‘a stray dog’

1. **SL Text**

*Hasara alipendelea sana sinema. Hasa zile zenye mapambano ya* ***silaha*** *na mikono baina ya mnyonge na mwenye nguvu* (Pg 103)

**TL Text**

It was the cinemas which had held a particular attraction for Hasara, particularly those which depicted violence and **gun-fights** (Pg 99)

The translator chose ‘gunfight’ as a translational equivalent for ‘silaha’. However, the term ‘gunfight’ is used to refer to a fight between people using guns (Oxford Advanced Learners’ Dictionary) while the term ‘silaha’ as used in the SL text may refer to a range of weapons such as knife, gun, spears, bombs and many other weapons. Thus, in this respect, the translator has done some kind of undertranslation because the term ‘silaha’ which was used by the author in the SL text refers to a collection of different weapons while the term ‘gunfight’ as used in the TL text is bound to refer to only a single type of weapon, which is the gun.

1. **SL Text**

*Kulia ikiwa ishara ya kushindwa walimwacha hapo, mpinzani wake akiwa amechukua* ***sahani*** *walizokuwa wakizipigania kwenda kuziuza* (Pg 104)

**TL Text**

Those who had beaten him to **a valuable find** disappeared and left him unattended (Pg100)

The data above shows that the translator did not use an equivalent that would tell exactly what the characters were fighting about in the TL text as was shown in the SL text. The word ‘sahani’ as used in the SL text has been translated as ‘a valuable find’ in the TL text. This shows some kind of undertranslation given that the equivalent that the translator went for does not fully convey what the author wrote in the original SL text. In addition, when the two texts (SL and TL texts) are read separately, it is very likely to find that the TL reader will not know what exactly the characters in the novel were fighting about while the SL reader will know because the term ‘sahani’ used in the SL text represents ‘plates’. It would have been good if the translator used ‘plates’ as an equivalent for the SL word ‘sahani’

1. **SL Text**

***Sababu ya pili ya kutohudhuria vikao****, toka ampate Rukia ni kuihofia ile tabia ya Bougwan na* ***rafiki zake wengine kufanyiana upuuzi, hasa baada ya kulewa. Atashika paja, tako au titi la bibi yako na kusema “tuone ndugu yetu anavyofaidi”****. Tabia ambayo haipendezi* (Pg 111-112)

**TL Text**

He did not want to expose Rukia to company like that. He was particularly anxious that Bougwan should never be introduced to her because of his unique way with girls (Pg 108)

The bolded phrases in the SL text above do not appear in the TL text extract suggesting that there are a lot of lexical items that have been played down by the translator. If one examines the bolded extracts in the SL text, he may find that the phrases are highly descriptive of the characters’ behavior. Because the extracts are very important in understanding the conduct or behavior of the characters, the translator was also expected to deliver the equivalents that would describe the characters in the same way as described by the SL text. Therefore, since the translator dropped them out in the TL text, it is very evident that the TL text has very little details of major incidences of the story.

## 4.3 Frequencies of Over translation

Over translation has already appeared in the previous chapters and in this study it has been understood as a rendering of message by use of many unnecessary words. In the text (Dar es Salaam By Night), it has been observed that some cases of over translation were also obvious owing to various reasons. The following are cases of over translation as observed in the TL text.

### 4.3.1 Frequencies of Literary Over translation

After a discussion with respondents, it was also observed that the translator had issues with literary devices which were not easily translatable hence over translation was inevitable in such cases. The following data show that literary over translation was as well prevalent in the TL text.

1. **SL Text**

*Au ndio yale yale ya* ***mbuzi wa maskini****, ambayo yanaanza kumtokea?* (Pg 125)

**TL Text**

Would she be able to resume her wandering life in the streets? But then what was it that she wanted which would surpass what she got from this young man? (Pg 120)

The data above clearly shows that there is some kind of over translation. The translator used a collection of words that do not even match what was said in the SLT. The use of a famous Swahili saying ‘mbuzi wa masikini’ (which is always complimented by the phrase ‘hazai’) in the SLT might have made it difficult for the translator to naturalize the saying in the English language because the saying itself is not part of the English speaking communities.

1. **SL Text**

*Sasa* ***Hasara alikuwa riwaya ya kusisimua*** *katika mtaa wa Manda na vichochoro vyake* (Pg130)

**TL Text**

Hasara’s was a house-hold name in Manda Street and the surrounding areas (Pg 125)

In the data above, it was observed that there was some kind of over translation of a literary device, a metaphor ‘alikuwa riwaya ya kusisimua’. The TL text shows that despite the translator’s efforts to retain the same meaning as in the SL text, it is evident that unnecessary words were used when translating that metaphorical statement which even led to disappearance of such a comparing device in the TL text. When the form of a novel is violated in the course of translation, its impact is always going to be less appealing.

### 4.3.2 Frequencies of Lexical Over translation

Some lexical items were also found to be over-translated in the TL text. For some reasons, the translator was forced to add more details in order to explain a concept that would probably require fewer words in the SL. The lack of equivalents between the SL and the TL is in most cases a chief cause of over translation. However, there are cases when the translator, on his own decision, uses more words that could be substituted with very short and familiar words and phrases of the SL. The following data show some examples of over translation in Dar es Salaam by Night.

1. **SL Text**

*Waliwapeleka katika majaa madogo madogo ambayo walijipatia mabaki ya chakula na matunda, nay ale majaa ya ‘****uzunguni****’ ambako waliokota vitu vizuri vizuri na kuviuza mitaani* (Pg 103)

**TL Text**

These city veterans as they called themselves guided them to little damps scattered all over the city from where they could pick rotting food and fruits. They led them to those **‘European’ suburbs**, where richer people lived, and there they picked up more valuable things which they sold to people in poorer suburbs (Pg 99)

The data above shows that the translator was forced to over-translate the word ‘uzunguni’. It is obvious that the word ‘uzunguni’ in many of Swahili speaking communities is slang for a place where rich people live. However, in the TL text, the translator opted for ‘European suburbs’, a phrase that probably refers to places or the suburbs of European countries, as an equivalent for ‘uzunguni’. Therefore, the translator should have gone for another equivalent for ‘a place where rich people live’ on the ground that ‘European suburbs’ denotes places found only in Europe and that it is not necessarily that all people who live in European suburbs are wealthier.

1. **SL Text**

*Ilikuwa kama kwamba* ***kaguswa*** *na* ***umeme*** *kichwani mwake* (Pg 114)

**TL Text**

It was as if somebody had **knocked** his head against an **electricity pole**(Pg 111)

There is a clear evidence of over translation in the data above because the translator chose ‘electricity pole’ as an equivalent for ‘umeme’ (electricity). It is true that the terms are related but they do refer to quite different things. The word ‘kaguswa’ was also overly translated into ‘knocked’ which is not a suitable equivalent.

1. **SL Text**

*Vidole vyake laini vilimfariji Hasara hata akajikuta ametulia na kuburudika kiasi cha* ***mguu*** *wake bila ya yeye kuwa na habari, kuteleza hadi juu ya mapaja ya Rukia ambaye aliulea vizuri kama kwamba ni mtoto mchanga* (Pg 125)

**TL Text**

Her soft touch thrilled him and comforted him at the same time; soon he found himself resting his **legs** on Rukia’s **lap** (Pg 119)

The data above shows over translation in the sense that the word ‘mguu’ which is in singular, as seen in the SLT has been translated into ‘legs’ with a plural suffix being added to the English equivalent. This willful addition of a plural suffix by the translator affects the way the SLT describes the posture which the characters were in, and in this case therefore, the TLT assumes a completely different description of the characters’ posture which in turn makes the texts appear different from each other just because of a minor addition that was by all measures unnecessary.

1. **SL Text**

*Akamwita mhudumu na kumwagiza* ***nusu*** *kuku, viazi na* ***soda*** *apelekewe yule msichana* (Pg 5)

**TL Text**

He beckoned a waitress and ordered a meal of potato chips and **soft drink** for her (Pg 5)

The translator also used the term ‘soft drink’ as an equivalent for ‘soda’. ‘Soft drink’ is a rather general term that includes a range of varieties of non-alcoholic drinks so to use it as a translation of the word ‘soda’ is to cause unnecessary ambiguity to the TL and some slight deviation from what is presented in the SL text. The readers of the TL text will probably fail to know what exact brand of a soft drink the character ordered. In the SL text, it is very clear that the character ordered a bottle of soda.

1. **SL Text**

***Aliitupia jicho*** *jingine saa yake…….* (pg 42)

**TL Text**

He looked at his watch again **and blinked** (Pg 42)

In the above data, there is a clear evidence of over translation in the TL text after the addition of ‘and blinked’ at the end of the TL text extract. The idiom ‘aliitupia jicho’ as used in the SL text was not translated in the TL text and this can be hypothesized to be a chief cause of over translation in the data above in the sense that the translator found himself overdoing the translation when trying to avoid that kind of idiomatic usage of language.

1. **SL Text**

*Kaa kidogo tafadhali. Bado nina hamu kubwa ya kuongea na wewe* (Pg 126)

**TL Text**

Be with me for a little while longer. **I still long to hear your voice** and talk to you (Pg 121)

The bolded extract in the TL Text extract in the above data reflects an unnecessary addition which proves that there is a sense of over translation. This kind of over translation in which the translator adds more lexical items which are irrelevant and unnecessary will always make the text more superfluous or wordy than expected.

1. **SL Text**

*Unajua kuwa hata* ***kuku*** *ana nyumba? Kama una hamu utanifuata kwangu* (Pg 126)

**TL Text**

Don’t you know that even a **fowl** has a home to go back to? If you really wish to be with me, why don’t you come to my place? (Pg 121)

The data shows that the word ‘kuku’ (‘hen’ in English) has been over-translated into ‘fowl’, the term which, according to the Oxford Advanced Learners’ Dictionary, refers to a bird that is kept for its meat and eggs like a chicken, turkey, guinea-fowl and birds of the like. This is counted as over translation on the ground that the term ‘fowl’ is a general term, or a collective noun in this respect, (which means it refers to different varieties of birds that are kept for meat and eggs) while ‘kuku’ is a Swahili word that specifically refers to ‘chicken’. In this respect therefore, the TL text arouses a sense of confusion having not specified what kind of bird it is talking about, while the SLT is very clear having specified that it is referring specifically to a chicken.

## 4.4 Frequencies of Mistranslation

While the translator may (whether willingly or unwillingly) give more or less details of some SL items in the TL text, there are also cases in which s/he may give a completely wrong translation of some items. This is what is referred to as *mistranslation*. While comparing the SL and TL texts, the researcher and the respondents found some anomalies related to mistranslation. There were cases in which the translator was completely lost when translating literary devices, lexical items as well as some numerical figures that were given in the SL text. The following data justify the prevalence of mistranslation in the TL text.

### 4.4.1 Lexical Mistranslation

In the TL text, there were words which were found to be mistranslated such that the TL text differs in some way from the original SL text. The following data show some incidences of lexical mistranslation in the TL text.

1. **SL Text**

*Mtu huyu alikuwa akikoroma kwa nguvu mithili ya* ***tembo*** *aliyejeruhiwa* (Pg 127)

**TL Text**

He was groaning instead of snoring, making noise like that of a wounded **buffalo** (Pg 122)

The data above clearly shows that there is mistranslation of some lexical items. The word ‘tembo’ (elephant) as used in the SL text has been translated into ‘buffalo’ (nyati). It is very clear that ‘tembo’ (elephant) and ‘buffalo’ (nyati) are two different animals in the jungle. In this respect, the SL and the TL texts differ in construction of a simile that alludes to a wild animal, the SL text alluding to an elephant while the TL text alluding to a buffalo. Therefore, it can be asserted that a completely wrong choice of translational equivalents makes the TL text lack some validity when compared to the SL text.

1. **SL Text**

*Tazama anavyotapatapa kama* ***ngamia aliyeletwa mjini*** (Pg 31)

**TL Text**

It amused her secretly to see him fumbling like a camel **who had been thrown into a pool of water** (Pg 30)

The data above shows that the translator, despite making efforts to retain the meaning of the SL text, he went for a wrong equivalent for the bolded extract in the SL text extract. It was quite possible to translate the SL text extract using the right equivalents. Instead, the word ‘mjini’ was translated as ‘a pool of water’ which affected the TL text to some extent because there is no similarity between the lexical items used in the SL text and those in the TL text. This makes the TL text lack some sense of reality as it does not reflect what was written in the SL text. Should it be back-translated, the TL text will not match with the SL text.

1. **SL Text**

*Miaka* ***kumi na moja*** *iliyopita msichana mdogo, mwenye sura nzuri na nguo mbovu alikuwa akipita katika mabaa*…….. (Pg 2)

**TL Text**

**Ten** years ago, a young beautiful girl dressed in rags was hanging around drinking places…….. (Pg 2)

What can be observed in this data is that there is completely some kind of **mistranslation** in the bolded words. In the SL text, the author is talking about ‘eleven years ago’ (miaka kumi na moja iliyopita) while in the TL text, the translator opts for ‘ten years ago’ as an equivalent for ‘miaka kumi na moja iliyopita’. It might be one of typographical errors but it makes a huge sense that this is a miss as the translator opted for a totally different word ‘ten’ as a translation for ‘kumi na moja’ the effect of which is to make the TL text far different from the original SL text in terms of meaning.

1. **SL Text**

*Amevaa* ***laki nne****!* (Pg 11)

**TL Text**

Hasara tried to estimate the value of the clothes and put it at about **one hundred thousand shillings** (Pg 12)

1. **SL Text**

*Macho ya Hasara yalikuwa yakifanya windo shopping na kushangazwa na bei za vitu vilivyo katika duka lililokuwa kushotoni kwao. Shati shhs.* ***17,200/=****, Suruali Shs.* ***18,700/=****, Saa Shs. 26,300/=.* (Pg 13)

Hasara on the other hand had his eyes fixed on the wares displayed in the shop windows and he marveled at their impossible prices. He saw a shirt selling at **7,200/-**, a pair of trousers at **14,700/-** and a watch at 26,300/-. (Pg 14)

1. **SL Text**

*…… alishangaa zaidi mara Hasira alipotoa bunda la shilingi* ***elfu kumi*** *na kumpa huku akisema “zako, zitumie”* (Pg 13)

**TL Text**

Hasira thrust **five hundred shillings** into his hands with a suggestion he should take a taxi to his place (Pg 14)

The above data 30-32 show that the translator frequently mistranslated numerical figures given in the SL text. Data 30, for example, shows that the translator chose ‘one hundred thousand shillings’ as a translation for ‘laki nne (four hundred thousand shillings). Also, data number 32 exhibits some kind of mistranslation where the translator used ‘five hundred shillings’ as an equivalent for ‘elfu kumi’ (ten thousand shillings).

### 4.4.2 Incidences of Literary Mistranslation

The use of literary devices in the SL text caused some incidences of mistranslation

1. **SL Text**

*Huyu si yule kijana ambaye walikuwa wote pale Embassy muda mfupi uliopita?* ***Yule ambaye alikuwa amemtazama sana kila dalili ya ‘nakutaka’ ikipiga tarumbeta katika macho yake?*** (Pg 28)

**TL Text**

Wasn’t he the same young man she had seen at Embassy Hotel a short while ago **who had fixed her with an angry look?** (Pg 28)

The data above clearly shows the translator had a problem when it came to translation of literary devices. The whole extract in the TL text is a mistranslation of the extract in the SL text. While (in the SL text) the author indicates that the look that Hasara gave Rukia was filled with desire and a longing for love, the translator (in the TL text) indicates that the look he gave was terrible and showing anger. This is a completely wrong translation of this particular extract of the SL text. The use of literary devices (that is, personification and hyperbole (kila dalili ya ‘nakutaka’ ikipiga tarumbeta machoni mwake) in the SL text made it difficult for the translator to get it right the result of which is that there occurred a rather open deviation of the meaning of the SL text into a completely new irrelevant meaning. To this point, it can be observed that literary devices pose a handful challenges in the process of translation.

# CHAPTER FIVE

# SUMMARY, CONCLUSION AND RECOMMENDATIONS

## 5.1 Introduction

This chapter provides brief wind-up remarks on the previous chapters discussed in this study. The chapter will also give a summary of the findings that were presented in the previous chapter as well as some recommendations for further study.

## 5.2 Summary of the Study

This study was meant to verify Swahili-English novel translation problems using ‘Dar es Salaam By Night’ as a case study. The procedures of this study are delineated in the first three chapters while chapter four presents the findings of the study. The first chapter established the foundation of the study, giving a clear contextualization of the study in which translation was described in terms of its history and origin as well as the socioeconomic significance of translation. The chapter went further to establishing objectives of the study and definition of key terms that were specifically (or uniquely) used in the study. Key concepts like Over translation, Under translation and Mistranslation which were key to obtaining data were detailed in this chapter. The second chapter was about the review of literature. It is in this chapter where a theoretical framework for the study was established. The two theories (Equivalence theory and the Skopos theory) which describe approaches to translation were included in the study. The chapter also covered different scholars’ views on literary translation. The general problems of literary translation as presented by different scholars were included in this chapter as part of reference.

Chapter three was about methodology. This study is purely qualitative and was carried out in Dar es Salaam, Tanzania. The study sought to verify problems that occur in Swahili-English novel translation with reference to ‘Dar es Salaam By Night’, which is an English version translated from the Swahili text ‘Dar es Salaam Usiku’ by Ben Mtobwa. A correlation qualitative design was employed in this study given the fact that the data was to be obtained from two different versions of the selected text (the Swahili and the English versions). The study was specifically done at the University of Dar es Salaam where a total of thirty two (32) respondents were involved in the study. Amongst the respondents, 22 were the third year students from the Department of Languages and Literature while 10 respondents were staff members from a similar department. The tools that were used are questionnaires (for students) and focus group discussion (for staff members). The researcher chose the University of Dar es Salam as the research area on the ground that the institution offers courses that are related to translation of literary works to third year students. In addition, the selected text in this study was in their reading list which means that they were familiar with the novel ‘Dar es Salaam Usiku’. So it is basically clear that the selection of a sample in this study was quite purposive in which case respondents were selected basing on their knowledge of translation studies as well as the selected text for this study.

The study was guided by three specific objectives as follows;

1. To find out translation anomalies of under translation, over translation and mistranslation in *Dar es Salaam By Night* by relating it to the original Swahili version
2. To appraise the roots of translation problems that are prevalent in *Dar es Salaam By Night* by relating the problems with linguistic and cultural backgrounds of the original text.
3. To propose ways to curb translation problems in the selected text.

These objectives were adhered to by analyzing translation anomalies of Over translation, Under translation and Mistranslation in the TL text. Thereafter, the respondents commented on possible causes of such anomalies as well as some possible ways to alleviate them.

Chapter four of the study presented the findings. It was found that the text ‘Dar es Salaam By Night’ was widely affected by the entire translation process such that there were linguistic and literary aspects in which it did differ from the original text ‘Dar es Salaam Usiku’. The TL text was full of extracts that were under-translated, over-translated or mistranslated for some different reasons as pointed out by respondents.

## 5.3 Major Findings of the Study

This study discovered the following in ‘Dar es Salaam By Night’.

1. The text is filled with plenty of translation anomalies. Under translation, Over translation and Mistranslation are widespread in the text.
2. There are extracts which exhibit more than a single anomaly. This means that in some extracts of the TL text, there can be two of the anomalies of under translation, over translation, mistranslation or both of them.
3. Aesthetic flavour has been the chief cause for translation anomalies.

## 5.4. Additional Findings of the Study

The study further revealed that in the course of translating novels from Swahili to English language, formal changes of the TL text may happen especially when the translator does not handle well literary techniques used in the SL text. Therefore, when the text is subjected to translation, some elements of form are more likely to be distorted. The following are some observations from the text.

**SL Text:** *Ningekushauri nguo hizo uzivae leo usiku. Usikose shilingi chache mfukoni za kuanzia iwapo ntachelewa kufika. Tukutane Embassy Hotel usiku wa saa mbili hivi. Ni hapo nitakapokuambia hilo nililokuitia. Nikichelewa nisubiri tafadhali* (Pg13)

**TL Text:** Hasira thrust five hundred shillings into his hands with a suggestion he should take a taxi to his place. Then he hopped into one of the yellow-lined cabs parked in front of the shop and waved him a farewell wearing a broad smile (Pg 14)

In the above extracts, the way the SL text concludes indicates that there is something going to happen very soon and therefore readers are inspired to read the book to the end hoping to find the continuation of a story. The technique used here in this extract is suspense. Surprisingly, the TL text does not conclude in a way that indicates there is something to come soon which means ‘suspense’ as a technique has been played down in the TL text.

**SL Text:**

*Akiwa mtu aliyesoma muda mrefu, mtoto wa mtu maarufu hakupata shida yoyote kujiingiza katika duara la watu waliokuwa wamezunguka* ***mti wa neema*** *(Pg 81)*

**TL Text:**

*Being a highly educated son of a well-known personality, it did not take him long to cultivate the contacts he needed (Pg 74)*

In the above extracts, it is quite noticeable that the SL text has a symbolic use of language (in bold print in the SL extract above) while as a result of translation, that symbolic use language use is eventually lost in the TL text.

## 5.5 Conclusion

While the TL text conveys the same message as the SL text, the findings of the study are evidences that there were some kind of corruption in terms of aesthetic quality of the TL. It has been shown above that the translator, in many cases, played down some of very essential comparing devices (simile and metaphor). For example, in page 129 of the SL text, a metaphorical extract *“mara moja akawa nyota”* has not been translated in the TL text, which means some devices (which are crucial for attaining aesthetic quality) were deemed less significant hence making the TL text lack some artistic flavour.

Thus, the chief factors for these translation anomalies should be known to translators so that they take action against corruption in novel translation.

## 5.6 Recommendations of the Study

Basing on the findings, the study puts forth the following recommendations if really novel translation has to take a new dimension that is free from massive anomalies of under translation, over translation and mistranslation;

### 5.6.1 Recommendation for Action

1. The study recommends that translators of novels (fiction) must have a sound proficiency of all language skills and a highly developed mental dictionary so that they may have enough equivalents for some simple lexical items at their disposal.
2. Novel translators should have a sound knowledge of major elements of literature (form and content) so that they can easily observe and notice a special usage of language in a narrative.
3. Translators should seek help from experts of literature because the translation of a novel goes beyond a mere translation of novels. This will help to reduce corruption of content and artistic flavour in the TLT.

### 5.6.2 Recommendation for Further Research

This study based much on literary and lexical items. Thus, there is a need for a similar study that would verify the handling of syntactical structures in Swahili-English novel translation given the fact that there is definitely no match between the English and Swahili structural build-up.

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# APPENDICES

Appendix I

**Questionnaires for Staff Members and Students of the Department of Languages and Literature of the University of Dar es Salaam**

Department/School/College………………………………………………………………………...

Title…………………………………………………………………………………………………

Work experience/Year of Study……………………………………………………………………

**Instructions:**

* State whether the given extracts from a selected text exhibit any of translation anomalies of Undertranslation, Overtranslation and Mistranslation.
* State reason for occurrence of such a translation anomaly.
* Propose an alternative translation where there are anomalies.

**Key:**

**A.V -Aesthetic Value**

**C.A -Cultural Aspect**

**L.A -Linguistic Aspect**

**Mis. -Mistranslation**

**Over. -Overtranslation**

**Under -Undertranslation**

**SLT -Source Language Text**

**TLT -Target Language Text**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| EXTRACT | Over | Under | Mis | Reason for Over, Under and Mis. | | | Alternative translation | Com-ments |
| L.A | C.A | A.V |
| 1. SLT   *Alikuwa amekusudia* ***kumchezesha kindumbwendumbwe*** *hadi bwana huyu na mapesa yake, na masuti yake ajione hamnazo kama si hayawani katika halaiki* (Pg 31)  **TLT**  *She intended to bring him to the level of this crowd of merry-makers* (Pg 30) |  |  |  |  |  |  |  |  |
| 1. SLT   *Mawazo! Sina mawazo yoyote” Alimjibu* ***akiiba jicho*** *na kutazama tena saa yake* (Pg 17)  **TLT**  *“Lost in thought?” he responded to his wife’s observation. “Not at all.” He looked at his watch again………..* (Pg 17)   1. SLT   ***Kwa mahesabu ya haraka, akiba yake yote ya pesa alizokuwa nazo duniani*** *haikuzidi shilingi mia moja na ishirini ambazo zilikuwa katika mfuko wake wa shati* (Pg 6)  **TLT**  *He recalled that in his shirt-pocket he had no more than one hundred and twenty shillings* (Pg 7)   1. SLT   *….. na nywele* ***ndefu******laini*** *zilizozingira sura hiyo* ***kama bustani nyeusi*** *zikamfanya ajikute akitabasamu* (Pg 1)  **TLT**  *Her expert eyes also took in the pile of black and beautiful hair that covered her head and ringed that beautiful looking face* (Pg 1) |  |  |  |  |  |  |  |  |
| 1. SLT   *Taratibu aliinua mguu mmoja kufuatana miondoko yao. Akainua mguu wa pili. Akajaribu kutikisa kiuno. Kama kawaida alijiona mzito ghafla.* ***Miguu ilikuwa kama imefungwa kamba, kiuno kama kilichotiwa nanga*** (Pg 30)  **TLT**  *He lifted one leg after the other and tried to wriggle his waist in tune with the beat. He found the whole exercise cumbersome as usual but he did not despair* (Pg 30) |
| 1. SLT   *Hata mikono yake ilikuwa haitulii tena.* ***Mara kwa mara iliutoroka mwili wake na kuteleza katika mabonde ya kuvutia na milima ya kusisimua ya mwili wa Rukia*** (Pg 29)  **TLT**  *Even his hands were now restless.* ***They would wonder over Rukia’s body and land at her protruding breasts*** (Pg 29) |  |  |  |  |  |  |  |  |
| 1. SLT   *Mara Peterson akawa hajiwezi. Alianza* ***kutapatapa mithili ya samaki aliyetupwa hai nchi kavu*** (Pg 49)  TLT  *Peterson could hardly tolerate it. He began to writhe with desire* (Pg 49) |  |  |  |  |  |  |  |  |
| 1. SLT   *Safari ya kutoka kwake Mikocheni,* ***barabara ikiwa imejaa magari kama yanayosindikiza msafara wa wakuu wa nchi zote za Afrika*** *ilimfanya auhisi uchovu ambao ulikuwa ukimnyemelea* (Pg 50)  TLT  *From his home at Mikocheni the road was jammed with cars as far as he could see, which made him decide to change his normal route* (Pg 50) |  |  |  |  |  |  |  |  |
| 1. SLT   *Lakini kila alipothubutu kumtajia mzee huyu mama yake aliona kuwa alikuwa akimtonesha mzee wake wazi wazi* ***kama anayemtia msumari wa moto juu ya kidonda*** (Pg 55)  TLT  *But whenever he broached the subject, he felt that he was opening an old wound in his father’s heart* (Pg 55) |  |  |  |  |  |  |  |  |
| 1. SLT   *Alipojaribu kuinuka, alihisi maumivu* ***makali*** *toka kichwani, mgongoni na* ***katikati*** *ya miguu yake* (Pg 66)  TLT  *When she tried to get up pain stabbed at her head, back and feet* (Pg 65) |  |  |  |  |  |  |  |  |
| 1. SLT   *Kujikuta kazaliwa katika familia tajiri, kusoma vizuri, kazi nzuri, kampuni nzuri, mke mzuri, watoto wazuri na* ***hatimaye hawara mzuri*** (Pg 75)  TLT  *The son of a rich man, an expensive education, a highly-paid job later relinquished in favor of a highly-rewarding business, a beautiful wife and handsome children* (Pg 68) |  |  |  |  |  |  |  |  |
| 1. SLT   *Akautamani mguu huu laini ambao kwa juu ulibebwa na* ***paja nene jekundu****, akaridhika na wingi wa nyama iliyojaa kiungwana nyuma ya mapaja hayo*. (Pg 1)  **TLT**  *She feasted her eyes on the ‘other girl’s’ fleshy thighs and* ***bottom*** (Pg 1) |  |  |  |  |  |  |  |  |
| 1. SLT   *Akamwita mhudumu na kumwagiza* ***nusu*** *kuku, viazi na* ***soda*** *apelekewe yule msichana* (Pg 5)  **TLT**  *He beckoned a waitress and ordered a meal of chicken, potato chips and* ***soft drink*** *for her* (Pg 5) |  |  |  |  |  |  |  |  |
| 1. SLT   *Kula vizuri, kulala vizuri, kuvaa vizuri,* ***kupanda magari mazuri****, kusoma n.k. usingeishi kwa kulala vichochoroni na kuokota chakula kama* ***mbwa koko*** (Pg 9)  **TLT**  *You would have eaten better, slept better and put on better clothes. You’d be going to school and leading a decent life. You wouldn’t be sleeping in dirty street corners and scavenging for food like* ***a dog****.* (Pg 10) |  |  |  |  |  |  |  |  |
| 1. SLT   *Hasara alipendelea sana sinema. Hasa zile zenye mapambano ya* ***silaha*** *na mikono baina ya mnyonge na mwenye nguvu* (Pg 103)  **TLT**  *It was the cinemas which had held a particular attraction for Hasara, particularly those which depicted violence and* ***gun-fights*** (Pg 99) |  |  |  |  |  |  |  |  |
| 1. SLT   *Kulia ikiwa ishara ya kushindwa walimwacha hapo, mpinzani wake akiwa amechukua* ***sahani*** *walizokuwa wakizipigania kwenda kuziuza* (Pg 104)  TLT  *Those who had beaten him to* ***a valuable find*** *disappeared and left him unattended* (Pg100) |  |  |  |  |  |  |  |  |
| 1. SLT   ***Sababu ya pili ya kutohudhuria vikao****, toka ampate Rukia ni kuihofia ile tabia ya Bougwan na* ***rafiki zake wengine kufanyiana upuuzi, hasa baada ya kulewa. Atashika paja, tako au titi la bibi yako na kusema “tuone ndugu yetu anavyofaidi”****. Tabia ambayo haipendezi* (Pg 111-112)  **TLT**  *He did not want to expose Rukia to company like that. He was particularly anxious that Bougwan should never be introduced to her because of his unique way with girls* (Pg 108) |  |  |  |  |  |  |  |  |
| 1. SLT   *Au ndio yale yale ya* ***mbuzi wa maskini****, ambayo yanaanza kumtokea?* (Pg 125)  **TLT**  *Would she be able to resume her wandering life in the streets? But then what was it that she wanted which would surpass what she got from this young man?* (Pg 120) |  |  |  |  |  |  |  |  |
| 1. SLT   *Sasa* ***Hasara alikuwa riwaya ya kusisimua*** *katika mtaa wa Manda na vichochoro vyake* (Pg130)  **TLT**  *Hasara’s was a house-hold name in Manda Street and the surrounding areas* (Pg 125) |  |  |  |  |  |  |  |  |
| 1. SLT   *Waliwapeleka katika majaa madogo madogo ambayo walijipatia mabaki ya chakula na matunda, nay ale majaa ya ‘****uzunguni****’ ambako waliokota vitu vizuri vizuri na kuviuza mitaani* (Pg 103)  **TLT**  *These city veterans as they called* |  |  |  |  |  |  |  |  |
| *themselves guided them to little damps scattered all over the city from where they could pick rotting food and fruits. They led them to those* ***‘European’ suburbs****, where richer people lived, and there they picked up more valuable things which they sold to people in poorer suburbs* (Pg 99) |  |  |  |  |  |  |  |  |
| 1. SLT   *Ilikuwa kama kwamba* ***kaguswa*** *na* ***umeme*** *kichwani mwake* (Pg 114)  **TLT**  *It was as if somebody had* ***knocked*** *his head against an* ***electricity pole***(Pg 111) |  |  |  |  |  |  |  |  |
| 1. SLT   *Vidole vyake laini vilimfariji Hasara hata akajikuta ametulia na kuburudika kiasi cha* ***mguu*** *wake bila ya yeye kuwa na habari, kuteleza hadi juu ya mapaja ya Rukia ambaye aliulea vizuri kama kwamba ni mtoto mchanga* (Pg 125)  TLT  *Her soft touch thrilled him and comforted him at the same time; soon he found himself resting his* ***legs*** *on Rukia’s* **lap** (Pg 119) |  |  |  |  |  |  |  |  |
| 1. SLT   *Akamwita mhudumu na kumwagiza* ***nusu*** *kuku, viazi na* ***soda*** *apelekewe yule msichana* (Pg 5)  **TLT**  *He beckoned a waitress and ordered a meal of potato chips and* ***soft drink*** *for her* (Pg 5) |  |  |  |  |  |  |  |  |
| 1. SLT   ***Aliitupia jicho*** *jingine saa yake…….* (pg 42)  TLT  *He looked at his watch again* ***and blinked*** (Pg 42) |  |  |  |  |  |  |  |  |
| 1. SLT   *Unajua kuwa hata* ***kuku*** *ana nyumba? Kama una hamu utanifuata kwangu* ( Pg 126)  TLT  *Don’t you know that even a* ***fowl*** *has a home to go back to? If you really wish to be with me, why don’t you come to my place?* (Pg 121) |  |  |  |  |  |  |  |  |
| 1. SLT   *Unajua kuwa hata* ***kuku*** *ana nyumba? Kama una hamu utanifuata kwangu* ( Pg 126)  TLT  *Don’t you know that even a* ***fowl*** *has a home to go back to? If you really wish to be with me, why don’t you come to my place?* (Pg 121) |  |  |  |  |  |  |  |  |
| 1. SLT   *Mtu huyu alikuwa akikoroma kwa nguvu mithili ya* ***tembo*** *aliyejeruhiwa* (Pg 127)  **TLT**  *He was groaning instead of snoring, making noise like that of a wounded* ***buffalo*** (Pg 122) |  |  |  |  |  |  |  |  |
| 1. SLT   *Tazama anavyotapatapa kama* ***ngamia aliyeletwa mjini*** (Pg 31)  **TLT**  *It amused her secretly to see him fumbling like a camel* ***who had been thrown into a pool of water*** (Pg 30) |  |  |  |  |  |  |  |  |
| 1. SLT   *Miaka* ***kumi na moja*** *iliyopita msichana mdogo, mwenye sura nzuri na nguo mbovu alikuwa akipita katika mabaa*…….. (Pg 2)  **TLT**  ***Ten*** *years ago, a young beautiful girl dressed in rags was hanging around drinking places*…….. (Pg 2) |  |  |  |  |  |  |  |  |
| 1. SLT   *Amevaa* ***laki nne****!* (Pg 11)  **TLT**  *Hasara tried to estimate the value of the clothes and put it at about* ***one hundred thousand shillings*** (Pg 12) |  |  |  |  |  |  |  |  |
| 1. SLT   *Macho ya Hasara yalikuwa yakifanya windo shopping na kushangazwa na bei za vitu vilivyo katika duka lililokuwa kushotoni kwao. Shati shhs.* ***17,200/=****, Suruali Shs.* ***18,700/=****, Saa Shs. 26,300/=.* (Pg 13)  TLT  *Hasara on the other hand had his eyes fixed on the wares displayed in the shop windows and he marveled at their impossible prices. He saw a shirt selling at* ***7,200/-****, a pair of trousers at* ***14,700/-*** *and a watch at 26,300/-.* (Pg 14) |  |  |  |  |  |  |  |  |
| 1. SLT   *…… alishangaa zaidi mara Hasira alipotoa bunda la shilingi* ***elfu kumi*** *na kumpa huku akisema “zako, zitumie”* (Pg 13)  **TLT**  *Hasira thrust* ***five hundred shillings*** *into his hands with a suggestion he should take a taxi to his place* (Pg 14) |  |  |  |  |  |  |  |  |
| 1. SLT   *Huyu si yule kijana ambaye walikuwa wote pale Embassy muda mfupi uliopita?* ***Yule ambaye alikuwa amemtazama sana kila dalili ya ‘nakutaka’ ikipiga tarumbeta katika macho yake?*** (Pg 28)  **TLT**  *Wasn’t he the same young man she had seen at Embassy Hotel a short while ago* ***who had fixed her with an angry look?*** (Pg 28) |  |  |  |  |  |  |  |  |

**Appendix 2**

**Key Focus-Group Questions for Academic Staff Members from the Department of Languages and Literature of the University of Dar es Salaam.**

1. In your experience, what do you understand by the following?
   1. Undertranslation
   2. Overtranslation
   3. Mistranslation
2. Considering the extracts from selected texts, which ones have been heavily affected by either of the anomalies mentioned in (1) above.
3. What would you consider to be a cause for such an anomaly in each of the extracts?
4. To what extent, has there been effects in the TL text owing to anomalies mentioned in (1) above?
5. Because translation of a novel (and other literary works) means to transfer both form and content into a target language without distortion of either one. What do you think should be done to achieve this?