

**Lost in Translation?
An exploration of conceptual integrity in the
translation of graded readers from
English into isiZulu**

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COLLEGE OF HUMANITIES

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Dedication

Dedicated to my late parents,
DUNFORD FANILO and BONISIWE MANGCOBO MSOMI,
for affording me an education the best way they knew how.

Ngiyabonga Nomndayi, Singila kaPhingoshe!
Maniphumule umphumulela wafuthi ...

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Abstract

It is an indisputable fact that reading improves language proficiency – be it a mother tongue, second or foreign language. Graded readers are hailed by many applied linguistic scholars as a very crucial element in language learning. Prominent scholars in the field of graded readers, for example, Bamford (1984), Bassett (2005), Hill (1997, 2001, 2008), Krashen (1987), Nation (2006), et cetera. all agree that graded readers are very important in motivating learners to read more, thus improving their reading ability and proficiency in the language they are learning. In South Africa, in 2012, the National Department of Basic Education prescribed graded readers written in indigenous languages for use in schools for the first time. These graded readers are still in the current 2015/2016 National Catalogue for learning and teaching support material. When examining the isiZulu graded readers listed on the catalogue it appeared that 84% of them are translations from English.

Translation is a common global act that happens all the time between different languages and it is encouraged. However, when the two languages entering the translation process belong to different language families and when translation itself is still a relatively new discipline in the country where the translation takes place, the situation becomes intriguing.

My study investigates this translation process using linguistic, functional and ideological models. The focus of the research is on the whole body of GRs and their entire production process starting from the selection of English GRs for translation into isiZulu, right up to the use of these translated IsiZulu GRs by teachers in their classrooms. Data gathered led to the investigation of conceptual integrity in the entire production process. Conceptual integrity is a theory popular in the field of architecture. It is about the unity, coherence, functionality, simplicity and wholeness of a design. In search for conceptual integrity in the translated graded readers, literal analysis was used and also voices of the translators, editors and educators were gathered and analysed.

The results indicate that in addition to ideological and poetological factors, numerous dynamics (for example, government policies, socio-political issues, stakeholders' attitudes towards indigenous languages, perceptions of users, et cetera) governed the translation of graded readers from English into isiZulu and affected the conceptual integrity of these graded readers positively and also adversely.

This study contributes to the burgeoning research in the field of translation and specifically to the scarcely researched languages within the translation field, that is, South African indigenous languages. The main contribution of this study is the identification of fundamental elements that have to be taken into account during the translation process between English and isiZulu in order for the product to be of acceptable quality. These fundamental elements include ideological and cultural issues, linguistic issues and translation procedures.

List of Acronyms

Not included in this list of acronyms are codes like TA, ADV, et cetera, which are used specifically in chapters 3 and 4 where they are explained.

Acronym	Explanation
CI	Conceptual Integrity
CAPS	Curriculum Assessment Policy Standards
CTS	Corpus-based Translation Studies
DTS	Descriptive Translation Studies
ER	Extensive Reading
GR	Graded Reader
GRs	Graded Readers
IR	Intensive Reading
L2	Second Language
lit	literal
NDoBE	National Department of Basic Education
PRAESA	Project for the Study of Alternative Education in South Africa – an independent research and development unit attached to the Faculty of Humanities at the University of Cape Town
SL	Source Language
ST	Source Text
TL	Target Language
TT	Target Text

Table of Contents

Declaration	Error! Bookmark not defined.
Dedication	iii
Acknowledgements	iv
Abstract	vi
List of Acronyms	viii
1. Chapter 1: The context of the study	1
1.1 Introduction and rationale of the study	1
1.2 Research Problem, Questions and Objectives	5
1.2.1 Critical Research Question.....	5
1.2.2 Objectives	5
1.3 Contextualisation of research topic	6
1.4 Literature survey	9
1.4.1 Conceptual integrity (CI).....	9
1.4.2 Graded Readers (GRs)	17
1.4.3 Translation	21
1.5 Research methodology	30
1.5.1 My ontological position.....	31
1.5.2 My epistemological position	31
1.5.3 Literary Analysis	32
1.5.4 Qualitative analysis	33
1.5.5 Participants	34
1.5.6 Data Collection	35
1.5.7 Data Analysis	37
1.6 A guide to chapters	39
1.7 Conclusion	41
2. Chapter 2: Theoretical framework	42
2.1 Introduction	42
2.2 Vinay and Darbelnet's linguistic model.....	46
2.2.1 Procedures of Translation	47
2.3 Even-Zohar's polysystems theory	66
2.3.1 Translation in primary position	68
2.3.2 Translation in secondary position.....	68
2.4 Nord's text analysis model	70
2.4.1 The importance of a translation brief.....	71
2.4.2 The role of the ST analysis.....	71

2.4.3 The functional hierarchy of translation problems	71
2.5 Lefevere's cultural and ideological approach	72
2.6 Conclusion	73
3. Chapter 3: Exploring conceptual integrity within key elements in the translation situation	74
3.1 Introduction	74
3.2 The GR product.....	74
3.2.1 General background.....	74
3.2.2 Socio-political conditions	75
3.2.2 The understanding of the concept 'Graded Reader'	80
3.2.3 Analysing the product using the polysystems theory.....	82
3.3 The translator	87
3.3.1 The experience, knowledge and skill of a translator.....	87
3.3.2 The role of the translator	89
3.3.3 The name of the translator versus author in the GR	91
3.4 The translation brief.....	94
3.5 The initiator	97
3.6 The text	98
3.7 The user	99
3.8 Conclusion	99
4. Chapter 4: Getting to grips with translation procedures in relation to CI at morpho-syntactic and semantic levels	101
4.1 Introduction	101
4.2 Outline of translation procedures	102
4.2.1 Vinay and Darbelnet's taxonomy.....	103
4.2.2 Supplementary translation procedures.....	104
4.3 Outline of grammar used.....	105
4.3.1 Adverbs versus adverbials	106
4.3.2 English grammar	106
4.3.3 Challenges encountered	107
4.4 Data Collection.....	108
4.5 Analysis of translated GRs using translation procedures	108
4.5.1 The process followed in analysing the text.....	109
4.6 Analysis of data.....	114
4.6.1 Transposition.....	120
4.6.2 Literal Translation.....	124
4.6.3 Modulation.....	126

4.6.4 Borrowing	128
4.6.5 Explication	131
4.6.6 Amplification.....	133
4.6.7 Equivalence and adaptation	134
4.6.8 Loss, gain and compensation.....	135
4.6.9 Generalisation	136
4.6.10 Calque.....	136
4.6.11 False friends.....	137
4.7 Conclusion	137
5. Chapter 5: English idiom meets isiZulu idiom in GRs: Translation loss?	
139	
5.1 Introduction	139
5.2 Ideological factors	140
5.2.1 Terms of address	140
5.2.2 Proper names.....	147
5.2.3 Culture and cultural behaviour	169
5.2.4 Artwork.....	172
5.3 Poetological factors (linguistics techniques).....	186
5.3.1 Titles.....	186
5.3.2 Phraseology	195
5.3.3 Proverbs and Idioms	214
5.3.4 Figures of speech.....	215
5.3.5 Levels and headwords	218
5.3.6 Grammar and Syntax	221
5.4 Conclusion	224
6. Chapter 6: Crossing the language border – does the status of GRs	
remain? Investigating teacher voices	225
6.1 Introduction	225
6.2 Do prescribed translated isiZulu GRs bear universal features of GRs?	227
6.2.1 Sentences with simple syntax and grammar	228
6.2.2 High frequency words.....	234
6.2.3 Repetition	238
6.2.4 Vocabulary list or Glossary.....	239
6.3 Do translated isiZulu GRs serve the same purpose served by their	
originals?	245
6.3.1 Type of GR	245
6.3.2 Content focused	247
6.3.3 Learner focused	252

6.3.4 Teacher focused	253
6.4 Conclusion	261
7. Chapter 7: Conclusion and Recommendations.....	262
7.1 Introduction	262
7.2 Research findings	263
7.2.1 The translation process	263
7.2.2 The performance of the translator	266
7.2.3 User's knowledge	268
7.3 Recommendations	269
7.3.1 Recommendations to the stakeholders in GRs	269
7.3.2 Recommendations for further research	273
7.4 Concluding Remarks	274
References	275
Appendices	300
Appendix 1: List of GRs used in the study	301
Appendix 2: Letter of Introduction as a Researcher	304
Appendix 3: Informed Consent Form	305
Appendix 4: Ethical Clearance	307
Appendix 5: Questionnaire for Editors	308
Appendix 6: Questionnaire for Translators.....	311
Appendix 7: Questionnaire for End User.....	314
Appendix 8 (A): NDoBE's criteria for selecting GRs for inclusion in the National Catalogue of Teaching and Learning Material	316
Appendix 8 (B): NDoBE's criteria for selecting GRs for inclusion in the National Catalogue of Teaching and Learning Material	320
Appendix 9: Source Text Group A (1).....	329
Appendix 10: Target Text Group A (1).....	330
Appendix 11: Group A (1)	331
Appendix 12: Source Text Group A (2).....	333
Appendix 13: Target Text Group A (2).....	334
Appendix 14: Group A (2)	335
Appendix 15: Source Text Group B (1).....	337
Appendix 16: Target Text Group B (1).....	338
Appendix 17: Group B (1)	339
Appendix 18: Source Text Group B (2).....	341
Appendix 19: Target Text Group B (2).....	342
Appendix 20: Group B (2)	343

Appendix 21: Source Text Group C (1).....	345
Appendix 22: Target Text Group C (1).....	346
Appendix 23: Group C (1).....	347
Appendix 24: Source Text Group C (2).....	349
Appendix 25: Target Text Group C (2).....	350
Appendix 26: Group C (2).....	351
Appendix 27: Source Text Group D (1).....	353
Appendix 28: Target Text Group D (1).....	354
Appendix 29: Group D (1).....	355
Appendix 30: Source Text Group D (2).....	357
Appendix 31: Target Text Group D (2).....	358
Appendix 32: Group D (2).....	359
Appendix 33: Extract From NDoBE's Textbook Catalogue.....	361

List of Tables

Table 1-1: Meaning of isiZulu words used in example 2.....	13
Table 1-2: Relationship between lexical and semantic aspects and conceptual integrity	14
Table 1-3: Example of how one sentence in the ST can have many variants in the TT	28
Table 1-4: Example of how a translator can manipulate the text	29
Table 1-5: Category code and titles for editors' responses	38
Table 1-6: Category code and titles for translators' response	39
Table 1-7: Category code and titles for editors' responses	39
Table 2-1: Vinay and Darbelnet's translation procedures	49
Table 3-1: Question to editors relating to positive growth in the development of books across all genres in indigenous languages	78
Table 3-2: Categories of questions posed to editors	79
Table 3-3: Categories of questions posed to translators	79
Table 3-4: Categories of questions posed to users	80
Table 3-5: Example of text showing translation of sounds	82
Table 3-6: Information on GRs from the NDoBE Catalogue of prescribed books	84
Table 3-7: Information on publishing companies from the NDoBE Catalogue of prescribed books	85
Table 3-8: Category TA (Experience as a translator)	87
Table 3-9: How publishers handled the issue of authors versus translators on covers of GRs	92
Table 3-10: Data from translators who translated GRs from English into isiZulu..	95
Table 4-1: Vinay and Darbelnet's model of translation procedures	103
Table 4-2: Supplementary translation procedures	104
Table 4-3: Codes of IsiZulu word classes	105
Table 4-4: Codes of English word 'classes'	106
Table 4-5: Codes of translation procedures	109
Table 4-6: Examples of segmentation of texts into smaller units (column1).....	110
Table 4-7: Examples of corresponding TT units (column2).....	111
Table 4-8: Examples of back translation of the TT units (column3).....	111

Table 4-9: Examples of the codes allocated to each segment (column 4)	112
Table 4-10: Examples of procedures identified in each segment (column 5)	113
Table 4-11: Examples of further definition of each procedure where necessary (column 6).....	113
Table 4-12: Example of notes in relation to the analysis where necessary (column 7)	114
Table 4-13: Showing frequency of the use of translation procedures in Group A (folktales) data	115
Table 4-14: Showing frequency of the use of translation procedures in Group B (fiction) data.....	116
Table 4-15: Showing frequency of the use of translation procedures in Group C (factual texts) data	117
Table 4-16: Showing frequency of the use of translation procedures in Group D (other) data	118
Table 4-17: Showing change in word category from ST to TT	120
Table 4-18: Showing change from ADVP in ST to ADV / ADVL in TT.....	121
Table 4-19: Showing change from CONJG in ST to ADV / ADVL in TT	121
Table 4-20: Showing other word category changes from ST to TT	122
Table 4-21: Showing syntactic transformations from ST to TT	123
Table 4-22: Showing more syntactic transformations from ST to TT.....	123
Table 4-23: Showing examples of literal translation from ST to TT	125
Table 4-24: Showing examples of literal translation with transposition from ST to TT	125
Table 4-25: Showing an example of literal translation with amplification from ST to TT	126
Table 4-26: Showing examples of modulation beyond word level from ST to TT	127
Table 4-27: Showing examples of modulation at word level from ST to TT.....	127
Table 4-28: Showing examples of modulation with amplification from ST to TT	128
Table 4-29: Showing examples of borrowing from ST to TT	130
Table 4-30: Showing examples of explicitation from ST to TT.....	132
Table 4-31: Showing examples of amplification from ST to TT	133
Table 4-32: Showing example of equivalence from ST to TT	135
Table 4-33: Showing example of adaptation from ST to TT	135
Table 4-34: Showing an example of Loss from ST to TT	135

Table 4-35: Showing examples of generalisation from ST to TT	136
Table 5-1: Strategies for handling translation of proper names	150
Table 5-2: Questions posed to translators relating to translation of proper names	150
Table 5-3: IsiZulu and English homographic personal names	158
Table 5-4: Strategies used by translators in handling personal names	159
Table 5-5: Editors' responses to the question based on artwork	176
Table 5-6: Different genres and quantities of the GRs used in this study	177
Table 5-7: How companies handled the issue of personal names in relation to artwork.....	180
Table 5-8: Editors' responses to a question relating to the translation of titles ...	187
Table 5-9: Literal translations of catchy titles.....	190
Table 5-10: Literally translated titles and suggested catchy versions	192
Table 5-11: English words, their original isiZulu equivalents and borrowed words	197
Table 5-12: Types of phraseological inconsistencies noted in the GRs	198
Table 5-13: Examples of slang and dialectal words and phrases and their standardised versions.....	208
Table 5-14: Examples of idioms and proverbs in their standardised versions ...	215
Table 6-1: GRs' universal features	228
Table 6-2: Variations of kinship terms in isiZulu	235
Table 6-3: Numerals in isiZulu.....	236
Table 6-4: Examples of GRs with cross-curricular content.....	248
Table 6-5: Examples of folktales found in GRs.....	248
Table 6-6: Rating of usefulness of GRs.....	254

List of Figures

Figure 1-1: Holmes’s map of translation studies.....	8
Figure 1-2: Picture of children (taken from GR: <i>Umgodi Omnyama</i>).....	16
Figure 1-3: Example showing the grouping of GRs into levels (English version)..	17
Figure 1-4: Example showing the grouping of GRs into levels (IsiZulu translated version).....	18
Figure 1-5: Newmark’s (1988:5) diagram showing the dynamics of translation....	25
Figure 1-6: Larson’s (1998: 4) translation process	27
Figure 2-1: Diagram showing translation approaches used in this study.....	45
Figure 2-2: Example of a road sign seen on some of the roads in South Africa ...	46
Figure 2-3: Sign seen at the gate of a school in Pietermaritzburg (KwaZulu-Natal)	47
Figure 2-4: Illustration showing translation in primary position (Munday 2012:168)	68
Figure 4-1: Graph showing frequency of use of translation procedures	119
Figure 5-1: Taken from GR: <i>Izimangaliso Zomhlaba Ezenziwe Ngabantu</i>	153
Figure 5-2: Taken from GR: <i>Izimangaliso Zemvelo Zomhlaba</i>	155
Figure 5-3: Taken from GR: <i>Ukuvakasha ENingizimu Afrika Yonke</i>	157
Figure 5-4: Taken from GR: <i>Abangani</i>	162
Figure 5-5: Taken from GR: <i>Umgodi Omnyama</i>	163
Figure 5-6: Taken from GR: <i>Ukuphunyuka KukaZama</i>	163
Figure 5-7: Taken from GR: <i>Imfihlo kaKhuphukani</i>	164
Figure 5-8: Taken from GR: <i>Isihlahla esisesikebheni</i>	165
Figure 5-9: Taken from GR: <i>Noma Kanjani</i>	171
Figure 5-10: Taken from GR: <i>Amaqhawe aseHout Bay</i>	172
Figure 5-11: Taken from Punch April 27, 1983.....	173
Figure 5-12: Taken from GR: <i>UTakalani nomlilo omkhulu</i>	175
Figure 5-13: Taken from GR: <i>Inja Nojakalase</i>	178
Figure 5-14: Taken from GR: <i>Umgodi Omnyama</i>	179
Figure 5-15: Taken from GR: <i>Yalahlekainja kaMandla</i>	180
Figure 5-16: Taken from GR: <i>Ubuhlalu Benhlanhla</i>	181
Figure 5-17: Taken from GR: <i>Yalahlekainja kaMandla / Billy loses his dog</i>	181
Figure 5-18: Taken from GR: <i>UHelena Oyivila / Lazy Helena</i>	182

Figure 5-19: Taken from GR: <i>Amaqhawe aseHout Bay</i>	184
Figure 5-20: Taken from GR: <i>Amaqhawe aseHout Bay</i>	184
Figure 5-21: Taken from GR: <i>Ugogo nezinto zasendle</i>	185
Figure 5-22: Taken from GR: <i>Ayihlabi ngakumisa</i>	185
Figure 5-23: Pie diagram showing % of how titles read to a language expertThe following is a discussion per category.....	188
Figure 5-24: Examples of catchy titles of different GRs.....	189
Figure 5-25: Examples of literally translated titles of GRs	191
Figure 5-26: Linguistically inappropriate titles.....	192
Figure 5-27: Incorrectly translated titles	194
Figure 5-28: Taken from GR: <i>Zisebenza kanjani izinto eziningi</i> (p14)	199
Figure 5-29: Taken from GR: <i>Ayihlabi ngakumisa</i> (p4)	205
Figure 5-30: Taken from GR: <i>Izilwane Zasolwandle Kanye Nezasemoyeni</i>	213
Figure 5-31: Taken from GR: <i>UThula nehubesi / Thula and the lion</i>	219
Figure 5-32: Extract of cover of GRs showing levels.....	220
Figure 6-1: Taken from GR: <i>Abantu abasemphakathini wami</i>	242
Figure 6-2: Taken from GR: <i>Izilwane zasezweni</i>	243
Figure 6-3: Taken from GR: <i>Bhasobha, sengifikile</i>	244
Figure 6-4: Taken from GR: <i>Ukeke iqhawekazi</i>	250
Figure 6-5: Taken from GR: <i>Ubuchwepheshe obuhlanu obaguqula umhlaba</i>	250
Figure 6-6: Taken from GR: <i>Ukeke iqhawekazi</i>	251
Figure 6-7: Taken from GR: <i>Ubuchwepheshe obuhlanu obaguqula umhlaba</i>	251
Figure 6-8: Extract from back cover of a GR series.....	257
Figure 7-1: The dynamic nature of translation of GRs from English into isiZulu .	263
Figure 7-2: The dynamics of the performance of a translator	266
Figure 7-3: Elements related to the knowledge of the user	268

Chapter 1:

The context of the study

1.1 Introduction and rationale of the study

In the past few years in South Africa we have seen a sizeable growth in the number of storybooks as well as graded readers (GRs) published in different indigenous languages. The greatest force behind the burgeoning publishing of these materials in South African indigenous languages was the call for such material by the National Department of Basic Education (NDoBE) in 2010 with the aim of compiling a national catalogue for schools. It is important to mention that in South Africa, the biggest customer for books is still the NDoBE, that is, publishers are dependent on the schools market for sales and it is the NDoBE that buys books for schools. In fact "...74% of all locally published books are for the school market," (Edwards and Ngwaru 2011:16). Kruger (2009:41) also points out that "the African language book market in South Africa ... is determined by and dependent on the educational discourse in South Africa..." Understandably, whenever the NDoBE calls for submission every publisher responds positively.

Likewise, the publishers responded to the NDoBE call in 2010 for submission of GRs written in indigenous languages. The NDoBE normally provides publishers with guidelines regarding the development of the material they call for. These guidelines are used as criteria¹ to assess whether or not the materials submitted are suitable for inclusion in the catalogue. Should the material of a publisher fall short in adhering to these guidelines, their material gets rejected. Accordingly, when the call for GRs was made in 2010, guidelines for development were also issued to publishers. Just like all submitted material, the GRs underwent a rigorous screening process by language specialists to check whether or not they met the quality standards set by the NDoBE. The selected books were subsequently listed in the national catalogue for schools to select. The foundation phase (Grades 1-3) and intermediate phase (Grades 4-6) GRs used in this study

¹ See Appendix 8

were first listed in the national catalogue in 2012 and 2013 respectively. Now in 2015, these GRs are still in the national catalogue and are still used in schools.

The starting point for this study was my realisation that 84% of the IsiZulu GRs listed in the national catalogue were translations from English. In fact, after noticing that some GRs in the catalogue were translations, I did an investigation. I went through all the GR titles listed in the NDoBE catalogue under isiZulu and under English. I also communicated with editors of the companies whose GRs are listed in the NDoBE catalogue to find out whether or not their GRs were translated. Out of the seven companies whose GRs are listed in the catalogue, five confirmed that they translated their GRs from English into isiZulu. I then did a quantitative analysis which gave me a percentage of 84 GR titles that are translated from English into isiZulu. This apparent move to translation by publishers brought about my interest to explore the extent to which conceptual integrity² (CI) was retained or lost in the translation of these GRs from English into isiZulu.

Translation is a very old and crucial activity in multiple disciplines which is essential for global understanding. Unlike in previous times when any speakers who could simply **speak** another language were used to facilitate communication for purposes of negotiations between two cultures, translation is now recognised as a profession, demanding skills much more than just mere understanding of another language. Translation of millions of varied texts across different languages has been going on for a long time. In South Africa formal translation was brought about by the state's bilingual policy when the National Party came into power in 1948. All government documents had to be translated from English into Afrikaans and vice versa. These were the two official languages of South Africa at the time. Later on, in 1994 when South Africa became a democratic country, a multilingual language policy giving recognition to all the languages of South Africa was introduced and the scope of translation widened radically, that is, government documents had to be translated from the language of origin into all the other official languages. The total number of official languages in South Africa is eleven. Therefore, if the material is developed in one language, it needs to be

² Conceptual integrity (CI) is discussed in detail on page 9 – Section 1.4.1

translated into the other ten languages. Subsequently, the number of translators and interpreters escalated because of the increase in needed translations. Similarly, Moropa (2011:259) concurs stating that:

Since the dawn of democracy in South Africa and the advent of a multilingual language policy, there has been a significant increase in the demand for the translation of hegemonic languages (English and Afrikaans) into previously marginalised languages...

Interestingly, as the translation of government documents was increasing, the translation of books in the publishing field was also gaining momentum. A larger number of literary works and to a lesser extent textbooks were being translated into indigenous languages, that is, the translation of books from English into indigenous languages became a common practice. It is important to note that some prominent literary works were translated into South African indigenous languages long before indigenous languages were made official languages. Works by renowned African authors found their way into South African indigenous languages through translation, for example, '*Cry the beloved Country*' (1948) by Alan Paton which was translated into isiZulu in 1957 and '*Things fall apart*' (1958) by Chinua Achebe translated into isiZulu in 1995. The most popular literary work that was translated into all South African indigenous languages as well as other international languages was titled '*Long walk to freedom*' (1995) by South Africa's first Black President, Nelson Rolihlahla Mandela. However, the list of translated literary works from English into South African indigenous languages have never superseded originally developed works. Again, when the type of books mentioned above were translated, timeframes were negotiated between the translator and the publisher and the driving factor was **quality**.

On the other hand, when translations of books for education happen, in most cases it is because the NDoBE has called for such material, just as was the case with the materials used in this study. Obviously, the call comes with submission deadlines set by the Department itself. Then, publishers and translators have to work within these set parameters and **time** (speed in production) becomes the driving factor. It is due to these circumstances that Neville Alexander, Director of

the Project for the Study of Alternative Education in South Africa (PRAESA), maintains that the translation of books into African languages targeted for the education market is a "...process of trial and error...that will take many years to perfect ..." (Edwards and Ngwaru, 2011:12). Thus, the fact that 84% of GRs listed in the national catalogue from which schools select their preferred titles for purchase are translations becomes a concern. The need to explore varied ways of improving the quality of translations from English into South African indigenous languages becomes urgent and crucial.

Advancement of scientific research in translation studies focusing on indigenous languages became prominent from around year 2000. Coming to translation studies focusing on storybooks in indigenous languages, little more than intermittent research has been done up to the present time, and research on GRs in indigenous languages is even more limited, if there be any. This state of affairs was a motivating factor for this study. This study's object of interest is to explore how conceptual integrity (CI) was retained or lost in the translation of GRs from English into isiZulu. In order to achieve this aim, CI was explored at different levels. It was investigated at morpho-syntactic and semantic levels through the use of translation procedures. It was also investigated at poetological³, ideological, and sociocultural levels. Extracts were drawn from different GRs to validate arguments. Further, the users of GRs were interviewed to ascertain the effectiveness of these translated GRs in the classroom. As has already been highlighted, the study of translation in African languages is fairly new, the genre of GRs in African languages is also new, and therefore the combination of the two, that is, translation and GRs, makes this study the first of its kind. This study, it is hoped, will add to the body of knowledge and research done in South African indigenous languages, translation and GRs in particular.

In the following sections, the research problem is stated, objectives are outlined and the research topic is contextualised. This is followed by a literature review of translation, GRs and CI. Subsequently, the research methodology is discussed.

³ See Chapter 2 Section 2.5 page 67

1.2 Research Problem, Questions and Objectives

This study is guided by the following research question and objectives.

1.2.1 Critical Research Question

The critical question driving the study is:

In what ways is CI retained or lost when English GRs are translated from English into isiZulu?

This critical question is divided into an array of sub-questions presented below.

Sub-questions:

- What is CI in the context of translation of GRs?
- How does CI surface in the translation of GRs from English into isiZulu?
- Why is coherence between the idiom of the two languages significant for the translated GRs to be considered sound and acceptable?
- How does the use of translated GRs facilitate the desired outcome of enriching language acquisition when isiZulu is being learnt?

This study limits its focus to the issues raised by the research questions presented above. Following are objectives borne out of the above research questions.

1.2.2 Objectives

This research strived to meet the following objectives:

- To define CI in the context of translation of GRs
- To ascertain how CI surfaces in the translation of GRs from English into isiZulu
- To establish whether or not coherence between the idiom of the two languages is significant for the translated GRs to be considered sound and acceptable
- To explore the effect of translated GRs in facilitating the desired outcome of enriching language acquisition when isiZulu is being learnt.

These objectives formed the focal points of individual chapters making up this study.

1.3 Contextualisation of research topic

The topic for this study is multifaceted, that is, it is an interface of literature, linguistics, translation, isiZulu language studies, education and publishing disciplines. Forming the core of this research is a literary analysis of translated GRs.

Literature as a discipline is multipronged, that is, it can be used across various disciplines for diverse purposes. Firstly, literature could be evaluated by researchers or academics with the aim of prescribing it for study at academic institutions. Secondly, it could be analysed to ascertain its suitability for reading and enjoyment by public in general. Thirdly, it could be evaluated for its aesthetic values in order to fit each writer into a socio-literary-cultural framework that takes style, society and era into consideration. Fourthly, it could be analysed to establish its value in addressing reading problems and improving reading proficiency. Fifthly, a study of literature could be done to determine its suitability in teaching or learning a language (that is, applied linguistics). Here, textual analysis in terms of grammar, vocabulary, culture as well as style, et cetera. becomes the main focus.

This research is based on published GRs that are prescribed by the South African Department of Basic Education for use in teaching the isiZulu language in South African schools. GRs are a category of literature highly recommended by many applied linguistics scholars as significant material in second language learning and teaching. However, later on, linguistics scholars advocated the use of GRs in first language learning and teaching as well. In fact, the GRs used in this study are prescribed for use mainly in first language learning and teaching classrooms. There were few cases where these GRs were found to be used in second language classrooms. Now, going back to the five 'arms of literature as a discipline' highlighted above, it is clear that this research fits squarely within the fifth arm.

Coming to translation, this is a discipline that has grown immensely: from a relatively inconsequential area of study in the 1960s and previously, to an exciting and dynamic area of research sparking interest from diverse fields – hence its multi-disciplinarity. Translation is no longer an isolated insignificant discipline or a component incorporated within the field of linguistics, but has grown into a discipline in its own right expanding and overlapping with a number of other disciplines. Moreover, the study of translation has integrated a number of facets like cultural, sociological, political as well as situational ones, thus putting translation within a broad social context (Chesterman 2000:i). Clearly, these factors will be integrated into this study.

Toury (1995:10) cites an overall framework for translation which is known as Holmes's 'map' of translation. This map, although it is over thirty years old, is still relevant and widely used. This map is found to be important to include here as it further clarifies the parameters of this study. Below is a list of terms used in the map and their explanations; after the list follows the map.

Pure – description of translation and formation of principles to explain it

Applied – application to the practice of translation

Theoretical – theories of translation

General – works that seek to describe every work of translation and make generalisations that will apply to translation at large.

Partial – restricted to parameters e.g. medium, area, rank, text, time or problem.

Descriptive – description of the product, i.e. focus is on the product – the translated text. Popularly known as descriptive translation studies (DTS), it may look at the product, the process and the function:

Product-oriented → observe existing product, can also include specific period of time

Process-oriented DTS → focus on how translators went about translating.

Function-oriented DTS → involves observing the target reader's socio- cultural situation.

Could also include influences that were exerted, e.g. call for submission by the Department of Education.

Holmes's map of translation – Toury (1995:10)

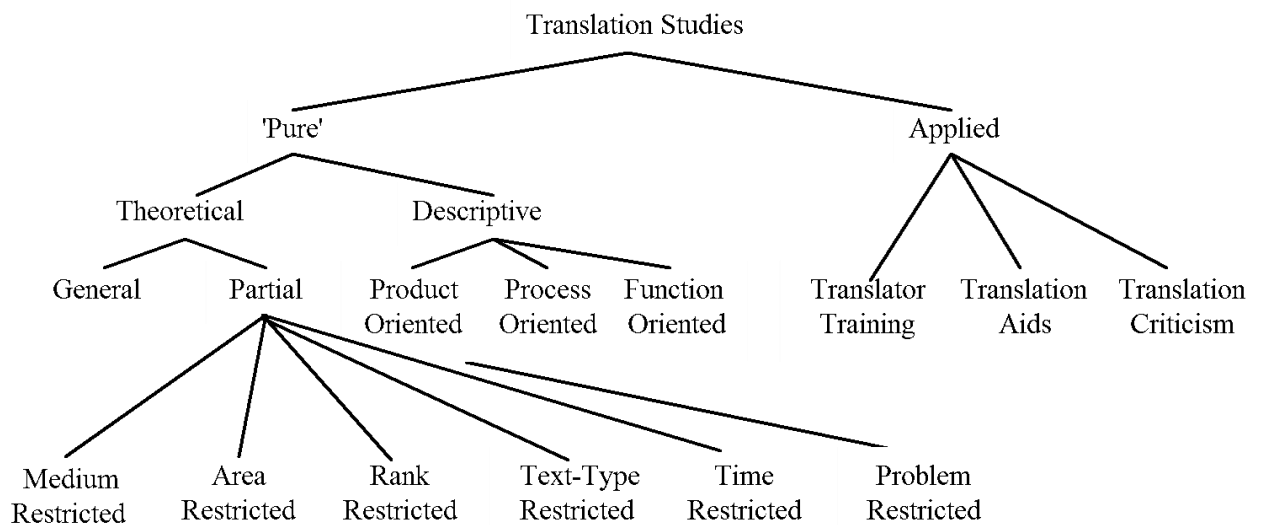


Figure 1-1: Holmes's map of translation studies

This study analyses published, translated GRs prescribed for the first time in 2012 and 2013 by the NDoBE for use in all South African public schools. Although these GRs were prescribed in 2012 and 2013, they are still listed in the NDoBE's National Catalogue 2015/2016 and are currently bought and used by schools. Since this study is based on prescribed texts that were published at a particular time, it can be labelled as 'text-type' and 'time restricted' (according to Holmes's map above - see the lower level under the 'partial' arm).

Furthermore, two of the objectives of this study highlighted in 1.2 above, read thus:

- to ascertain how CI surfaces in the translation of GRs from English into isiZulu
(that is, a product produced at a single point in time)
- to explore the effects of GRs in facilitating a desired outcome.

Again, making reference to Holmes's map above, it can be concluded that this study is 'product and function oriented' and hence falls under 'descriptive translation studies' (DTS). Although not directly linked to any objective, this study includes data from translators, that is, how they go about translating GRs.

Therefore it also incorporates the 'process oriented' arm as per the map above. As a result, this study integrates all the three arms of DTS to varying extents.

1.4 Literature survey

In this section, a detailed discussion is given, making reference to existing literature, on the key concepts used in this study, namely, conceptual integrity (CI), graded readers (GRs) and translation.

1.4.1 Conceptual integrity (CI)

This study sets out to examine CI in the translation of GRs. The term 'conceptual integrity' (CI) originates from architecture. Architect Fred Brooks is one of the renowned advocates of conceptual integrity and first introduced this concept in his book *The Mythical Man-Month* (1995). This concept has since been endorsed and elaborated on by a number of researchers; applying it in their studies mainly within the field of architecture and computer science and to a lesser extent in the fields of business and language.

Brooks (1995:34) states that,

Conceptual Integrity is the most important consideration in system design. It is better to have a system omit certain anomalous features and improvements, but to reflect one set of design ideas, than to have one that contains many good but independent and uncoordinated ideas.

Unfortunately, he does not elaborate further on this term 'conceptual integrity' besides associating it with the 'unity of design'. This emphasizes the fact that CI is about unity, wholeness and oneness achieved when components and features of a design fit together smoothly and become 'one'.

Pittman (2012), using Brooks' theory as a point of departure, asserts that for a design to have CI all the parts should relate to one another as well as to the whole. All parts should have internal consistency that contributes to the final makeup – the whole. Therefore, he declares that consistency is an important element of CI.

Further, Brooks (1995) advocates that CI goes with simplicity. He talks about simplicity and coherence being more valuable than complexity, since the latter has extras that could be hard to learn (Brooks, 1995) and thus counter CI. Pittman (2012) concurs with Brooks regarding simplicity, stating that for a good design to have CI there should be nothing unnecessary, as such could interfere with consistency. Further, he contends that for an entire system to have CI it should be designed as a 'whole' rather than 'piecemeal'.

Likewise Hsi (2005) in his doctoral dissertation, where he analyses the CI of computing applications, states that "...a computing application designed with conceptual integrity possesses software architecture, user interface, and functionality that are easy to comprehend, maintain and use". Hsi's assertion echoes Brooks's and Pittman's argument that simplicity, coherence, consistency, and functionality are vital elements of CI.

Architect and writer Richard Gabriel critiqued Brooks's theory from another angle. Gabriel's (2008) argument is that CI does not advance from one mind or a small group of minds but from a number of people sharing the same philosophies, as well as from the thing designed itself. Gabriel's argument is in contrast with Brooks's theory that says "conceptual integrity ... dictates that the design must proceed from one mind, or from a small number of agreeing resonant minds" (Brooks, 1995). Putting forward a number of examples mainly from poetry, Gabriel proves that CI is a product of many minds. Although his argument is more on design than CI, he argues that CI comes from examining what is written "...finding its beating heart, finding its centre, its core, and making everything around it support it or else disappear" (Gabriel, 2008). Gabriel is the only scholar found who has applied CI in literature.

With regards to literary work and employing Gabriel's definition of CI, one can conclude that CI goes beyond what can be seen, (that is, words and grammar) and encompasses aesthetics such as the plot and storyline as well as the feel, the being, the mood, the texture, that is, the entirety of the work. Brooks (1995, in Hsi, 2005:2) uses the Reims cathedral in France as an example of a construction

presenting such CI: "...that it evokes joy in the beholder" . That is the sole purpose of CI – "to evoke joy in the beholder". If there is no unity, no wholeness, no integrity in a structure, obviously the opposite of joy will be evoked in the beholder. It is on this premise that this term is used in this study as it seeks to explore the retaining of the wholeness, unity and oneness in graded readers (GRs) translated from English into isiZulu, so that the 'beholders' will enjoy these readers, read more and more of them and gain the necessary from them.

This study has analysed CI at a linguistic level and has gone beyond, to explore the extent to which plot, lexical phrases, culture, artwork, style, social norms, ideology, theme, mood, feel, et cetera, befitted the target language. It is believed that exploring these would be finding the "...beating heart, the core..." (Gabriel 2008), that is, the CI of the translated GRs. Waring (2000) confirms that the three most important things when writing a GR are (a) the story, (b) the story, (c) the story. This affirms the importance of ensuring there is CI in GRs so that there is 'the story' in its naturalness.

Since this study is framed primarily by the Descriptive Translation Studies (DTS) approach which proclaims that translated texts are texts in their own right, worthy of analysis, the exploration of CI was mainly intralingual (exploring CI within the isiZulu translated work which is the target text. Interlingual exploration (comparison between English and isiZulu) was done only where the analysis demanded.

Having done research across a number of disciplines, I have come to the conclusion that there is a dearth of work on CI especially beyond the fields of architecture and computer science. Hence an application of this theory in the field of language makes this work one of the original works in this field.

The following examples were made up in order to define CI further within the confines of this study. Each example is followed by a discussion.

Example 1:

The following example includes translation and back translation thereof:

Original English: *Wow, he is a cultured young man.*

IsiZulu Translation: *Hhayi, uyindoda ephucuzekile.*

Back translation: *Wow, he is a polished educated man.*

Discussion:

In example 1, 'cultured young man' is not three different words but a lexical phrase that has to be translated as 'one' in order to retain CI. It is clear in the translation that the translator understood the English phrase and transferred it properly into isiZulu. This means that in order to come up with a proper translation, one needs to keep the 'wholeness' of the story in mind and translate lexical phrases or idiom in relation to 'everything around it' (Gabriel 2008) taking into cognisance the theme, the mood and the feel of the story. Should the translator not be sure of the idiom or an isiZulu replacement, reading the entire paragraph or story helps. Of course this becomes a problem if the translator or speaker is not aware that he/she is faced with an idiom or lexical phrase. Note below:

A: He is such a cultured young man.

B: Wow, I would really love to meet him.

A: You will and I am sure you will learn a thing or two from him.

B: I can't wait! I have always wanted to know more about their culture, you know. Guess I need to prepare some questions.

A: Eh... Guess so.

B: Who knows? I might also end up with one of his kind in my team!

Now in the dialogue above, it is clear that Speaker B has no clue as to the meaning of 'cultured' and is taking the literal meaning. It is clear that A is confused by these answers he gets from B. Now if the translator was like B, the entire meaning of the text would be lost, that is, the translation would include culture yet the original text does not refer to culture.

Example 2:

The following sentence can be translated in three different ways:

He woke up at the crack of dawn and left for Johannesburg.

- A. *Wavuka kusempondozankomo walibangisa eJohannesburg.*
- B. *Wavuka kusempondozankomo walibangisa kwaNdongaziyaduma.*
- C. *Wavuka ekuseni kakhulu waya eGoli.*

Before the discussion, it is important to give the meaning of the following isiZulu words:

Table 1-1: Meaning of isiZulu words used in example 2

IsiZulu Word	Lit meaning	Proper meaning
<i>Kusempondozankomo</i>	It is still horns of cattle	too early, i.e. still dark in such a way that only the horns of the cattle (and not their bodies) are visible
<i>KwaNdongaziyaduma</i>	At a place where the walls tremble	Johannesburg: there are many mines in Johannesburg in such a way that the walls always tremble from the noise and drilling coming from the mines
<i>Walibangisa</i>	-	Took a journey to...

A lot can be said about the translators' styles as well as what can be termed 'lexical mismatch' which automatically leads to counter-CI. For example:

- In A, *kusempondozankomo* is a traditional word that could be used by a translator who follows a purist approach to language but it appears in the same sentence with 'Johannesburg' which is a purely borrowed word. This paradoxical juxtaposition is a lexical mismatch leading to lack of CI in the sentence.
- In B, there is CI and the translator follows the purists approach that is, there is consistency in the translator's style of translation. On the contrary, if the principle of simplicity is considered; a translator of GR can settle for

other simpler words with the same meaning especially in GRs in the lower levels.

- In C, the translator has simplified the language and made the sentence suitable for language learning especially in lower levels. The sentence has all the elements of CI.

The above discussion can be summed up using the following table:

Table 1-2: Relationship between lexical and semantic aspects and conceptual integrity

Sentences	Lexical and semantic aspect		Conceptual Integrity	
	Simple	Complex	Present	Absent
A		X		X
B		X	X	
C	X		X	

Example 3:

The following sentence could be translated in many ways (see A and B below):

Anne from Johannesburg is still smiling.

Translation A

U-Anne waseGoli usalokhu emamatheka.

UThandi waseGoli usalokhu emamatheka.

Translation B

U-Anne waseJohannesburg usamamatheka.

UThandi waseJohannesburg usamamatheka.

Now considering simplicity, coherence and consistency in terms of CI and the issue of personal and place names, the translator has to make tactical decisions on the suitable form to use, not only in this instance but throughout the text (book). Also, another decision he/she will have to take is whether or not to change personal and place names. If a translator takes these decisions and apply them throughout the translation then he/she will achieve CI within the translated text. In fact, the issue of personal and place names should appear in the guidelines of

translating GRs into isiZulu since they have a meaning of their own and cannot be used anyhow. For example: if a story is based on a girl named Sandra who is the only child, and a translator decides to change Sandra to Phindile – that on its own would thwart CI since Phindile is a name given to a second child.

Example 4:

The three English words: ‘cold’, ‘fever’, and ‘flu’ are all translated as *umkhuhlane* in isiZulu.

Now, if an English author uses the word ‘fever’ or ‘flu’ or ‘cold’, the isiZulu translator should ensure that when he/she uses the word *umkhuhlane* the context is well depicted so that the meaning of the original story in its entirety is not lost, that is, there is CI between the original story and the translated story as well as CI within the translated text itself. Again ‘cold’ is used in very many proverbs and idioms in English, for example, he gave me the cold shoulder, I got cold feet, she is too cold for a social worker, in cold blood, I addressed the team cold, et cetera. Therefore, a simple word such as ‘cold’ can cause havoc in the translated text depending on the translator’s knowledge of the SL, style of translation, expertise and experience.

Similarly, the word *umkhuhlane* in isiZulu is just as broad. Besides meaning a sickness it can also mean that something bad has befallen someone. This something bad is usually ‘death’. For example:

Sisaphuthuma kwaMajola sekuvele umkhuhlane.

(We are rushing to Majola’s place, something bad has befallen the family)

It could also mean someone lacking in integrity or irresponsible or untrustworthy or troublesome. For example:

Usho umfana wakwaDlamini, umkhuhlane wodwa lowo!

(You mean the boy of the Dlamini family – that is a useless one!)

As a result, the translator has to ensure that this word is properly used in the translation in a way that it depicts exactly what it is supposed to depict.

Example 5:

In some cases, a picture can say one thing whilst the text that goes with it says something else and that leads to lack of CI.



Figure 1-2: Picture of children (taken from GR: *Umgodi Omnyama*)

In the picture above, all the children have isiZulu names in the text. Even though isiZulu and English sometimes have personal names that look similar, the names given to these children have never been used to name children other than isiZulu speaking children before. In this picture the name Jaji is given to the child in the front (wearing a green waistcoat), the White girl behind is Zethu and the Coloured boy is Cebo. The issue of personal names in GRs and translation is discussed further in Chapter 5.

In the following section, Graded Readers (GRs) are discussed and a presentation of what scholars in this field say about them is given.

1.4.2 Graded Readers (GRs)

The area of GRs has since been extensively researched and a lot has been written, focusing mainly on the effects thereof in the teaching of English as a second language as well as other languages, mainly European. However no similar studies on GRs that I am aware of have been conducted in African languages as yet, especially within translation studies. Kruger (2010) in her PhD thesis makes some reference to readers and children's literature in African languages. Ntuli (2011) in her PhD thesis touches a bit on GRs but from a different angle: she examines isiZulu readers as modern literature for children. Although Ntuli's focus is on children's books, she also laments the scarcity of isiZulu storybooks in general. This scarcity is far worse in GRs. On the other hand, Nkosi (2011) in her PhD thesis explores the pedagogy of teaching reading in isiZulu first language. The focus of her research is on the teaching of reading rather than the actual readers per se.

Since this study is based on GRs, it is therefore crucial to elucidate what GRs are. In general, GRs are books of diverse genres written specifically for second language (L2) learners to develop their reading skills, leading to proficiency in their L2. They are grouped into levels ranging from simple to complex in terms of lexis, grammar and content (http://www.elt.thomson.com/Thomson_graded_readers). The figures below give examples of grouping of GRs into levels. It is interesting to note that in the series exemplified below, grouping is even done within a level, for example, Level 4 has Beginner, Intermediate and Advanced groups.



Figure 1-3: Example showing the grouping of GRs into levels (English version)



Figure 1-4: Example showing the grouping of GRs into levels (IsiZulu translated version)

Claridge (2011:1) explains GRs as texts written in a simplified version so that they are easily understood by learners and which makes them ideal material for language learning and teaching. Although, GRs started off as material created specifically for L2 language learning and teaching, a number of scholars promote the use of GRs for L1 learning and teaching. In fact, the GRs used in this study are prescribed for L1 learning and teaching.

The intention of GRs is for learners to start with simpler stories and build up their reading skills, fluency and confidence to take them up to the next level; until they are able to read all kinds of texts. Motivated by this confidence, they move from one level to the next, getting exposed to more and more varied content, grammatical structures and lexis of the language. Gradually, they reach a stage where they master the language's grammar and lexis to be able to use it proficiently.

The area of GRs is widely researched and much is written, focusing mainly on their effect in the teaching of English as a L2 as well as other languages, but mainly European. Prominent scholars in the field of GRs, for example, Bamford (1984); Bassett (2005), Hill (1997, 2001, 2008), Krashen (1987), Nation (2006), et cetera., all agree that GRs are very important in motivating learners to read more, thus improving their reading ability and proficiency in the language they are learning. Further, GRs are considered to be a crucial element of extensive reading programmes used in L2 teaching (Day & Bamford, 1998, Irvine, 2008,

Takase, 2007). Again, the main aim of extensive reading programmes is to contribute to the enrichment of learners' language proficiency.

When language readers read, they start by reading individual words making up a sentence. Thereafter they repeat the sentence a few times to increase their speed. As they come across a similar word again, the processing of this word becomes automatic and thus faster. Once the learner starts to read faster, s/he moves from reading individual words to reading 'chunks of words' as advocated by Lewis (1993, 1997a) with his 'lexical approach' to reading in L2.

The importance of these 'chunks of words' is reinforced by a number of linguists giving them different terms, for example, 'speech formulae' (Peters 1983), 'lexicalised items' (Pawley & Syder 1983), 'lexical phrases' (Nattinger & DeCarrico 1992), and 'lexical units' (Moudraia 2001). Cowie (1988) maintains that once L2 learners get repeatedly exposed to these 'chunks of words' they store them and reuse them to satisfy their communication needs. These 'chunks of words' represent an idea. It is expected that when a learner gets to read at this 'idea' level, he is able to comprehend what he is reading since comprehension is generally about ideas not meaning of individual words (Waring 2000).

Considering that GRs are aimed at developing readers' proficiency in their language, one can safely conclude that when they read, their aim is to reach the 'reading-with-idea' level, that is, comprehension level. Hence, it is important that this idea does not get lost in the translation. In the GRs translated from one language into another, it is important to ensure that the 'idea' is indeed there, that is, the grammar, lexis, content, context and everything else is seamlessly interwoven. Exploration of this 'seamless interweaving' in GRs translated from English into isiZulu is the focal point of this study.

As much as there are many researchers who applaud the benefits of GRs in language teaching and learning there are other researchers who put forward objections to GRs. For example, Honeyfield (1977) raises the notion that GRs are not authentic and therefore rob learners of the beauty of language. Yano, Long and Ross (1994) and Young (1999) agree that the simplification of GRs can hinder

rather than enhance comprehension and can also deprive learners of massive exposure to new words and new language. Nonetheless the popularity of GRs surpasses these objections, with researchers like Waring (2000) attributing such objections to poorly written GRs of the past and affirming that a lot has changed since. This objection bears relevance to this study since GRs that are poorly translated, that is, lacking CI, could discredit the value of GRs in African languages. Hence the importance of scholarly works in this area.

Whilst there is a voluminous amount of published research on GRs in English and other languages mainly European, less, if any, has been done in African languages in this field, nor is there much in terms of actual GRs developed in African languages. Thus far, Kruger (2007, 2009, 2010, 2011), Ntuli (2011) and Nkosi (2011) as highlighted above, are about the only scholarly works on reading and GRs in African languages I have come across, hence the need for this study.

Scholars interested in the field of storybooks and GRs lament the scarcity of these materials, as indicated above. Now, the observed trend is that of publishers translating GRs from English into African languages when there is a call from the National Department of Basic Education for such books. Now, considering that:

- writing GRs is a specialised skill of writing with specific GR guidelines;
- lexical phrases are bearers of meaning rather than individual words (lexical approach);
- and publishers have to translate the GRs within set timeframes;

a number of questions come to mind. For example;

- What criteria do publishers use in commissioning GR translators?
- How do translators embark on the translation process (that is, what approach is used by translators to ensure that their translations maintain CI in all respects?)
- What quality measures are put in place to evaluate the translated GRs within the publishing company before publication?

Therefore, what comes under scrutiny in this study is the extent to which the essence of the story with all its intricacies gets retained during the translation process.

1.4.3 Translation

Translation is a process of transferring a text from one language into another language for various reasons. In translation, there are two languages – one that the translator translates from, that is, the source language (SL) and the one that the translator translates into, that is, the target language (TL). In this study, English is the SL and isiZulu the TL.

As already stated in section 1.1 above, translation developed into a fully-fledged discipline worthy of study in its own right around the late 1960s (Munday 2012:10). From the 1960s to date abundant works on translation studies have been produced. These works come in different forms (such as conference papers, articles and books) produced by scholars around the world. Unfortunately, most of these works focus on languages other than South African. Nonetheless, of significance to this study are works focusing on the translation of literary works since there is a general agreement amongst scholars that GRs are indeed literary works. As highlighted above, the areas of GRs and translation are still in their infancy in African languages, hence there is a dearth of scholarly works on these. Therefore, a combination of these two areas in African languages makes this study one of the pioneering works.

Since this study focused not on all GRs but only the translated ones from English into isiZulu, an overview of translation becomes critical. The following scholarly works, although some used the corpus-based approach, provided interesting insight for this study, firstly because their focus was largely on African languages and secondly because most of them based their research on literary works, to which GRs belong. These works are: Magwebu's (2007) unpublished MA dissertation *Decisions, translation strategies and process in the translation of Moloape's Dancing in the dust*; Masubelele's (2007) unpublished PhD thesis *The Role of Bible Translation in the Development of Written Zulu: a corpus-based study*; Hermanson's (1991) unpublished MA Dissertation *The Transliteration of New Testament Proper Nouns into Zulu*; Moropa's (2005) unpublished PhD thesis *An investigation of Translation universals in a parallel corpus of English-Xhosa texts*; Gauton and De Schryver's (2004) article entitled *Translating technical terms into isiZulu with the aid of multilingual and/or parallel corpora*; Ndlovu's (1997)

unpublished MA Dissertation *Transferring Culture: Alan Paton's Cry, The Beloved Country in Zulu*; Mtuze's (2003) article titled *Mandela's Long walk to Freedom: the isiXhosa translator's tall order* and Nokele's (2011) article titled *Metaphor in Mandela's Long Walk to Freedom: A cross-cultural comparison*; and Moropa's (2012) article entitled *The initiator in the translation process: A case study of The Prophet by Kahlil Gibran in the indigenous languages of South Africa*. Kruger (2007, 2009, 2010, 2011), although her main languages of focus are English and Afrikaans, she has also done substantial scholarly work on the translation of children's literature within the South African educational context. She also makes references to African languages and some of her findings were found to be relevant mostly to Chapter 3 of my study. Such a list of works, though not exhaustive, gives an indication of what has been done by South African scholars in the field of translation studies.

Nida (1964) a renowned scholar in the discipline of translation, defines translation as a process of "...reproducing in the receptor language the closest natural equivalent of the source language message first in terms of meaning and secondly in terms of style". Haque (2012) elaborates on Nida's definition identifying three essential terms namely: 'equivalent' (referring to the source language message); 'natural' (referring to the target language) and 'closest' (binding both languages together). Further, he argues that 'natural' means fitting together the receptor's language and culture as well as the context of the text, that is, the product should bear no trace of the foreign origin. 'Natural' is an element of CI.

Catford (1965:20), another popular scholar of translation who emerged in the 1960s, views translation as "...the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)". Further, Catford as quoted by Munday (2012:92-93) brings up two forms of translation: (1) A formal correspondence which he describes as, "...any TL category (unit, class, element of structure, etc.) which can be said to occupy, as nearly as possible, the 'same' place in the 'economy' of the TL as the given SL category occupies in the SL." (2) A textual equivalence which he describes as "...any TL text or portion of text which is observed on a particular occasion ... to be the equivalent of a given SL text or portion of text". The main criticism of Catford's work was that his examples were

idealised and decontextualised and also his analysis never went beyond the sentence (Munday 2012:94).

Later on, around the 1970s, scholars of translation began to focus more on text linguistics (Kruger 2000:30). Here the focus moved from the isolated sentence as the translation unit to whole texts. The text was not only seen as a cluster of words but as a way of communication, functioning in a certain way, in a certain situation or culture which could not behave in the same way in another situation or culture. Consequently, text linguistics brought about a different, functional dimension to translation studies.

In the same line of thought, Brislin (1976:1) presented his definition of translation. He defined translation as "...the transfer of thoughts and ideas from one language to another". According to Brislin, it is not only words that are transferred from one language into another but 'thoughts and ideas' represented by words that get transferred. Therefore, when the translator reads a text in preparation for translation, he or she has to seek the 'thoughts and ideas' represented by the words in the SL and find corresponding words in the TL. Clearly, Brislin supported the functional dimension to translation.

A few years later, descriptive translation studies (DTS) came to the fore. According to Toury (1980), a strong proponent of DTS, translations should be studied within the target culture since translators operate in the interest of the culture into which they are translating. He further argues that translated texts should be analysed within their cultural-linguistic context in order to understand the translation process. Therefore, within DTS, translation is seen as belonging to one textual system only, the target system, and the source text's role is merely that of a stimulus or source of information rather than a starting point for analysis (Toury 1980). Proponents of DTS pushed for a descriptive, target-oriented, functional and systemic view to translation (Hermans 1985:10). Further, Venuti (1995) also an advocate of DTS, called for a translator-centred translation, maintaining that a translator has to inscribe him/herself visibly into the text.

Moving on, Newmark (1988:5) defines translation as "...rendering the meaning of a text into another language in a way that the author intended the text". Looking at this definition by Newmark, one can argue that "...the way that the author intended the text", could be more than just the meaning carried by the words but, depending on the type of text, could include the culture the ST writer portrays, his/her feelings, beliefs and attitudes. Therefore, in order to produce acceptable translations, translators need to apply a number of skills beyond a mere understanding and knowledge of the two languages they are working with.

By the same token, Nord (1992:28) defines translation as:

...the production of a functional target text maintaining a relationship with a given source text that is specified according to the intended or demanded function of the target text. Translation allows a communicative act to take place which because of existing linguistic and cultural barriers would not have been possible without it.

Here, Nord (1992) brings up another view where she sees translation not only as the movement of text from one language to the other for its own sake but also the function being of importance, that is, she stresses the importance of the intended function of the TT. Also of importance is the issue of culture and linguistic differences between the languages entering the translation transaction. The years 1993-1995 saw the dawn of corpus-based translation studies⁴ popularly known as CTS.

As much as the above definitions differ in some way there is an underlying common element, that is, the fact that in translation there should be resemblance between the ST and TT for one to be called a translation of the other. The process of maintaining the resemblance whilst taking into cognisance the issues of linguistic and cultural differences highlighted by Nord (1992) commands a certain level of skill and professionalism. Newmark (1988:4) concurs. He provides a diagram (shown on the next page) displaying the numerous factors that are involved in the translation activity.

⁴ Corpus-based translation studies (CTS) use large electronic corpuses of texts and computer programmes to search for norms and regularities in translation and also to identify patterns typical of translated language. CTS is seen as a research methodology within the framework of DTS.

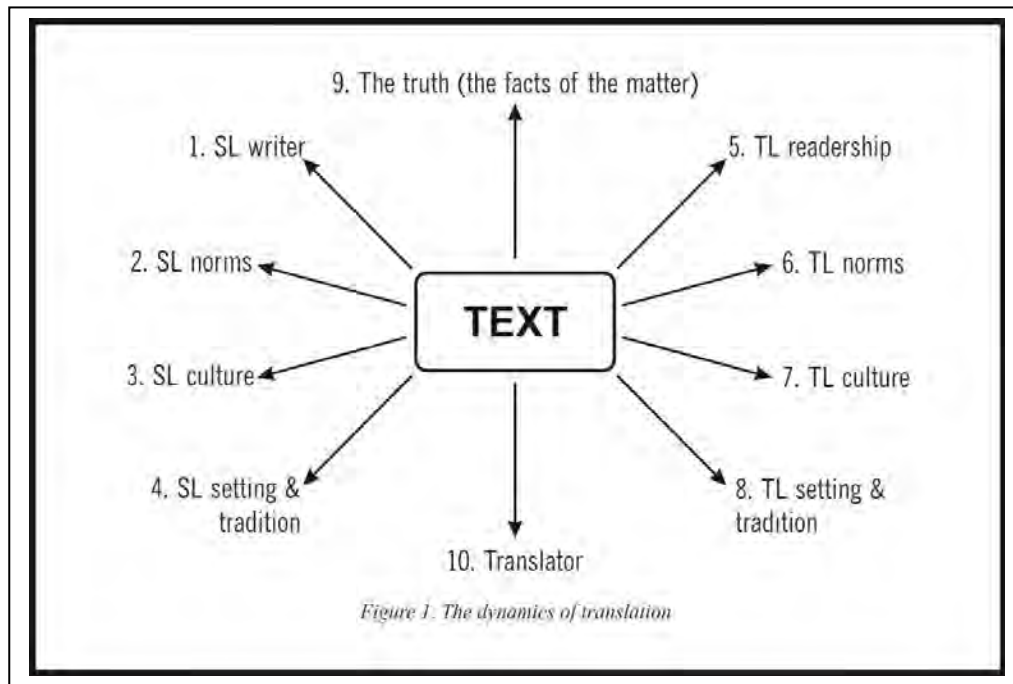


Figure 1-5: Newmark's (1988:5) diagram showing the dynamics of translation

The figure above displays the many "...opposing forces that pull the translation in opposite directions" (Newmark 1988:5). He carries on to mention that the diagram is not complete, that is, there are also other aspects not included in it, for example, the tension between semantic and pragmatic meaning (Newmark 1988:5). This is all an indication that a simple understanding of the TL is not sufficient to turn someone into a good translator, but that an ability and skill to decide on the right strategy and procedure to use and to transfer all the necessary nuances embedded in SL text into the TL text, is crucial. Needless to say, application of this skill will lead to CI in the TT. Moropa (2012) in her article where she discusses the role of the initiator, supports the point that translators need to have the requisite knowledge and skills necessary for translation. She states that the translators chosen to do the translation on which her research is based, were chosen on the basis of their linguistic competence as well as knowledge of translation theories, knowledge of source and target cultures and general knowledge about the world (Moropa, 2012:100).

Bassnett and Lefevere (1990) as quoted by Morini (2008:31) define translation as:

... a rewriting of an original text. All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation, undertaken in the service of power, and its positive aspect can help in the evolution of a literature and a society.

It is this manipulation, this positive aspect, which is under scrutiny in this study. As this study seeks to explore CI in the translation of isiZulu GRs, the 'manipulative operation' of text cited by Morini seems pertinent as a basis for illuminating this CI.

The assertion by Bassnett and Lefevere (1990) is the foundation of a lot of work produced in the field of Descriptive Translation Studies (DTS). Actually, Morini's (2008) new linguistic theory incorporates aspects of DTS. DTS promulgates the notion that translations are factors of the target culture and are always affected by time and culture and therefore cannot occur in a vacuum. If a translator wants to do a job of good quality, he/she has to go beyond the text itself – consider the context, time, culture and incorporate all these in crafting his/her translation.

According to Larson (1998) translation requires studying the lexicon, grammatical structure, communication situation and cultural context of the source language; analysing it in order to understand its contextual meaning and then reconstructing this same meaning using the lexicon, grammatical structure and cultural and social context of the target language. He illustrates this with a diagram (Larson 1998:4):

OVERVIEW OF THE TRANSLATION TASK

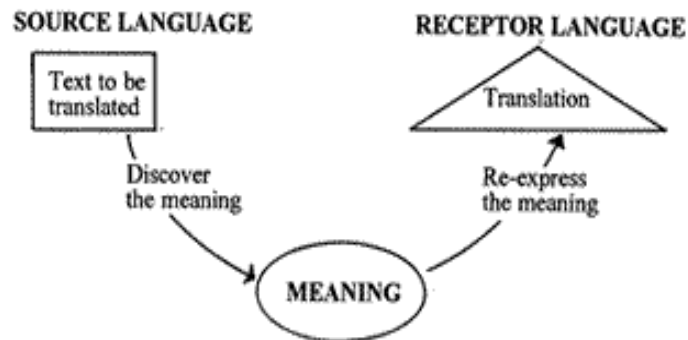


Figure 1-6: Larson's (1998: 4) translation process

According to Larson, a translator therefore has to be proficient in linguistic and cultural systems of both languages in order to achieve successful translation. Again Larson's definition of translation as an in-depth process bears relevance to this study as CI is not only about words but the underlying intricacies that make text meaningful, coherent and consistent.

The fact that language cannot be divorced from culture is a fact well-supported by many translation scholars, that is, in order to assimilate the language well and be able to use it appropriately one needs to understand the culture of that language as well, since culture influences language. In view of the fact that one of the original purposes of GRs is for language learning, these readers should be translated in such a way that they adhere to the rationale and maintain the essence of the story in every way possible. Should a GR maintain the essence of the story as indicated, that GR would be CI compliant.

Baker (1992:2-4), argues that for translators to be recognised as professionals they need to acquire and display a thorough and sound knowledge of their field. In order for a translator to produce an adequate translation he/she needs comprehensive and conscious understanding of language and how it functions as well as significant skills to employ during the translation process.

The following table followed by discussion exemplifies what Baker is expressing.

Table 1-3: Example of how one sentence in the ST can have many variants in the TT

EXAMPLE A	
ST – ENGLISH	TT - ISIZULU
He is dead.	(1) <i>Usishiyile</i> (lit: he/she left us)
	(2) <i>Ugodukile</i> (lit: he/she went home)
	(3) <i>Uye kobabamkhulu</i> (lit: he/she went to his/her forefathers)
	(4) <i>Akasekho</i> (lit: he/she is not around)
	(5) <i>Ushonile</i> (lit: he/she went down under)
	(6) <i>Ufile</i> (lit: he/she died)
EXAMPLE B	
ST	TT
Win a beautiful car.	(1) <i>Zihlomulele unyanyavu.</i> (lit: Strike it lucky and get a grand one for yourself)
	(2) <i>Ziwinele imoto ebabayo.</i> (lit: Win a snazzy car for yourself)
	(3) <i>Ziwinele ekanokusho.</i> (lit: Win the best one for yourself)

Discussion:

Example A: The translator needs to use his/her **cultural and/or sociolinguistic knowledge** here – knowledge of when to use one form and not the other is crucial. Taking example (6), it is never used to refer to humans even though it is the one that carries the dictionary translation of ‘dead’. One who uses this term would be regarded as heartless, disrespectful or even a witch. Also, since isiZulu does not normally differentiate in terms of gender, the translator has to ensure that the interpretation in the TL is clear that the person who is dead is a male and not a female. For example, the translator can include a phrase like *Umfo kaDlamini madoda* (The son of the Dlamini clan, oh man!) which would give a cue that the person referred to is a male OR *Hhawu, ngentombi kaDlamini madoda* (Oh, as for the daughter of the Dlamini’s, oh man!) which would indicate that the dead person is a female.

Example B: The translator needs to draw from his/her **sociolinguistic knowledge** to decide on the suitable translation taking into consideration the

target audience, for example, if the target audience is rural, then (1) is suitable, if urban and young then (2) will fit but if it is varied then (3) would be more suitable as it can be understood and accepted across varied audiences. But, also of great importance is the text type. For example, the translator cannot use (2) in a formal document. Therefore, over and above the sociocultural and sociolinguistic command the translator needs to have, he or she needs to be able to identify different text types and functions (that is, the expressive, evocative and informative) in order to pitch his /her translation accordingly.

Still on the translator's command of translation, below is another extract that shows how the translator transformed the text from English into isiZulu in a way that the text read naturally in the target text (isiZulu).

Table 1-4: Example of how a translator can manipulate the text

<p>Source Text (ST) (extract from <i>Lindani the Lion Cub</i>)</p> <p>His mother was always saying, 'Lindani, if you keep jumping out like that, one day someone is going to get hurt'. But Lindani would just laugh, shake his tail and think to himself how very clever he was.</p>
<p>Target Text (TT) (extract from <i>UBhesana iwundlu lehubesi</i>)</p> <p>Unina kaBhesana wayelokhu emxwayisa ethi, 'Bhesana mntanami, uma uqhubeka udlala kanje ngelinye ilanga uyolimala'. UBhesana wayengawushayi ndiva umyalelo kanina, wayevele ahleke, adlalise umsila wakhe ezincoma ubuhlakani bakhe.</p>
<p>Back translation</p> <p>Mother of Bhesana kept on warning him saying, Bhesana child my, if you carry on playing like this one day you will get hurt. Bhesana never took notice of the instruction of mother, he would just laugh, wag tail his praising himself intelligence his.</p>

Key:

	Change from one word class to another. Change of word order		Modification of word or phrase so that it reads better in the target language	—	Added text to improve coherence
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Discussion:

Looking at this text above, it is clear that the translator didn't merely do a word-for-word translation but applied a number of strategies and procedures to make sure that the TT is acceptable in the TL. A few examples:

- (i) The translator changed the name of the cub from Lindani to Bhesana. A big lion is called *ibhubesi*. The translator created this pet name by taking the last two syllables from *ibhubesi* and added the diminutive marker –

ana to show endearment and then changed implosive 'b' to explosive 'b'
= Bhesana.

- (ii) The phrase 'someone is going to get hurt' was changed to 'you are going to get hurt'.
- (iii) 'my child' and 'never took notice of the instruction' were added by the translator in the TT since they are not in the original ST.

The examples cited are an indication that the translator of this text applied his/her skills in producing a suitable translation in terms of the function of the TT.

Within this study, translation is considered as the reproduction of GRs from English into isiZulu in a way that the product displays linguistic, cultural as well as social elements of the isiZulu language in as natural a way as possible. This study therefore, is framed by translation theories that support the combination of linguistic structures, culture and social forms of the target language, that is, Descriptive Translation Studies (DTS).

The next section outlines the research methodology followed by this study.

1.5 Research methodology

Research methodology is the general approach used to carry out the research. This section describes the methodology used in this study. This study employed literary analysis and qualitative data analysis but there were cases where the results of the data analysis were quantified. Hammersley (1993:10) confirms that both qualitative and quantitative methodologies can be used in one study: "Qualitative methodology and quantitative methodology are not mutually exclusive. Differences between the two approaches are located in the overall form, focus and emphasis of the study." Since I worked with actual translations (that is, the product), my literary analysis was done within the DTS model. Considering the nature of this research, it is vital that I am upfront with my own beliefs, values and experiences in relation to translation and South African indigenous languages.

The following is my ontological and epistemological position in relation to this study.

1.5.1 My ontological position

I am a staunch supporter of the promotion of the indigenous languages of South Africa. Many scholars have emphasised the fact that language and culture go together as well as the fact that language and culture define one's identity. Surely then the status of one's language in a country has an effect on one's esteem. Before South Africa became a democratic country, indigenous languages were associated with illiteracy, impoverishment and backwardness. Even now, these languages are still trying to shake off that stigma. I, as a mother-tongue speaker of isiZulu, one of the indigenous languages, and as a student and later a lecturer of isiZulu have experienced that stigma. Therefore, it is only natural that when an opportunity to promote indigenous languages arise, supporters of indigenous languages fully support the cause.

1.5.2 My epistemological position

I have worked as an editor, publisher as well as a materials developer for a number of publishing companies in South Africa. I have experienced how materials in indigenous languages are always relegated to an insignificant status and the development thereof only rushed when there is a call for submissions from the NDoBE. This issue is highlighted by Edwards and Ngwaru (2010). They confirm the reluctance of publishers to publish material in indigenous languages because of the slow implementation of language-in-education policy. Further, they confirm that other publishers first want to know whether there is a market for their books before they can commit, otherwise publishing without commitment is a great risk most publishers cannot afford to take (Edwards and Ngwaru 2010:11). I also have experience where isiZulu textbooks for teaching home language are first developed in English then translated into isiZulu because 'there are no good material developers in indigenous languages.'

As a professional translator, I have been involved in translating a number of literary and non-literary texts for various government and non-government institutions. Also as a lecturer in languages, I have taught linguistics and

translation at tertiary level. Therefore, I have a clear understanding of the challenges faced by translators as well as methods to mitigate those challenges.

I have authored a number of isiZulu children's books and seen how their sales fared compared to English children's books. I have also authored isiZulu GRs which are listed in the NDoBE's Catalogue together with the translated ones that I am using in my study. As an author, I am not a strong supporter of translation of literary works from English into indigenous languages especially in genres that are still new in these languages, for example, GRs. My stance is, let us develop the genre and its poetics, and only then translate, otherwise we run the danger of foreign poetics dictating our own.

I believe my position as outlined above clarifies the motivation for embarking on this study and for selecting the methodologies mentioned below to carry out my research.

Below, the research methodologies, data collection and data analysis are detailed and explained as separate topics.

1.5.3 Literary Analysis

Literary analysis is used as one of the methodologies in this study. Literary analysis is an evaluation of a literary work. The evaluator expresses his/her opinion regarding the work under analysis and this opinion could be presented in different forms depending on the purpose of the analysis. It could include language technicalities of the work, message portrayed by the work or historical context (<http://www.qwhatis.com/what-is-literary-analysis/>). Literary analysis was adopted as a method for analysing GRs as it accommodates a wide range of elements. In this study, the aim in using literary analysis was to unveil the linguistic, cultural and textual challenges facing the literary translation of educational material – GRs in particular. Since this study explores conceptual integrity (CI) in the translation of graded readers (GRs), investigating the linguistic, cultural and textual elements helped ascertain the extent of CI in the translation of GRs.

1.5.4 Qualitative analysis

Qualitative analysis entails using interviews or focus groups to explore attitudes, behaviour and experiences of participants in order to get their in-depth opinion about the topic under study (Dawson, 2009:14). Questionnaires and participant observations are also used in qualitative analysis. According to Patton (2002:432) qualitative analysis "...transforms data into findings (and) no formula exists for that transformation". Ryan and Bernard (2000:769) maintain that texts, newspapers, folktales, films, different types of narratives and life histories are examples of data regarded as qualitative data. Obviously, GRs fall squarely within qualitative data.

In this study, qualitative methodology was employed to source knowledge, facts, experiences and to a lesser extent perceptions of participants involved in the translation process. The tool used to collect data was self-administered open-ended questionnaires. Cohen and Manion (1994:94) caution against the use of open-ended questions in self-administered questionnaires, saying, "...they cannot probe respondents to find out just what they mean by particular responses". To counter this warning, it was ensured that questions were not vague and were "...simple, direct and familiar to all respondents" (TerreBlanche and Durrheim 1999:294). Questionnaires were preferred so that respondents had enough time to think about their responses and express themselves freely. Moreover, my experience in both the publishing and translation fields assisted me in using terminology that was familiar with the respondents.

I developed the questionnaires using knowledge gained from research on the topic as well as my experience as an editor, publisher, translator and author of isiZulu GRs. The questionnaires were designed to gather information about the process followed when translating GRs from English into isiZulu. Another questionnaire was developed for teachers using the translated GRs. The aim of this questionnaire was to elicit information about the teachers' perceptions of the translated GRs and the usefulness of these GRs in achieving the desired outcome. Questionnaires were emailed to respondents and they were requested to return the completed questionnaires within two weeks. All the respondents returned their completed questionnaires as requested except for ten teachers who requested that the questions be discussed with them. This was done and

responses were given verbally and transcribed at the same time. The questionnaires were in English and no respondent requested a translated version. However, with regards to the ten teachers both isiZulu and English languages were used interchangeably in the discussion.

The questionnaires were sent out to the relevant participants mentioned below.

1.5.5 Participants

The participants in this study were:

- **Commissioning / managing editors** from all the five publishing companies whose GRs are listed in the NDoBE's National Catalogue. They all responded to the questionnaires. However when the research was undertaken, two of the editors were no longer working for the companies they were working for during the development of GRs.
- **Translators** of the GRs listed in the NDoBE's National Catalogue. I was not able to get responses from all the translators across all five publishing companies whose GRs are listed in the NDoBE's National Catalogue but I managed to get at least one translator per publishing company to respond to my questionnaire.
- **Teachers** using the translated GR's in their classrooms. Normally, people would argue that it is the learners and not the teachers who are users of the GRs. This fact is not completely disputed. However, the learners were excluded as respondents for a number of reasons stated below:
 - (i) The GRs used in this study are used in grades 1-6. Therefore some of the learners were still very young to consent to participating in research and to complete a questionnaire. Almost all the children in grades 1-6 were under the age of 16 and would have to get consent from their parents or guardians.
 - (ii) The nature of questions asked and the type of information required could easily be provided by the teachers. The fundamental question was, 'Do translated isiZulu GRs serve the same purpose served by their originals?', and from this question it is clear that teachers are more suitable respondents than children.

(iii) The teachers are also users of GRs, that is, they use them to teach learners. Kruger (2010:127) concurs that "...the readers of reading material intended to be used in the educational context are teachers and education officials as much as children..." Moreover, it is the teachers and not the learners who select books for use in their classrooms.

Following is an outline of the data that was used in this study.

1.5.6 Data Collection

My data comprised:

(i) **Translated IsiZulu GRs** prescribed by the National Department of Basic Education (NDoBE) and listed in the National Catalogue. These prescribed GRs are published by five different publishing companies – three are big international companies: Macmillan, Heinemann (imprint of Pearson), Via Afrika; and two are small South African companies: Marumo Publishing and JFT Publishing (whose titles were later bought by Shuter and Shooter). The reason for choosing prescribed readers is because the NDoBE uses their language experts to screen and evaluate the content of the books before they prescribe them. Consequently, these prescribed GRs are considered to be of high quality because they underwent a vigorous evaluation and screening process. For confidentiality reasons where a need arose to mention publishers, they were referred to as publisher A or B or C or D or E.

The total number of translated isiZulu GRs listed in the catalogue is 147, but an over-all analysis of all these GRs would be bigger than the scope of a single study. As a result, a purposive random sampling method was used to select the GRs to use in each analysis. However, it was ensured that for each analysis, GRs were selected across all the five publishing companies. The list of the GRs appears in Appendix 1.

(ii) **Original English GRs** which are the source texts. These GRs were used in the comparative analysis where required. It is also important to

highlight that not all the published translated GRs have published corresponding original GRs. In fact out of the five publishing companies, one of the big companies mentioned that their original English GRs which they had developed for submission were not approved by the NDoBE. Therefore they did not publish them but published the isiZulu and isiXhosa translated versions since these were approved by NDoBE.

- (iii) **Criteria used by NDoBE** in evaluating GRs. This was used to ascertain whether or not elements of CI featured amongst the criteria used in the screening and evaluation process. These criteria appear as Appendix 8.
- (iv) **Responses to questionnaires** – Three sets of questionnaires were drawn up and used to collect relevant data. These questionnaires were emailed to all the participants. Sent together with the questionnaire were two documents. The first one (Appendix 2) was a covering letter introducing myself as the researcher, the research topic as well as the aim of the study, that is, it included all the relevant information about the study. The second one (Appendix 3) was a consent form to be read and signed by the participant. Although these questionnaires were set as self-administered open-ended questionnaires, not all participants responded unaided. All the five editors and four translators responded to the questionnaires emailed to them. One translator was interviewed using the set of questionnaires. She was interviewed at her home. A tape recorder was used to record the responses and the translator agreed to the use thereof. The responses were later transcribed.

Coming to the users (educators) of GRs, 28 users were interviewed. 18 users responded to the questionnaires and emailed them back. The remaining 10 users requested a face-face interview using the very same set of questionnaires. This was done. The responses were not recorded but were transcribed at the same time and read back to the interviewee for confirmation. These users were interviewed in their places of work. The covering letter, consent form and ethical clearance (Appendices 2,3 and 4) were discussed with the interviewees before the interview.

The following are the three sets of questionnaires:

For the editors of GRs (Appendix 5) - the aim of this questionnaire was threefold: (a) to establish the criteria editors used to select GRs suitable for translation, (b) to find out how editors commissioned translators for GRs, and (c) to determine the motivation to publish GRs in African languages. It is believed that these issues are pertinent to this study in understanding the translation process in this regard. This questionnaire comprised a total of twenty seven questions. Some of the questions requiring a yes/no response and were followed by a 'why' which then changed the question to an open-ended one.

For the translators of GRs (Appendix 6) – the aim of this questionnaire was to find out how translators set out to translate GRs. This questionnaire comprised a total of twenty eight questions.

For the users of GRs (Appendix 7) – the aim of this questionnaire was to establish the usefulness of translated GRs in learning isiZulu. Since the isiZulu GRs appeared in the National Catalogue for schools, the users are teachers and students but only the teachers were used as respondents due to the nature of questions asked and the fact that they are the ones who select books for use in their classrooms. The questionnaire had a total number of sixteen questions.

1.5.7 Data Analysis

This study used two forms of data which were analysed differently. The following is a discussion on the analysis of these two forms of data.

1.5.7.1 Analysis of GRs

As indicated above, this study made use of literary analysis as one of its methodologies. The literary analysis involved a close reading of GRs. Since the GRs used in this study are translations, translation theories were employed within this literary analysis and within the DTS model. Therefore, once the relevant GRs were read, a suitable model was used for analysis. GRs are analysed in Chapters

4 and 5. It is important to highlight that each chapter, depending on its focus, commanded its own analysis which was different from the other chapter.

1.5.7.2 Analysis of responses from questionnaires

Qualitative analysis consists of a number of forms that could be used in data analysis. Grounded theory is one of these forms. Ryan and Bernard (2000:782-783) define grounded theory as follows:

Grounded theory is an iterative process by which an analyst becomes more and more 'grounded' in the data and develops increasingly richer concepts and models of how the phenomenon being studied really works.

Grounded theory (De Vos, 2002:340-346) includes elements such as collecting and recording, reading, classifying, coding, interpreting, et cetera. In this study, a number of elements of grounded theory that were found relevant in analysing the data were selected. These elements were used to create a model that suited the context of this study. This model entails four steps: reading, categorizing, coding and the interpretation of data.

Once the responses were received, they were read and grouped into categories. Each category addressed a certain aspect. Thereafter, each category was coded for easy reference during interpretation and discussion. Coded responses were discussed per category in the relevant chapters across the study.

Responses from editors:

- Five categories were created. The categories were coded and titled as follows:

Table 1-5: Category code and titles for editors' responses

CATEGORY CODE	CATEGORY NAME
EA	Knowledge and understanding of GRs
EB	Reasons for translation
EC	Pre-translation
ED	Production / translation process
EE	Product / output

Responses from translators:

- Four categories were created. The categories were coded and titled as follows:

Table 1-6: Category code and titles for translators' response

CATEGORY CODE	THEME / ASPECT
TA	Translation experience
TB	Knowledge and understanding of GRs
TC	Translation brief and preliminary issues
TD	Production / translation process

Responses from users

- Four categories were created. The categories were coded and titled as follows:

Table 1-7: Category code and titles for editors' responses

CATEGORY CODE	THEME / ASPECT
UA	Type
UB	Content focused
UC	Learner focused
UD	Teacher focused

1.6 A guide to chapters

The body of this study is divided into seven chapters:

Chapter 1 covers the introduction and goes on to describe the research problem and objectives. It also includes a literature review on the key concepts framing this study namely: conceptual integrity, graded readers and translation. It then goes on to present the research methodology used to carry out research in this study.

Chapter 2 deals with the translation framework of this study. It carries on to outline the translation theories used in this study. These are: Even Zohar's (1978,

1990) polysystems theory used in Chapter 3; Nord's (1988/2005) functional approach used in Chapter 3; Vinay and Darbelnet's (1995) linguistic model used in Chapter 4; and Lefevere's (1992) cultural and ideological approach used in Chapters 3 and 5.

Chapter 3 brings to the fore key elements in the translation situation. Using Nord's functional approach, CI within these key elements is explored. Questions posed to translators and editors as well as their responses are presented and discussed in this chapter. Links between these responses and CI are drawn where relevant. It is in this chapter that the socio-political conditions influencing reading and publishing of books in South Africa are discussed.

Chapter 4 covers Vinay and Darbelnet's model. Vinay and Darbelnet's translation procedures are discussed in detail followed by an analysis of extracts from GRs. Firstly, GRs are grouped into different genres and then extracts per genre are analysed. The analysis is followed by a discussion and comparisons between results of different genres are made where relevant.

Chapter 5 brings in many examples from different GRs to exemplify the translation process and examine whether or not CI was retained or lost. Lefevere's poetological and ideological factors are used to frame the discussion.

Chapter 6 reports on the perceptions of the penultimate users of GRs. The questions posed to these users as well as their corresponding responses are analysed in detail and discussed. It is in this chapter where the question whether or not GRs maintain their features across language borders is discussed.

Chapter 7 presents the conclusion of the study. Some recommendations are also included in this chapter.

The Appendices give samples of analysis, all the relevant documents and lists of GRs used in this study.

1.7 Conclusion

This introductory chapter has provided an overview of a number of pertinent aspects of this study and sets the tone for the ensuing chapters. The research problem, critical research questions and objectives are presented. Considering the multidisciplinary nature of the topic of this study, it was crucial to lay out the delimitations and context of the study in the introductory chapter. This chapter has also provided a detailed literature survey on the key concepts germane to this study, that is, conceptual integrity (CI), graded readers (GRs) and translation. A detailed account of the research methodology used in this study is also outlined in this chapter. Lastly, this introductory chapter has provided a brief detail on the content of each chapter to give a brief understanding of the content of the entire thesis.

Chapter 2:

Theoretical framework

2.1 Introduction

Since the focus of this study is on conceptual integrity (CI) in the translation of graded readers (GRs), a theoretical model on translation needed to be found with which the study would be carried out. Even though translation was first recognised as a separate discipline in the 1950s, it was only in the 1970s when studies on translation gained momentum. It is during this time that scholars like James S. Holmes and Itamar Even-Zohar looked at translation under a descriptive light; throwing out the rigid prescriptive theories of the 1950s and 1960s which only classified and analysed translated texts in relation to their equivalence to the source text (Hermans 1999b:157). In actual fact, it was Holmes (1972) who coined and introduced the term 'Translation Studies' and for the first time translated texts were viewed not as target texts in relation to their sources but as texts in their own right (Morini 2008:30-31).

Later on Toury (1980) promulgated Descriptive Translation Studies (DTS) as a theoretical framework that could be used in the study of translations. Actually, the formation of the Descriptive Translation Theory was an outcome of a series of three conferences: the first one was held in Leuven (1976), the second in Tel Aviv (1978) and the third in Antwerp (1980). Out of each conference, a number of papers were published – the Leuven Conference papers were published in 1978 as *Literature and Translation* (Holmes, Lambert & Van den Broeck), followed by those of Tel Aviv published in 1981 in a special issue of the journal known as *Poetics Today* (Vol 2, no.4, edited by Even-Zohar and Toury), and those of Antwerp published in 1982 in a journal of semiotics *Dispositio* (Vol.7, nos.19-21, edited by Lefevere) (Hermans 1999b:12).

The emphasis in DTS theory is that a translation belongs to one textual system only, that is, the target system, and its source text takes a role of a stimulus or source of information rather than a starting point for analysis. Further, this theory

maintains that a translation is never produced in a vacuum unaffected by time and culture but considers translations as factors of the target culture. Toury (1995:13), building on the work of Even-Zohar on polysystems as well as on his earlier works (1978, 1980, 1985, 1991) affirms that a translation, first of all, occupies a position in the social and literary systems of the target culture and it is this position that determines the translation strategies that are used by the translator. This theory facilitates the study of translations within the target culture since every translation is firstly perceived as a target language utterance and translators operate first and foremost in the interest of the culture into which they are translating (Toury 1985:19).

The tendency amongst scholars to take pre-existing theories about literature and linguistics and try to apply them to translation is revoked by promulgators of DTS. DTS concerns itself with the systematic description of empirical phenomena seen as comprising the object of the discipline as a whole: the product, the process and the function of translation (Laviosa-Braithwaite 1996:24). The function of the translation in the target language, as postulated by Laviosa (2002:11), determines the actual textual make-up of the translation and governs the process of translating, namely, the strategies used by the translator to construct a target text from a source text and the resulting relationship that exist between them.

Two key issues underpinning DTS are **target-oriented** translation and translation as a **norm-governed** activity. Target-oriented translation is what has already been mentioned above, that is, the fact that translations are ‘facts’ of the target system. This target-orientedness puts a strong emphasis on empirical data. Hence, this approach accepts any text as a translation if it functions as such in its target culture.

The view of translation as a norm-governed activity was introduced by Toury (1995:61) arguing that the relation between a translation and its source is determined by the choices made by the translator in the process of translation. These choices are governed by norms as ‘performance instructions’ and these instructions determine the extent of equivalence apparent in the translations – equivalence which is no longer prescriptive and absolute, but descriptive and socio-culturally determined (Laviosa-Braithwaite 1996:38).

DTS focuses on, amongst other facts, existing translations rather than hypothetical ones as well as on target language text types and their translated texts. In DTS, translations are studied with the aim of finding out the process of their translation within a specific culture and period in history. These are the significant precepts of DTS for the purpose of this study. Hence, DTS is the underlying framework used in this study.

Now, in view of the primary aim of this research, as well as the nature of the data at hand, it is necessary to adopt an eclectic theoretical approach that will accommodate various **aspects of conceptual integrity** and give insight into this notion regarding the translation of graded readers (GRs) from English into isiZulu. Chesterman (2005) proposes consilience in translation studies and introduces four complementary approaches to research, namely textual, cognitive, sociological, and cultural. He argues that each of these approaches, though not discrete, contributes towards the study of translation.

This consilience allows inclusion of several approaches germane to a balanced exploration of a literary work. In accordance with Chesterman's proposal of consilience and after considering the primary aim of this study, the following are theories that were chosen for use in this study:

- Vinay and Darbelnet's (1995) linguistic model (textual and cognitive approach)
- Even-Zohar's (1978, 1990) polysystems theory (cultural approach)
- Nord's (1988/2005) text analysis model (textual approach)
- Lefevere's (1992) cultural and ideological approach (sociological and cultural)

Before giving an outline of these approaches, at this point, it is perhaps necessary to provide a diagram showing all these approaches as well as their categories and sub-categories.

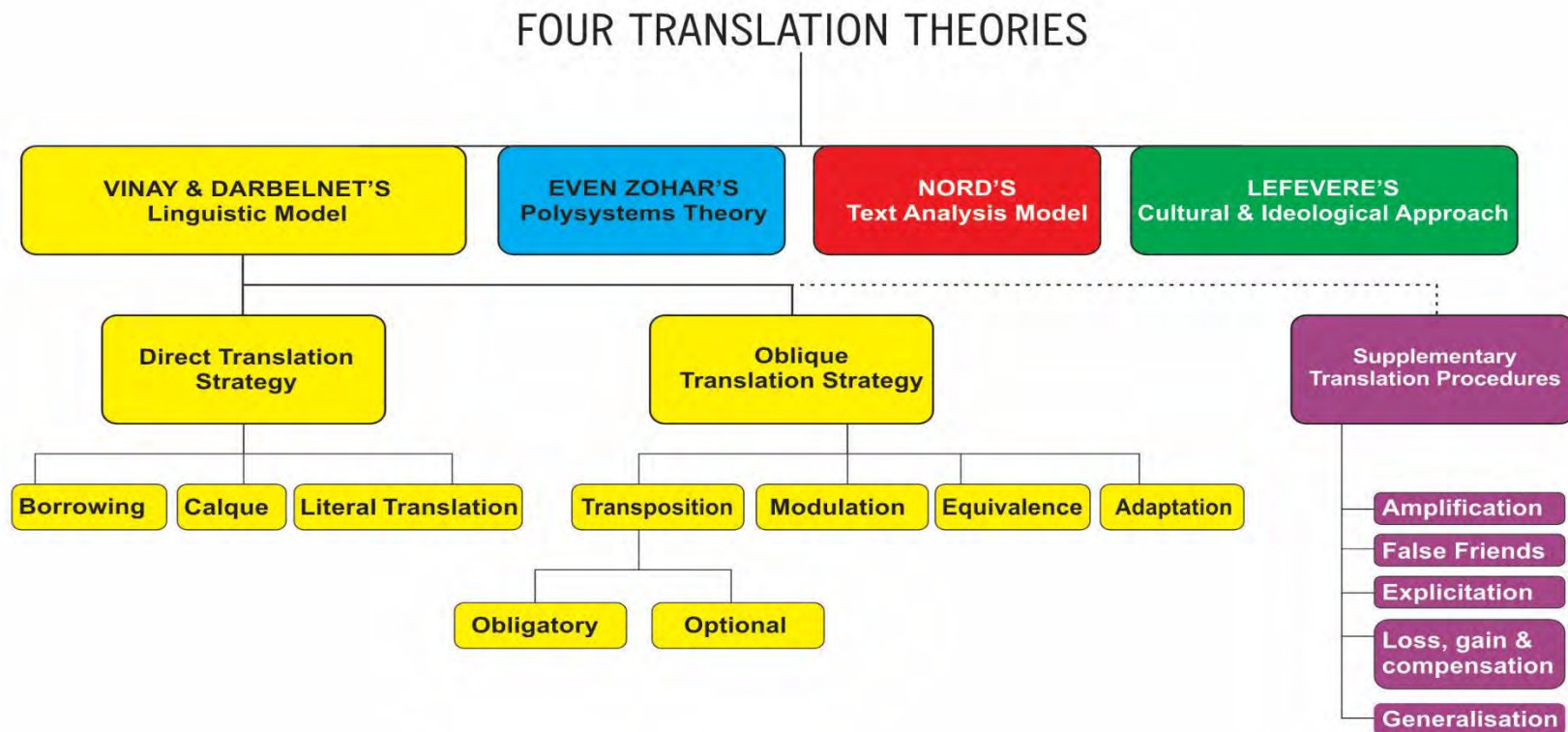


Figure 2-1: Diagram showing translation approaches used in this study

2.2 Vinay and Darbelnet's linguistic model

Jean-Paul Vinay (1910-1999) and Jean Darbelnet (1904-1990), both Paris-born Canadian residents, became renowned scholars in translation through their popular book titled *Stylistique comparée du français et de l'anglais* (1958). Darbelnet moved to Canada in 1940 and taught at McGill University. It is here that he set up a programme of classes in translation. Vinay on the other hand moved to Canada in 1946. He was Professor and Head of the Linguistics and Translation Department at the University of Montreal.

The inspiration to write their book was road signs they read as they were travelling on the highway from New York to Montreal. These road signs were written in English in an official style. They could have easily gone unnoticed by many but not by the two French linguists. They quickly picked up that this official style in English was no official style at all in French. This led to the writing of their very popular book which is widely known for its wealth of examples and its seven translation procedures: Vinay and Darbelnet's linguistic model. Examples of these road signs were not found but it is believed that they are similar to what can be observed in some of the roads in South Africa where English is used on the road signs together with an Afrikaans translation. For example:



'Wrong way' sign is a popular sign, seen in some off-ramps along certain main roads. However, the Afrikaans translation bears a different meaning, that is, 'go back'. Clearly, 'go back' and 'wrong way' have different meanings.

Figure 2-2: Example of a road sign seen on some of the roads in South Africa

Also, the style in which they are written is different, for example, the English one is a statement informing drivers that they are not supposed to use this road because it would not lead them to their destination and the Afrikaans one is a command telling drivers what to do without giving the reason.

Here is another example of a sign, not found on the road, but posted at the gate of one of the schools in Pietermaritzburg.



Figure 2-3: Sign seen at the gate of a school in Pietermaritzburg (KwaZulu-Natal)

The isiZulu translation is, 'All those who enter here will be prosecuted'. Now this means whoever enters the school gate will be prosecuted, including teachers, learners, parents, administrators, guests – everyone. Clearly, this is not the message the school wants to convey.

Although Vinay and Darbelnet's linguistic model arose from a comparative stylistic analysis of both French and English texts, it has had a broader influence. Munday (2012:85) affirms that this linguistic model is one of the best known and most representative linguistic models for analysing translation as a linguistic product. In 1995, thirty years after its origin, this model was published in a revised form in English translation and claimed even wider prominence (Munday 2012:86). Central to this model are two strategies of translation which comprise seven procedures (Vinay and Darbelnet 2004:129). The two strategies are termed (i) direct translation which covers three procedures and (ii) oblique translation which covers the remaining four procedures.

CI could be within a sentence, therefore grammatical, as well as beyond, hence the significance of Vinay and Darbelnet's model in exploring CI at a grammatical level.

2.2.1 Procedures of Translation

Generally, translation procedures are tools used by a translator when transferring meaning from a source text to a target text. They are used to analyse sentences as well as smaller units of language text, that is, they do not go beyond sentence

level. Vinay and Darbelnet (1995:21) describe a unit of translation as “...the smallest segment of the utterance whose signs are linked in such a way that they should not be translated individually”. Molina and Hurtado Albir (2002:509) state that translation procedures “...are used functionally and dynamically in terms of the genre of the text, the type of translation, the mode of translation, the purpose of the translation and the characteristics of the translation audience and the method chosen”.

Vinay and Darbelnet’s seven procedures are outlined under two strategies (direct and oblique) below. The two theorists’ argument for dividing the procedures into two strategies is that these strategies can be employed at different levels in the translation process. The procedures they grouped under direct translation strategy are usually employed by translators when there is morphological, syntactic and even lexical correspondence between the two languages (SL and TL), that is, if both languages entering a translation transaction belong to one language family. But, where there are major structural dissimilarities between the languages entering the translation process, the translators resort to what Vinay and Darbelnet term ‘oblique’ translation strategy and this demands special stylistic skills on the part of the translator in order to maintain CI in the TT. Therefore, in cases where direct translation procedures render unacceptable results, oblique translation procedures are employed. According to Vinay and Darbelnet (1995:34-35) this happens in cases where the text, when literally translated:

- yields a different meaning, or
- is meaningless, or
- violates the structure of the TT, or
- does not have a corresponding expression within the metalinguistic experience of the TL, or
- has a corresponding expression, but not within the same register.

However, it is common that a TT shows elements of both direct and oblique translation procedures. It is for this reason that some scholars who built on Vinay and Darbelnet’s work, talk of seven procedures and disregard the two strategies (direct and oblique).

Beside the seven procedures, the authors also mention other types of procedures that have maintained currency in translation theory. These procedures are termed by Munday (2012:89) as supplementary procedures. These supplementary procedures are also detailed below.

Following is a discussion on Vinay and Darbelnet's translation procedures. These procedures are discussed under the two strategies suggested by these scholars. Examples are given to clarify how these procedures are seen in the translation process from English into isiZulu.

Table 2-1: Vinay and Darbelnet's translation procedures

Strategy	Procedure
Direct translation	1. Borrowing
	2. Calque
	3. Literal translation
Oblique translation	4. Transposition
	5. Modulation
	6. Equivalence
	7. Adaptation

2.2.1.1 Direct Translation Strategy

Here we get three procedures. These are simpler procedures that do not necessarily affect the syntactic order of the target text (TT) during the translation process, that is, the source text (ST) message gets transposed into the TT unit by unit. These procedures are:

(i) Borrowing

Vinay and Darbelnet introduce what they call 'lacunae'. These are linguistic gaps where the ST has an unknown concept in the TT (that is, TT does not have a lexical correspondence) and therefore the concept has to be borrowed as it is from the ST into the TT. Gauton et al. (2008:160) distinguish two types of borrowing, that is, loanwords (where the spelling of the source language is retained) and

transliteration (where the word is phonologised to reflect the phonological system of the TL).

Borrowing is easy with languages that belong to one family and use similar morphological structures. However, in cases where the ST and TT belong to different language families certain morphological processes would be applied when borrowing. Koopman (2000:8) prefers the term 'adoptives' to 'borrowed words', arguing that these are "...words of foreign origin in a language, words which have been 'taken over' and 'adopted' by another language and then become part of that language". These words are changed phonologically and/or morphologically to suit the language they are adopted into, for example, *amagilebhisi* (grapes) adopted from 'grapes'– it has taken the prefix and the suffix and has adopted isiZulu phonological rule relating to the cluster of sounds (that is, it has changed both phonologically and morphologically). Interestingly, it has also taken '-s' which is a plural marker in English as part of the stem in isiZulu (-gilebhisi). There are also words of foreign origin which when used in the new language can still be identified as words belonging to a different language, that is, they have only been **morphologised** and not **phonologised**. For example, the English word 'petrol' would be *upetrol* in isiZulu since all isiZulu nouns start with a prefix to necessitate concordial agreement with other words in the sentence, otherwise the sentence would be grammatically incorrect. The difference in structure between *amagilebhisi* and *upetrol* is obvious, that is, it is easy to see that *upetrol* is taken from English 'petrol' but it is not very obvious that *amagilebhisi* comes from 'grapes'.

Following are examples of morphologised borrowings:

Example A1

English (ST): *blazer*
IsiZulu (TT): *iblazer*

Example A2

English (ST): *subjects*
IsiZulu (TT): *amasubjects*

Example A3

English(ST): *coach*
IsiZulu (TT): *ucoach*

Example A4

English (ST): *baking powder*
isiZulu (TT): *ibaking powder*

In Example A1 we see isiZulu borrowing from English with an isiZulu noun prefix because all nouns in isiZulu have a prefix. In Example A2, a noun in the plural form has been borrowed from English and a plural marker *ama-* has been prefixed

to the word, yet the word had its own plural marker ‘-s’ in English. This plural marker -s is taken as part of the stem in isiZulu simply because in isiZulu plural markers are prefixes and not suffixes. What is added as a suffix is seen as an extension of the stem.

Coming to Example A3, the borrowed noun refers to a person, hence it takes a personal prefix *u-* instead of *i-* like in example A1. However one does come across cases where the prefix *i-* is used, for example, *iDean* instead of *uDean*, *ilecturer* instead of *ulecturer*, *ichef* instead of *uchef*. Such cases would be recorded as ungrammatical or exceptions to the rule in isiZulu grammar.

Example A4, shows how a two-word noun-phrase behaves in the language it is borrowed into, that is, only the first word takes the prefix and the second word remains as it is.

The following are examples of morphologised and phonologised borrowings:

Example A5

English (ST): *screw driver*

IsiZulu (TT): *isikuludilayiva*

Example A6

English (ST): *socks*

IsiZulu (TT): *amasokisi*

Example A7

English(ST): *tea pot*

IsiZulu (TT): *ithiphothi*

Example A8

English (ST): *painter*

isiZulu (TT): *umapendane*

Examples A5 and A7, show how a two-word noun-phrase becomes a one-word noun in the language it is adopted into. This is common in isiZulu adoptives. Other examples are, *ithibhegi* (tea bag), *ishulesi* (shoe lace), et cetera. Example A6 shows how isiZulu has incorporated the plural marker ‘-s’ of socks into the stem -*sokisi* and then prefixed *ama-*. Other examples are, *amagilebhisi* (grapes), *umentshisi* (match), *isitezi* (stairs), et cetera.

Example 8 shows how a prefix and a suffix has been added to make the adopted word fit in isiZulu, for example, *penda* (paint) → ***umapendane*** (painter). The prefixes *u-ma-* and suffix *-ne* are used with a verb to indicate repeated action. Another example that fits this category is: *jayiva* (jive) → ***umajayivane*** (a person who always jives at parties but is not necessarily a professional dancer).

(ii) Calque

This is "...a special kind of borrowing whereby a language borrows an expression form or collocation of another, but then translates literally each of its elements" (Vinay and Darbelnet 2004:129-130). Like borrowings, calque could become part of the TT language after some time. There are two types of calques: (i) lexical – which does not interfere with the syntactic structure of the TT but only introduces a new expression; and (ii) structural – which brings in a new construction into the TT. Examples of structural calque are still to be found.

Lexical Calque:

Example B1:

English (ST): *Tables turned*
isiZulu (TT): *Kwaphenduka amatafula*

Example B2:

English (ST): *Throw in the towel*
isiZulu (TT): *Phonsa ithawula*

Example B3:

English (ST): *Put me in the picture*
isiZulu (TT): *Ngibeke esithombeni*

All the examples above (B1-B3) show English expressions that had not existed in isiZulu but are now used in isiZulu communication. However, the understanding of these expressions still depends on the understanding of the expression in English.

(iii) Literal translation

According to Vinay and Darbelnet, this is the most common form of translation especially between languages of the same family and culture. But if the languages do not share the same linguistic structures, literal translation could be dangerous and could lead to loss of CI. In this study, since English and isiZulu are two different languages, belonging to different families and cultures, this procedure is only expected to be found to be common in simple 'noun-verb-noun/adverb' sentences. Originally, literal translation was not seen positively by many scholars. It was seen as a procedure that meant translating ST as it is into the TT without observing any rules of grammar or language. Therefore many scholars labelled this procedure as unnatural, awkward, cluttered, senseless, et cetera. However,

further research was done on this concept and is now seen positively as meaning "... a close lexical translation. Only when taken to an extreme is the 'naturalness' of the TL infringed" (Munday 2012:50). It is in this positive sense that literal translation is used in this study.

Example C1

English (TT): Mother cooks food.
IsiZulu (TT): Umama upheka ukudla.

Example C2

English (TT): The driver drives a car.
IsiZulu (TT): Umshayeli ushayela imoto.

Example C3

English (TT): The child wants to cry.
IsiZulu (TT): Ingane ifuna ukukhala.

In the above examples (C1-C3) the sentences are translated literally from English into isiZulu. They sound natural in isiZulu, that is, there is no sign that they are translations and neither grammatical nor lexical rules are broken.

2.2.1.2 Oblique Translation Strategies

Vinay and Darbelnet argue that in cases where ST and TT are structurally and meta-linguistically different, more complex procedures have to be adopted. They call this strategy 'oblique translation' which has four translation procedures. IsiZulu and English are structurally and meta-linguistically different hence more of these procedures are anticipated in translations.

(i) Transposition

Transposition is commonly understood within translation studies as an intentional and often unavoidable grammatical change that occurs in the translation process from SL to TL (Newmark 1988:85; Venuti 2000:88). Vinay and Darbelnet (1995:246) state that transposition occurs mainly in languages that do not belong to the same family, that is, have significant morphological and syntactic dissimilarities. Further, they assert that transposition shows a good command of the grammar of the target language on the side of the translator.

Basically, transposition is changing a word from one part of speech to another (and sometimes the position in the sentence as well) without interfering with the meaning of the message. It also includes changing singular to plural. There are two types of transposition:

- **Obligatory:** there is no other way of translating the word into TT in its existing form.
- **Optional:** the translator, for stylistic reasons, decides to change the form of the word.

Translators should opt for transposition "...if the translation thus obtained fits better into the utterance, or allows a particular nuance of style to be retained" (Vinay and Darbelnet 2004:132).

Obligatory transposition – change of word class:

Example D1:

English (ST): *I am going **to mom**.* (preposition + noun)

isiZulu (TT) *Ngiya **kumama**.* (adverb)

Note: prepositions do not exist in isiZulu

Example D2:

English (ST): *a wheel **of a car*** (preposition + article + noun)

isiZulu (TT) *isondo **lemoto*** (possessive)

Example D3:

English (ST): *I met **him at home**.* (pronoun + preposition + noun)

isiZulu (TT) *Nghlangane **naye ekhaya**.* (adverb + adverb)

isiZulu does not have prepositions. This is depicted in all the examples (D1-D3) above, that is, the word that is preceded by a preposition in the English, takes a prefix in isiZulu and automatically that changes its word class from the one it belonged to in English to a different one in isiZulu. Instances abound where a noun in English changes to an adverb in isiZulu.

Obligatory transposition – change of sentence position:

Example D4:

English (SL): *a black skirt (article + adjective + noun)*

IsiZulu (TL): *isiketi esimnyama (noun + relative)*

Example D5:

English (SL): *a white skirt (article + adjective + noun)*

IsiZulu (TL): *isiketi esimhlophe (noun + relative)*

Example D6:

English (SL): *a black and white skirt (article + adjective + conjunction + adjective + noun)*

IsiZulu (TL): *isiketi esimhlophe nokumnyama (noun + relative + adverb)*

Example D4 and D5 show clearly that in isiZulu a noun is followed by the word that describes it and this is the common syntax of isiZulu. In English, as shown in the examples, the describing word precedes the noun it describes. There are occurrences where the describing word comes before the noun in isiZulu, but in such cases the function of that word is more than just a describing function.

Moving on to example D6, the English text has two describing words joined by the conjunction 'and'. However, in isiZulu this conjunction 'and' becomes a prefix that gets prefixed to the describing word thus changing it from a describing word to an adverb.

Optional transposition:

Example D7:

English (ST): *The little girl cried. (article + adjective + noun + verb)*

IsiZulu (TT): *Intombazane encane yakhala. (noun + adjective + verb)*
(lit: Girl-little little she cried.)

OR

IsiZulu (TT): *khaliyane intombazanyana. (ideophone + noun)*
(lit: Cry-cry the little girl-let.)

Example D8:

English (TT): I go to school on foot. (pronoun + verb +preposition phrase)
IsiZulu (TT): Ngiya esikoleni ngezinyawo. (verb + adverbial form + adverbial form)
(lit: I go to to school by means of feet.)

OR

IsiZulu (TT): Ngiyabashazela uma ngiya esikoleni (verb + conjunction + verb + adverbial form)
(lit: I walk barefoot when I go to to school.)

Example D9:

English (TT): In 1951, Sipho was born in Kranskop.
IsiZulu (TT): Ngo-1951, wazalwa uSipho eKranskop.

OR

IsiZulu (TT): USipho wazalwa eKranskop ngo-1951.

The examples above (D7–D9) show how the translator can change positions of words in a sentence or even word class without changing the meaning of the sentence. This type of transposition is similar to modulation which is discussed below.

Furthermore, in isiZulu, transposition can also occur for tradition and/or cultural reasons. For example, a singular greeting in English could be translated to a plural greeting in isiZulu because traditionally when isiZulu people greet they are not only greeting the one they see but his/her entire family.

Example D10:

English (ST): Good day. How are you?
I'm fine thanks and how are you?
IsiZulu (TT): Sanibona. Ninjani? (Good day/hello. How are you (pl)?)
Yebo, sisaphila nina ninjani? (Yes, we are fine and how are you?)

Above, it is mentioned that a shift from a singular form in the ST to a plural form in the TT and vice versa is regarded as transposition. There are cases where a word in one language has a plural form but the equivalent of that word in a different language does not have a plural form. In such cases, that shift would be recorded as transposition. The following are examples:

Example D11:

English (ST): *Their faces were red from anger.*

isiZulu (TT): *Ubuso babo base bubomvu yintukuthelo.*

Example D12:

isiZulu (ST): *Bahamba ngezinyawo.*

English (TT): *They go by foot.*

Example D13:

English (ST): *I need two bags of carrots.*

isiZulu (TT): *Ngidinga izikhwama ezimbili zikakherothi.*

D11 shows that isiZulu does not have a plural for 'face' whereas English does. Therefore a translation of a plural word 'faces' from English into isiZulu will always be *ubuso* (face) which does not take a plural form. In example D12 we have the isiZulu word *ngezinyawo* translated into a singular form 'foot' in English because a plural form would be incorrect in this context. In D13, the borrowed word *ukherothi* does not take a plural in isiZulu.

(ii) Modulation

Modulation is changing the form (that is, giving a preferred variation) of the message. It is usually employed when another type of translation, though yielding a grammatical form, is considered inappropriate or awkward in the TT (Vinay and Darbelnet 1995:36). Venuti (2000:89) purports that modulation involves a "...variation of the form of the message, obtained by a change in the point of view". As with transposition above, there are two types of modulations but unlike transposition the difference between these two types is one of degree (Vinay and Darbelnet 2004:133). Vinay and Darbelnet claim that modulation is an indication of the competence of the translator (that is, the more proficient that translator is in the TT, the more modulations he/she will apply).

Vinay and Darbelnet (1995:89-90) outlined eleven types of modulation. However this study did not subdivide modulation into all these eleven types, that is, any form of modulation was simply labelled 'modulation'. The following are examples of modulation:

Example E1:

English (ST): *She is not going anymore.*

IsiZulu (TT): *Useyasala.*

(lit: She is getting left behind.)

(negative in English replaced with a positive in isiZulu)

Example E2:

English (ST): *They do not allow us to play here.*

IsiZulu (TT): *Asivunyelwe ukudlala lapha.*

(lit: We are not allowed to play here.)

(active for passive)

Example E3:

English (ST): *The kettle is boiling.*

IsiZulu (TT): *Amanzi ayabila.*

(lit: Water is boiling.)

Example E4:

English (ST): *Good night.*

IsiZulu (TT): *Ulale kahle.*

(lit: you sleep well) instead of ubusuku obuhle (beautiful night)

(appropriate form)

The above examples show how modulation is observed in isiZulu, that is, it appears in varied forms. Example E1 shows a sentence in the negative form in ST being translated into a positive form in TT. Example E2 shows a sentence in the active voice in the ST being changed to a passive voice in the TT. Examples E3 and E4 show a preferred form which is not only preferred by the translator but is commonly used by speakers of the TL.

Furthermore, what could also be considered as modulation in isiZulu are cases where a sentence in English is replaced by an expression in the TT which is neither a proverb nor an idiom. This is shown in the examples below:

Example E5:

English (ST): *I haven't seen you for a long time.*

IsiZulu (TT): *Mehlomadala.*

(lit: eyes that are old)

Example E6:

English (ST): *I agree with you.*

IsiZulu (TT): *nje⁵.*
(lit: exactly)

Example E7:

English (ST): *Please phone me.*

IsiZulu (TT): *Ungithinte.*
(lit: you me touch)

Example E8:

English (ST): *That's how things turned out.*

IsiZulu (TT): *Injal'indaba.*
(lit: it is like that the story)

Example E9:

English (ST): *She had a sudden change of heart.*

IsiZulu (TT): *Gwqiqi yena.*
(sudden change he/she)

(iii) Equivalence

According to Vinay and Darbelnet this term refers to instances where the ST and TT describe the same situation but using different stylistic or structural means (Munday 2012:89). Further they argue that most "...equivalences are fixed and belong to a phraseological repertoire of idioms, clichés, proverbs, nominal or adjectival phrases, et cetera" (Vinay and Darbelnet 2004:134). They agree that proverbs are perfect examples of equivalences. The use of equivalence here should not be confused with the theoretical use of equivalence introduced by Eugene Nida (1964).

Example F1:

English (ST): *It is boiling hot.*

IsiZulu (TT): *Likhipha umkhovu etsheni.*
(lit: It is taking the zombie out of a rock, that is, its hiding place.)

⁵ The slightly old fashioned English expression 'just so' meaning 'I agree' is much closer to the isiZulu *nje*.

Example F2:

English (ST): *It's raining cats and dogs.*

IsiZulu (TT): *Lishaya ekaNowa.*
(lit: *It is hitting Noah's.*)

Example F3:

English (ST): *Time flies.*

IsiZulu (TT): *Isikhathi sesidliwe yinja OR Sesidliwe yinja.*
(lit: *The time has been eaten by a dog. OR It has been eaten by a dog.*)

Example F4:

English (ST): *Birds of a feather flock together.*

IsiZulu (TT): *Ubucubu obuhle buhamba ngabubili.*
(lit: *bluebilled firefinch that is beautiful go by two, that is, in pairs*)

The above examples show idiomatic expressions in ST being replaced by expressions carrying a similar meaning in the TT.

(iv) Adaptation

Vinay and Darbelnet consider this to be the extreme form of translation where the situation referred to by the ST is completely unknown in the TT culture that is, there is a cultural gap. According to Vinay and Darbelnet (1995:39) adaptation is used where, "...the type of situation referred to by the SL message is unknown in the TL culture". Here, translators have to come up with a situation in the TT that could be seen as equivalent to the ST situation. Adaptation is considered to be a crucial element in translation especially across language families since the lack thereof could negatively affect the syntax and the meaning of the text.

Newmark (1988:91) concurs with Vinay and Darbelnet that adaptation is about "...the use of a recognised equivalent between two situations. This is a matter of cultural equivalence." Similarly, Zakhir (2008:4) states that adaptation is used as an effective way to address culturally-bound words or expressions in translation. The following are examples of adaptation.

Example G1:

IsiZulu (ST): umemulo → *English (TT): 21st birthday party*

IsiZulu (ST): isangoma → *English (TT): diviner*

IsiZulu (ST): inyanga → *English (TT): traditional doctor*

Due to the cultural gap between English and isiZulu there are a number of lexical items that have been adopted as they are, into English (that is, South African English) since an equivalent word does not capture the essence of the original word. For example, words like *ilobolo* are now included in some of the latest South African English dictionaries.

2.2.1.3 Supplementary Translation Procedures

Munday (2012:89) claims the following procedures, also exemplified by Vinay and Darbelnet, still maintain currency in translation theory.

(i) Amplification

Amplification has to do with adding more words in the TT that were not in the ST. These additional words are usually included in the TT text either because of syntactic demands or for clarity purposes. In some instances they are added merely for text enrichment. Following are examples of occurrences of amplification. The added text in the TT is put in brackets.

Example H1:

English (ST): Blue skirt

*IsiZulu (TT): Isiketi esiluhlaza okwesibhakabhaka
(lit: a skirt blue like the sky)*

Example H2:

English (ST): They toured the world.

*IsiZulu (TT): Bavakasha umhlaba (wonke behamba becula).
(lit: they visited the world (whole of it going singing).)*

Example H3:

English (ST): It is important to shape your future.

*IsiZulu (TT): Kubalulekile ukuzilungiselela ikusasa (elihle).
(lit: it is important to prepare for yourself a future (that is good).)*

Example H4:

English (ST): *Then he left.*
IsiZulu (TT): *(Emva kwesikhashana) wabe esehamba.*
 (lit: (after some time) he-then he-left.)

Example H5:

English (ST): *They started a band.*
IsiZulu (TT): *Ba(zi)qalela iqembu (labo) lomculo.*
 (lit: they started for themselves a band (of their own) of music.)

From the examples above it is clear that amplification was employed for varied reasons. In examples H1 and H2, the added text is for clarity purposes. IsiZulu does not differentiate between 'green' and 'blue'. Both these colours are referred to as 'green'. Now to separate these colours; 'blue' is *okuluhlaza okwesibhakabhaka* (that which is green like the sky) and 'green' is *okuluhlaza okotshani* (that which is green as grass).

In examples H3 and H4 amplification was employed for enrichment purposes. In Example H5 the prefix *-zi-* as well as the possessive pronoun *labo* (their) were added for so that the TT text sounds syntactically correct.

(ii) False friends

Structurally similar term in ST and TT which deceives the user into thinking the meaning is the same. It was not easy to find examples of false friends. Munday (2012:73) gives one example of false friends between English and German.

Example J1:

English: *actual*
German: *aktuel (currently / up-to-date)*

There are very few examples of these between English and isiZulu probably because these two languages belong to different language families. The example that I can think of is:

Example J2:

English: *lapa*⁶

IsiZulu: *lapha (here)*

Understandably, this procedure becomes more frequent in languages that belong to the same family, for example, isiXhosa and isiZulu. The following are some examples:

Example J3:

IsiZulu: *kusasa (tomorrow)*

IsiXhosa: *kusasa (at dawn)*

IsiZulu: *phuza (drink)*

IsiXhosa: *phuza (kiss)*

(iii) Loss, gain and compensation

Loss is where the ST nuances of meaning and structure are not preserved. This could be compensated by introducing a gain at another point in the same text.

Example K1:

IsiZulu (ST): *Umakoti wang**abela** isikhafu. Kanti omama abangodadewabo kamamezala wakhe yena wab**abela** amaphinifa amahle.*

English (TT): *The bride gave me a head scarf as a present (**Loss**). Then she gave the sisters of her mother-in-law beautiful pinafores. It is a Zulu custom that the bride brings gifts for the groom's family and relatives on their traditional wedding day (**compensation → gain**).*

Example K2:

IsiZulu (ST): *Bathanda ukupheka **usu**⁷ uma bezovakashelwa ngabantu abahlala edolobheni. Bayalunonga kahle ngeke uze ubone ukuthi **ngusu** lolu olwaziyo olunuka ubulongwe.*

English (TT): *They like to cook meat (**Loss**) when visitors who live in town come to visit them. They spice it nicely such that you cannot*

⁶ According to the South African Pocket Oxford Dictionary (3rd edition), lapa is 'an enclosed courtyard in a traditional Sotho homestead'.

⁷ *Usu* is a very popular traditional African dish amongst the Zulu people. It is a mix of tripe and the intestines of a cow or sheep. It is thoroughly cleaned and is cooked with vegetables and/or lots of onions probably to kill the smell. It is regarded as a delicacy which is enjoyed on special occasions.

*tell it is still the very same insides of a cow (**compensation** → **gain**) that you know which always smell of cow dung.*

From the examples above (K1 and K2), it is clear how a 'loss' in meaning in the translation was later compensated for. The onus lies on the translator to decide where in the text to bring in the 'compensation'. Sometimes loss in meaning does not get compensated, usually when such a loss does not affect the meaning and CI of the text.

(iv) Explication

Explication is defined by Vinay and Darbelnet (1995:342) as "...the process of introducing information into the TL which is present only implicitly in the SL but which can be derived from the context or the situation". Similarly, Shuttleworth and Cowie (1997:55) define explication as "...the phenomenon which frequently leads to TT stating ST information in a more explicit form than the original". This means that this procedure entails adding words in the TT that were not there in the ST. This implies that the translator can add words that further explain the concept in the TT so that it is understood. The reason for the need of this further explanation could be that the concept as it is in the SL does not have a corresponding concept in the TL, that is, the meaning of the word in the SL is presupposed but when coming to the TL it has to be overtly expressed. For example: 'band' would be translated into isiZulu as *iqembu lomculo* (a group of music).

Example L1:

English (ST): *life-guard*

IsiZulu (TT): *umuntu oqapha abantu ababhukuda olwandle ukuba
 bangaminzi*

*(lit: a person who watches over people that swim in the sea so
that they do not get wiped away)*

Example L2:

English (ST): *dentist*

IsiZulu (TT): *udokotela wamazinyo*

(lit: a doctor of teeth)

Example L3:

IsiZulu (ST): *indlamu*⁸
English (TT): *Zulu traditional dance*

Example L4:

IsiZulu (ST): *umsamo*⁹
English (TT): *interior front of a Zulu thatched-roof hut that is directly opposite the door OR ancestors*

The examples above show how a specific term in the ST is translated by description into the TT.

(v) Generalization

Generalisation is where a specific term in ST is replaced by a more general term in the TT mainly because there is no vocabulary for it in the TT and borrowing is not a preferred option in that situation.

Example M1:

English (ST): *She is driving a sedan.*
IsiZulu (TT): *Ushayela imoto.*
(lit: He/she is driving a car.)

Example M2:

English (ST): *Was he wearing sandals?*
IsiZulu (TT): *Ubegqoke izicathulo?*
(lit: Was he/she wearing shoes?)

Example M3:

IsiZulu (ST): *Bebephuza umqombothi*¹⁰.

⁸ *Indlamu* is not just a traditional Zulu dance although it is commonly translated as such. It is a specific traditional Zulu dance commonly performed by men where they dance together vehemently in unison, turning to different directions.

⁹ *Umsamo* is also commonly known amongst Zulus as *amadlozi* (ancestors). For example, when a Zulu person has a litany of bad luck people often say ‘*umsamo wakhe awulungile*’ (his *umsamo* is not in order) meaning he has to perform a ritual for his ancestors.

¹⁰ Originally the word *umqombothi* refers to dirty muddy water. Later on, the meaning shifted to refer to isiZulu traditional beer that does not taste nice at all. IsiZulu traditional beer is made from sorghum (the main ingredient) and is brewed over four days (under normal circumstances). The taste of the product varies depending on the amount of ingredients used, how it was mixed, whether or not it fermented and had froth, how much froth it had as well as for how long it fermented. If something did not go well in the process and the product tasted badly that was then called *umqombothi* (i.e. it is just like dirty, muddy water). However, in the 1980’s a popular South African musician, Yvonne Chaka Chaka, came up with a song about men

English (TT): *They were drinking beer.*

Example M4:

isiZulu (ST): *Uzogquma¹¹ njalo ekuseni.*

English (TT): *(You are going to purify yourself with steam every morning.)*
(lit: see footnote)

The examples above show how specific words in the ST are replaced by more general words in the TT. This applies when a word for a specific concept in the ST does not have a corresponding word for that specific concept in the TT.

Vinay and Darbelnet's model has been used widely by translation theorists as a model for analysing translated texts. This model will also be employed in this study to ascertain the extent of conceptual integrity especially within the level of a sentence.

2.3 Even-Zohar's polysystems theory

Itamar Even-Zohar is a Tel Aviv-born researcher in the field of translation theory. His interest is in developing theoretical tools and research methodologies related to socio-cultural systems. In the 1970s he promulgated a polysystems theory – a theory that views literature as a complex and dynamic conglomerate of systems rather than a disparate and static collection of texts (Baker 1993:237). He developed this theory whilst working on Israeli Hebrew literature. It is part of his larger Theory of Repertoire which is inspired by Russian Formalists (1920s) and Czech Structuralists (1930s and 1940s).

The emphasis of the polysystems theory is the postulation that literary work is not studied in isolation but as part of a multisystem – a part of the social, cultural, literary and historical framework of a given culture in which there is an ongoing

drinking *umqombothi*. The song became a hit. Thereafter, any Zulu traditional beer was known as *umqombothi* irrespective of taste.

¹¹ *Ukugquma* means a number of things in isiZulu, e.g. keeping something in a warm place without air until it is ready to be used in whatever way. It also means to groan heavily due to pain. It is also a popular act amongst Zulu people who use traditional medicine (herbs). This medicine is boiled and the person performing this act kneels over the hot medicine covering him/herself with a blanket until he/she sweats heavily.

dynamic struggle for the primary position in the literary canon (Munday 2012:166). Even-Zohar argues that translated literature operates as a system in itself (i) in the manner TT culture decides on works for translation and (ii) in the manner translation norms, behaviour and policies are influenced by other co-systems (Munday 2012:166).

Even-Zohar (2005:3) defines a polysystem as:

A multiple system, a system of various systems which intersect with each other and partly overlap, using concurrently different options, yet functioning as one structured whole, whose members are interdependent.

This implies that there is forever a constant movement of systems depending on historical moments. For instance, there could be a time where the highest position is occupied by an innovative literary type and the lower position by a conservative type. On the other hand, if the conservative types are at the highest position, innovation will then come from the lower level. Consequently, this leads to a dynamic process of evolution which is vital to the polysystem. According to Munday (2012:166) this dynamic process indicates that the relations between conservative and innovatory literary systems are in a perpetual state of flux and competition. This flux also means that the position of translated literature is not fixed either as it could occupy a primary or a secondary position in the polysystem.

Even-Zohar (2004:200) affirms that, if translated literature occupies a primary position, then "...it participates actively in shaping the center of the polysystem". In this case, it is likely to be innovatory and connected to major events of literary history. However, he also indicates that sometimes situations may not be as straightforward: "The hypothesis that translated literature may be either a primary or secondary system does not imply that it is always wholly the one or the other. As a system translated literature is itself stratified" (Even-Zohar 1978:24). Usually, prominent writers produce the most important translations and such translations lead to the formation of new models for the TT culture – introducing new poetics, techniques, et cetera. (Munday 2012:166). Should a translation

assume a secondary position then it represents a peripheral system within the polysystem.

2.3.1 Translation in primary position

Even-Zohar uses the following illustration to indicate major cases where translated literature occupies a primary position:

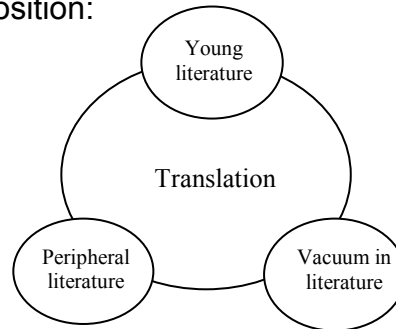


Figure 2-4: Illustration showing translation in primary position (Munday 2012:168)

Young literature: refers to new literature created and following models of more established literature existing in another language.

Peripheral literature: refers to a situation where a language lacks certain literary types and therefore imports these from other languages in most cases through translation.

Vacuum in literature: refers to a situation where a particular genre does not exist in a language; foreign models are then imported and they assume primacy. Also, foreign models get imported when there is a critical turning point in literary history where existing literary types are no longer seen as relevant or sufficient.

According to Even-Zohar, translated literature occupying a primary position contributes in shaping the centre of the polysystem.

2.3.2 Translation in secondary position

Even-Zohar (2004:203) affirms that secondary position is the normal position for translated literature – a conservative position where the translations conform to the literary norms of the TL system. Drawing from Even-Zohar, Heylen (1987:146) affirms that translated literature maintains a secondary position if it has no influence on major processes and is modelled according to norms already conventionally established by dominant types. In this case, translated literature becomes a major force of conservatism. The conditions under which translated literature takes a secondary position can either signal that there are no major

changes in the polysystem or that these changes are not affected through the intervention of interliterary relations materialised in the form of translation (Heylen 1987:146).

Supporting Even-Zohar's theory, Hermans (1985:11) also agrees that translations, in one literary system, may either (i) comprise a separate subsystem with their own characteristics and models; or (ii) be more or less fully integrated into the indigenous system; or (iii) be part of the systems prestigious centre; or (iv) remain on the periphery.

However, whilst some translations may be secondary, others (especially ones translated from major sources) could assume a primary position. Even-Zohar (2004:203-4) postulates that translation strategies could be informed by the position of translated literature in the polysystem. If translated literature occupies a primary position, translators do not feel obliged to conform to TT literature models. They are more likely to break the conventions leading to the introduction of new models in the TT and hence their product would turn out to be closer to the SL than the TT. Conversely, if translated literature is secondary, the translators conform to the models of the TT and the result could be an improper product.

The polysystems theory has had a profound influence on translation studies and its introduction of social, historical and cultural forces in the study of translated literature has had far-reaching implications for the position of translated literature in general. The theory assumes a high level of interdependence among different systems which underlie a given polysystem as well as among literary polysystems in various cultures. This means that, for example, literature for children would be considered together with literature for adults, and similarly, translated literature would not be considered together with original literature. This situation elevates the status of translated literary works to a system worth researching in its own right, interacting with literary polysystems of other cultures (Kruger 2000:33). It is this fact that underpins the principles of DTS, that is, a translation belongs to one textual system only. That is, the target system and its source text take the role of a stimulus or source of information rather than as a starting point for analysis.

On the basis of the view of the polysystems theory that translated literature should be studied within the social, cultural, literary and historical framework of a given culture, this theory has been considered relevant in exploring conceptual integrity in the translation of graded readers – a translation activity that occurred at a particular point in history within various target languages with their own historical, social and cultural dynamics.

2.4 Nord's text analysis model

Christine Nord is Professor of Applied Linguistics and Translation Studies at the Polytechnic of Magdeburg in Germany. She is popularly known for her publication titled: *Text Analysis in Translation* (1988/2005). Nord proposes a functional approach incorporating elements of text analysis that examines text at or above sentence level. Firstly, Nord (2005:80) makes a distinction between two types of translations:

- **Documentary translation:** This type of translation is usually found in literary translations where the TT reader is aware that he/she is reading a translation and appreciates the access to ST culture and other factors new to his/her language and context. Here, the ST culture-specific items are retained. Such a translation is referred to as source-oriented translation.
- **Instrumental translation:** In this type of translation the TT reader is not aware that he/she is reading a translation and therefore reads it as if it were ST written in his/her language. Such a translation is referred to as target-oriented translation and Nord calls these 'function-preserving translations'.

Nord's model is based on the functional concept, that is, the focus is on the intended function of the translation since it is this function that dictates which translation methods and strategies should be employed. Nord's model highlights three aspects of functionalist approaches relevant in text analysis (Nord 1997:59):

- the importance of the translation brief
- the role of the ST analysis
- the functional hierarchy of translation problems.

The following is an elaboration on these three aspects.

2.4.1 The importance of a translation brief

The translator needs to compare the ST and TT profiles before embarking on the translation. The purpose of this is to note where the two texts may differ so as to prepare accordingly. It is expected that the translation brief includes the following important information (Nord 1997:60):

- the intended text functions (that is, what is the function of the text in the TL?)
- the addressees (that is, who are the target readers?)
- the time and place of text reception (that is, when was it published, where?)
- the medium (that is, in what format? What about illustrations?)
- the motive (that is, what is the expected purpose of the TT?)

2.4.2 The role of the ST analysis

Here the ST is analysed to determine (i) the feasibility of translation, (ii) the most relevant items to be taken into account in order to achieve the function and (iii) the appropriate translation strategy to fulfil the translation brief (Nord 1997:62-7). Furthermore, in her later publication (2005), her model includes intratextual factors (Munday 2012:128):

- subject matter (focusing on culture)
- content (meaning of the text including connotation and cohesion)
- presupposition (background knowledge of ST and TT readers including culture and other relevant factors)
- text composition (macro- and micro- structures)
- non-verbal elements (illustrations - can they be altered? space for captions, font, italics, et cetera)
- lexis (including dialect, register and subject-specific terminology)
- sentence structure (including rhetorical features)
- suprasegmental features (including stress, intonation, rhythm and stylistic punctuation)

2.4.3 The functional hierarchy of translation problems

Nord (2005:189) provides a functional hierarchy to be followed when assuming a translation. This hierarchy starts from a pragmatic level and goes down to a linguistic level:

- Comparison of the ST functions and the proposed TT functions helps in deciding on the type of translation product (documentary or instrumental).

- Analysis of the translation brief to determine functional elements to be retained and those to be adapted to the TT context.
- Translation type helps decide translation style that is, documentary translation will be more source-oriented and instrumental more target-oriented.
- Text problems to be handled at linguistic level.

The aim of using Nord's ST (text) analysis model in this study is to compare and analyse both ST and TT profiles of a number of readers to see how these influence conceptual integrity in the TT. Also, Nord's text analysis model provides a list of intratextual factors crucial in text analysis. This study will only employ a few elements (such as subject matter as well as non-verbal elements) believed to be of relevance in exploring conceptual integrity.

2.5 Lefevere's cultural and ideological approach

Andre Lefevere (1945-1996) was a translation theorist holding a PhD from the University of Texas where he also worked as a Professor of Germanic Studies. He is known for his crucial contribution in comparative literary studies and translation studies in particular. His work stemmed from polysystems theory. He theorized translation as a form of rewriting governed by factors such as power, ideology, institution and manipulation (Lefevere 1992a:2). Such factors do not only govern the rewriting of texts but the consumption by target audiences as well. He argued that any text translated from another has the intention of adapting the original text to a certain ideology or poetics or both, that is, a translation can be ideological (conform to or rebel against the dominant ideology) or poetological (conform to or rebel against the dominant/preferred poetics) (Munday 2012:193).

According to Lefevere (1992a), translation operates within a literary system controlled by two main factors. (1) Professionals within the literary system who partially control the dominant poetics. These professionals include reviewers (whose comments affect the way the work is received by the readers), academics (who take a decision whether or not the translated work is to be studied at an academic institution), and of course translators (who take a decision on the poetics and in some instances influence the ideology of the translated text). (2) Patronage outside the literary system which partially determines the ideology. These are powerful people or groups (publishers, political parties, et cetera) or

institutions (academic bodies, departments of education, et cetera) that can influence the reading, writing and rewriting of literature (Lefevere 1992a:15).

Considering the interaction between poetics, ideology and translation, Lefevere (1992a:39) argues that:

On every level of the translation process, it can be shown that if linguistic considerations enter into conflict with considerations of an ideological and / or poetological nature, the latter tend to win out.

Therefore according to Lefevere, ideology is the most important aspect in translation. This could be the ideology of the translator or one that is imposed upon the translator by the patronage. The poetological considerations relate to the dominant poetics in the TL culture. He claims that ideology and poetics dominant at that time inform the translation strategy used by the translator. For example; should certain words or phrases be regarded as taboo in the TL at the time of translation, the translator will find other means of rewriting them in order not to upset the ideologies of the time.

It would be interesting to see how the ideologies of the time affected conceptual integrity in the translation of graded readers from English into isiZulu.

2.6 Conclusion

The theories outlined above correspond with the proposed analysis of data in this research, in which such analysis (linguistic and metalinguistic) will allow the exploration of various aspects of conceptual integrity and the extent to which this conceptual integrity is maintained in the translations. Also, this will assist in interpreting the modalities that influenced the translation of English GRs into the first isiZulu GR series produced for purchase by the South African National Department of Basic Education in 2011. It is hoped that this research will lead to the formation of a model for addressing issues surrounding the production and/or rewriting of GRs in isiZulu and South African Indigenous languages at large.

Chapter 3:

Exploring conceptual integrity within key elements in the translation situation

3.1 Introduction

This chapter aims to determine how conceptual integrity (CI) features in the key elements crucial to translation. The key elements discussed are the product, the translator, the translation brief, the initiator, the text and the user. There are clearly many lenses through which these elements could be viewed and understood. Using Even-Zohar's polysystems theory, Nord's functional approach, as well as Lefevere's cultural and ideological approach, this chapter sets as its goal to explore CI through an analysis of the key elements outlined above. The focus of the analysis is on the production of translated GRs that were prescribed by the South African National Department of Basic Education (NDoBE) for use in schools from 2012. These GRs were translated from English into isiZulu. Also, data from the questionnaires is discussed under relevant sections in this chapter. This data was analysed using elements of the grounded theory and highlights some important points relating to the presence or lack of CI in the translated GRs.

The three theories employed in this chapter have been extensively elucidated in Chapter 2. Below, a general background and the socio-political conditions on the development of indigenous languages GRs in South Africa are outlined before a discussion of the said elements within Even-Zohar's, Lefevere's and Nord's theoretical frameworks.

3.2 The GR product

3.2.1 General background

When the NDoBE called for GRs in indigenous languages in 2010, no publishing company had a product ready for submission. In fact, the harsh reality in the publishing industry in South Africa is that whenever there is a call for submission of new books there is never enough time to conceptualise, develop and produce material of the expected quality within the given timeframes, hence the turn to

translations where possible. Normally, different publishers agree that it takes around nine to twelve months to publish a book but can easily take longer. The NDoBE called for submissions in December 2010. The deadline for submission was June 2011 - giving publishers seven months to develop and prepare new materials for submission. What compounded the task even more were the facts that

- (i) GRs do not come as individual books but in packs with a minimum of four books in a pack graded from simple to complex in terms of syntax and lexicon; and
- (ii) the call was not for one school grade but three which meant a minimum of twelve books per language.

Due to these circumstances, a large number of publishers resorted to translation of GRs from English into indigenous languages. Kruger (2011:114) explains that “The requirements of the educational discourse have precipitated a kind of crisis in terms of the availability of reading materials in the African languages, and publishers have seized on translation as a way of dealing with this crisis in an economically viable way.” Considering the time factor, one cannot help but wonder about the quality of the product - these GRs.

Fortunately, some of these GRs passed the screening process done by language specialists and were listed in the NDoBE’s National Catalogue. It is interesting to note that the editors involved in the translation process of these GRs had common opinions with regards to the quality of the GRs. Translators also, on the other hand, had their own shared opinions. This is discussed later on in this chapter.

The following is a discussion on the socio-political conditions in South Africa within which these GRs were developed.

3.2.2 Socio-political conditions

IsiZulu is one of the nine indigenous languages of South Africa that only gained official status when the African National Congress (ANC) came into power in 1994. Prior to 1994, even though isiZulu was studied at schools and in higher academic institutions, its function beyond these institutions was limited, hence its lack of development. Trew (1994:77-78) states that “...the history of South Africa has

been such that indigenous South African languages have been little used in technical fields, in national politics or in economic management”, thus their lack of development. Due to this status, isiZulu together with the other South African indigenous languages, was associated with social problems like illiteracy, unemployment and poverty. Up to this day, these indigenous languages are still trying to shake off their pre-1994 status and rebuilding their image as official languages. Interestingly, the very same policy-makers and politicians who developed policies promoting indigenous languages do not use these languages to show their support. When they address the masses they use English even if there is not a single English speaker in the audience. Even the State of the Nation Address is still prepared and read in English by a President whose mother-tongue is not English. As much as policies promoting indigenous languages are developed by the same government, this action sends a message to the contrary, that is, confirming what has been stated earlier about the current situation of indigenous languages in South Africa.

The proof of the on-going struggle of indigenous languages is obvious when one visits bookshops across the country: the percentage of indigenous language books in the shelves is below 1%, if at all available. This is contrary to the 2011 estimated statistics of South Africa which indicate that speakers of indigenous languages are more than 75% of the total population of South Africa (<http://beta2.statssa.gov.za>). The bookshops attribute the unavailability of such books to lack of demand. Interestingly, according to the South African Book Development Council (SABDC 2007), the percentage of people who read books in South Africa is 14. Further, the council indicates that out of the 14% book readers, only 1% are actually book buyers and 13% borrow books from the library or from social networks (that is, friends and family). Obviously, most of this 1% buy books in languages other than indigenous.

In August 2007, Z. Pallo Jordan the then Minister of Arts and Culture, confirmed the plight of indigenous languages in his keynote address to the World Library and Information/International Federation of Library Associations and Institutions Conference held in South Africa. He explained that South Africa is not a reading society and what makes matters worse is that: “...there is neither enough literature

in indigenous languages nor a single bookstore that specialises in the African languages.” He went on to explain that even books in foreign languages like French, German and Portuguese perform better in the market. Further, he confirmed the statistics that only 14% of the South African population read books. (Jordan 2007).

Ntuli (2011:235) confirms the lack of indigenous language books, citing her experience with publishers when she was doing her research;

...a number of publishers have also shown some reluctance to develop and promote picture books written in the indigenous languages of South Africa. This became apparent when questionnaires were sent to more than twelve publishers; unfortunately, very few responded to the questionnaire. Surprisingly, the response was prompt when some of them were asked to send a list of Zulu children’s books that could be ordered and used for research purposes. This suggests that the sale of books is more important than research into their scarcity!

The research done in 2007 by Galloway et al also reveals that books in African languages fare very low compared to English and Afrikaans in terms of sales. Their survey showed that sales of English books were 75.01%, Afrikaans 10.96% and African languages only 14.03% (Galloway et al., 2007). Of interest is the fact that the 14.03% includes all the nine African languages.

Thus far, isiZulu still lacks a developed lexicon though more in technical than in literary spheres. Gauton & de Schryver (2004:148) concur that the single biggest problem translators face when translating from English into isiZulu is the lack of terminology in the TL - mainly in the specialist subject fields. Even though there are a number of organisations, for example, the Pan South African Language Board (Pan SALB) tasked by the government to develop indigenous languages, the demand is still greater than the service. Currently, there are just fewer than five isiZulu monolingual dictionaries. About two decades ago there were just as few English–isiZulu Dictionaries but significant growth was seen when isiZulu was made an official language. Clearly, this status quo has a bearing on the growth of literary works especially ones that promote second language learning, for

example, GRs. Understandably so, because of the status of indigenous languages, very few people pre 1994 had an interest in learning isiZulu. It is believed that most of those non-mother tongue speakers of isiZulu who did learn isiZulu were somehow obligated to learn the language probably because they were in constant contact with isiZulu speakers. Now, post 1994, there is a significant change in the learning of isiZulu as a second language, especially since the NDoBE (2013) announced the Incremental Introduction of African Languages (IIAL) programme from 2014 to promote and strengthen the learning of an indigenous language by every learner at school.

Considering this bold step taken by the NDoBE, one would expect a positive growth in the development of books across all genres in indigenous languages. A question to this effect was posed in the questionnaires to editors of publishing companies whose readers were listed in the National Catalogue. The question was specific to the publishing of GRs.

The following is the question posed to editors as well as their individual responses.

Table 3-1: Question to editors relating to positive growth in the development of books across all genres in indigenous languages

Question	Now that the market for GRs in indigenous languages has been created by the NDoBE, would you be publishing more GRs on a continuous basis?	
Editors' responses	A	What the NDoBE requires and what the general public needs are two different things.
	B	Not really, we will wait until the NDoBE makes another call for submission then we will develop, otherwise those books would just collect dust in the shelves.
	C	Our marketers tell us that bookshops ask for books in indigenous languages to test the market but they usually return them citing lack of demand.
	D	I don't know. We will hear from our Director but I doubt because we only develop books in indigenous languages mainly for the Department of Education since it is every publisher's biggest customer.
	E	Maybe after five years, i.e. when the NDoBE calls for new submissions. We are fairly new so do not have resources to publish unless the market is somehow guaranteed because people just don't buy books for fun.

It seems that all editors (A-E), though coming from different publishing houses, share a similar opinion with regards to the status of GRs in indigenous languages. They are still sceptical about producing lots of GRs or material in indigenous languages because of the undetermined market. Kruger (2009:55) confirms the editors' responses by affirming that publishing in African languages is "...driven by educational and related economic incentives."

The plight of isiZulu literary material is clearly displayed in the editors' responses above thus confirming the fact that indigenous languages still have a long way to go to be on a par with English and Afrikaans. Ntuli (2011:239) alludes to the fact that books published in indigenous languages indeed collect dust on the shelves: "...although publishers did attempt to publish in African Languages, these books were not bought by the public".

Before applying the polysystems theory on GRs, it is fitting here to highlight the understanding of the concept 'GR' amongst translators and editors that worked with the translation of these GRs.

The questions posed to editors and translators were categorised and coded for easy reference. The following table shows how these questions were coded.

Table 3-2: Categories of questions posed to editors

CATEGORY CODE	CATEGORY NAME
EA	Knowledge and understanding of GRs
EB	Reasons for translation
EC	Pre-translation
ED	Production / translation process
EE	Product / output

Table 3-3: Categories of questions posed to translators

CATEGORY CODE	THEME / ASPECT
TA	Translation experience
TB	Knowledge and understanding of GRs
TC	Translation brief and preliminary issues
TD	Production / translation process

Table 3-4: Categories of questions posed to users

CATEGORY CODE	THEME / ASPECT
UA	Type
UB	Content focused
UC	Learner focused
UD	Teacher focused

3.2.2 The understanding of the concept ‘Graded Reader’

GRs are a very important, widely known literary genre. These books are systematically developed for the specific purpose of teaching a language especially to non-mother tongue speakers (though of late, there are GRs for use in teaching and learning a home language). Whilst GRs have a very old history in many languages especially European, the opposite is the case in South African indigenous languages. In fact, the turning point occurred in 2011 when NDoBE took the responsibility of compiling a National Catalogue of books to be purchased by schools. The NDoBE has an obligation to promote the teaching and learning of all official languages and this could have been one of the major reasons for inclusion of indigenous languages GRs in the call for the submission of new books.

Research conducted revealed that the concept ‘Graded Reader’ is not commonly known amongst the translators and even editors of isiZulu literary works. Two questions (categorized under EA) were posed to the editors and a similar question (categorized under TB) was posed to the translators. The question posed to both editors and translators was:

What is your understanding of a graded reader?

The responses to this question revealed differing perceptions of a GR amongst editors and translators who worked with the GRs.

Response from Editors:

Only 20% of the editors gave what could be considered a proper definition of a GR; and 60% gave varied definitions some with crucial elements of a GR (for example, for second language learning, vocabulary and text ranges from simple

to complex). The remaining 20% gave definitions that were too broad (for example, it is like a storybook, it is reading material meant for simple reading).

Response from Translators:

Interestingly, not a single translator of GRs gave a proper definition of a GR. Only 20% of the translators who responded had some elements of a GR in their definition, 60% referred to a GR as a storybook and the remaining 20% were off the mark, saying GRs go according to school grades, for example, grade 1, grade 2, et cetera.

The second question given to editors (EA) to which only 20% responded with a 'yes' and 80% with a 'no' was:

Do you inform your translators that they are translating a graded reader?

Discussion:

The editors' response to the second question ties up with the response to the first question, that is, the fact that most editors cannot define a GR properly is the reason why they do not point out to their translators that they are working with a GR. Of greatest concern here is the fact that GRs are developed for a specific purpose, in a particular way, with specific elements. Then the question is: if the translator is not aware of the elements the product has to have, what are the chances of the product maintaining those elements and serving the purpose it is supposed to serve? If the product does not incorporate the elements that make it a GR, what are the chances of the product reflecting CI? Obviously, this situation brings doubt to mind. Using an analogy of baking muffins, if one is shown a muffin and then told to bake some but not told what ingredients to put in the mixture, what are the chances of the muffins turning out to be and tasting like muffins?

In an informal discussion with one translator, she raised the fact that at times an English storybook has a picture and the story has words with sounds that the author wants to reinforce. But coming to isiZulu, it becomes a completely different story sometimes with no sounds resembling the ones of the ST. She then gave an example of a text she once worked with. Even though her reference was to a storybook and not a GR, her point is relevant.

The table on the next page shows the example that she gave.

Table 3-5: Example of text showing translation of sounds

ST - English	TT - IsiZulu
Pat is pushing a box full of papers. Pat puts the box full of papers on the table. 'Perfect', says Pat's mom. 'I need the papers to draw pictures to pin up on the wall.'	<i>UPat ududula ibhokisi eligcwele amaphepha. Ulibeka phezu kwetafula. 'Kuhle', kusho umama kaPat. 'Ngiyawadinga la maphepha ukuze ngidwebe izithombe engizochoma odongeni.'</i>

It is clear in the text above that isiZulu does not have many 'p' sounds to highlight as English. The purpose of the author was to reinforce the sound 'p' in a story format. This purpose was fully met in the ST but not in the TT. Hence a strategy, other than the one used in English, is needed to fulfil a similar purpose in isiZulu. This example emphasises the importance of the function of the text (Nord 1997).

In most cases publishers agree that one of the reasons to opt for translations is to save costs on artwork, that is, using similar artwork across different languages. Now, if the translator understands the purpose of the GR he/she is able to modify and make suggestions accordingly. However, if the purpose is not explained he/she will just translate and the GR might lose its main purpose leading to a lack of CI. One of the elements of CI is coherence but if the artwork does not match with the story, coherence is compromised. The issue of artwork and CI will be discussed at greater length in Chapter 5.

3.2.3 Analysing the product using the polysystems theory

The polysystems theory (Even-Zohar, 1978) emphasises that literary work is not studied in isolation but as a part of a multisystem – a part of the social, cultural, literary and historical framework of a given culture in which there is an ongoing dynamic struggle for the primary position in the literary canon (Munday 2012:166). This means that one literary system can influence another. Even translated works could end up influencing original works depending on their position in the multisystem. Snell-Hornby (1988:24) emphasizes that translations play a primary, creative and innovative role within the literary system and concurs with DTS that translation is a text-type in its own right and should be seen as an integral part of the target culture. It is therefore fitting to discuss the position of GRs within the

polysystems framework as this sheds more light on the status of this genre within the literary system of isiZulu.

Even-Zohar (1978: 193-194) talks about a translated literature taking either a primary or a secondary position in the literary polysystem of a country. He advocates that translated literature could be in a primary position due to three instances, that is, young literature, peripheral literature or vacuum in literature:

- **Young literature** refers to new literature in the TL that is being created but following models of more established literature existing in another language (SL). Such literature is created to fill in the gaps within the TL system.
- **Peripheral literature** refers to a situation where a language lacks certain literary types or the original literature of that system is weak. Therefore in order to keep its literary system dynamic, it imports these literary types from other languages in most cases through translation.
- **Vacuum in literature** refers to a situation where a particular type of genre does not exist in a language, foreign models are then imported and they assume primacy. Also, foreign models get imported when there is a critical turning point in literary history where existing literary types are no longer seen as relevant or sufficient.

Even-Zohar (1978) points out that translated literature could be in a secondary position wherein it represents peripheral system within the polysystem. Such literature has no power to influence the original literature but merely conforms to the literary norms of the target system. Even-Zohar (2004:203) considers this secondary position to be a normal position for translated literature – a conservative position where translations conform to the literary norms of the TL system. However, there are cases where translated literature occupies a primary position thus contributes in shaping the centre of the polysystem (Even-Zohar *ibid.*:200). Moropa (2012:99) confirms that literary translation “...was one of the methods used to develop the African languages...” and cites renowned translations that were translated into African languages “...which provided the impetus for the creation of original works by African-language authors in the early

20th century.” Moropa’s assertion further emphasises the important role that can be played by translations in a literary system.

Below is a discussion of isiZulu GRs within these positions expounded by Even-Zohar.

3.2.3.1 Analysis of isiZulu GRs

Here the questions that inform this analysis are:

1. With regards to the polysystems theory, what position is occupied by translated isiZulu GRs in South Africa?
2. What challenges could this position of isiZulu GRs pose in the isiZulu literary polysystem?

The first question will be handled below but the answer to the second question will be handled in chapter 7.

In order to find a response to the first question, the Department of Education’s National Catalogues from 2012 to 2015 were analysed. Thereafter, the following activities were performed:

- The number of publishing companies that have their GRs listed in the catalogue was gathered.
- The total number of GRs that are listed in the catalogue was counted.
- An enquiry was made from the publishing companies, through their editors, whether or not their GRs were translations.

The information gathered from the above activities is presented in Table 3-6 below:

Table 3-6: Information on GRs from the NDoBE Catalogue of prescribed books

Total number of publishing companies with GRs listed in the current National Catalogue	Total number of GRs listed in the current National Catalogue	Total number of translated GRs listed in the current National Catalogue	% of translated GRs listed in the current National Catalogue
7	175	147	84%

It is interesting to note that some publishing companies were reluctant to confirm that their GRs were translated. One publisher even indicated that they do not translate because they do not “look down upon indigenous languages” but they call all authors together, give them a title of the story and then allow them to develop their stories in their own indigenous languages. Interestingly, this is the publishing company with GRs that had glaring translation mistakes.

Because of the facts that

- (i) submitted books had to go through a stringent screening process to ascertain whether they met the required quality; and
- (ii) isiZulu is one of the biggest languages in South Africa and most publishers always develop material for this language,

An enquiry was made from the publishing companies whose other isiZulu materials are listed in the catalogue whether or not they submitted isiZulu GRs for screening but did not get them approved.

The table below summarises the information gathered:

Table 3-7: Information on publishing companies from the NDoBE Catalogue of prescribed books

Number of publishing companies with other types of isiZulu books listed in the current National Catalogue	Total number of publishing companies who also submitted isiZulu GRs	Total number of publishing companies whose GRs were recommended for inclusion in the National Catalogue	Total number of publishing companies whose GRs were not recommended for inclusion in the National Catalogue
16	14	7	7

The above tables show that the percentage of translated GRs recommended by the NDoBE to have been used in schools from 2012 is 84% and only 16% is original GRs. It also shows that out of 14 publishing companies who published isiZulu GRs only 7 had theirs recommended. This means that the GRs of the other 7 companies did not meet the NDoBE’s criteria used for screening the GRs. These criteria appear as Appendix 8.

Discussion:

Even-Zohar (1978:196) states that translated literature normally occupies the secondary position in the literary polysystem and hence has no influence over the original literature of the language. The research recorded above points to the contrary regarding isiZulu GRs. Since these translated GRs are way above the original isiZulu GRs in terms of number, it means that they are occupying a primary or central position in the isiZulu literary polysystem. Kruger (2011:113) confirms that in African languages, translated children's literature occupy "...a central and constitutive position in the subsystem of children's literature. The literary system of the African languages as a whole... do conform to the three conditions under which translation may occupy a central position in a literary polysystem..."

It is a known fact that when a new author starts to write or an old author attempts a new genre, they read existing works in that genre for some form of guidance. If the existing works in that genre are translations, these translations will be used as a form of guidance. Therefore, since the translated isiZulu GRs maintain a primary or central position, they participate actively in shaping the center of the polysystem and play a pivotal role in the literary history of South Africa.

Now considering Even-Zohar's theory and going back to question 1 posed above, It can be concluded that GRs in isiZulu occupy a primary position. The fact that isiZulu GRs were listed for the first time ever in the National Catalogue clearly illustrates that there was indeed a vacuum in literature. Table 3-6 illustrating the percentage of translated GRs shows that when the need for GRs arose, publishing companies turned to translations to meet the need and fill the vacuum. Given the fact that these translated GRs were the first of this type of literature in isiZulu, it would be interesting to see whether their poetics conformed to existing norms of the isiZulu language (TL) or whether they introduced new elements and how this process affected the CI of the product. This statement relates directly to question 2 posed above. This will become apparent in Chapter 5.

3.3 The translator

3.3.1 The experience, knowledge and skill of a translator

When the publishing companies embarked on the translation of their GRs they had to look for translators to commission for this mammoth task. The history of translation in South Africa is no different from around the world. The fact that some people still assume a translator is merely a person who speaks the two languages involved, is an assumption grossly rebuked by all scholars in the translation discipline. Baker (1992:4-5) emphasises that one of the fundamentals for translators is to understand what language is and how it functions for its users, that is, the nature and function of language. Moreover, this understanding should then be coupled with the knowledge of varied translation strategies and procedures. Such knowledge and understanding is crucial for translators to perform their jobs effectively and even more so when they have to make decisions during the translation process.

One of the categories of questions (TA) focused on the experience of the translator. The translators' responses to these questions are tabled below:

Table 3-8: Category TA (Experience as a translator)

Question	Responses
1. For how long have you been translating?	Only one of the translators interviewed had more than ten years' experience. Two pointed out that it was their first time to translate but indicated that they had been isiZulu teachers for many years.
2. What do you enjoy the most about translating?	One translator said she enjoyed taking translation like a creative work and making sure that it reads like it was originated in the TL. Another said she enjoyed the opportunity to write in her mother-tongue.
3. What type of text do you usually translate and which type do you enjoy translating the most?	Two translators said they had only translated graded readers – it was their first time to work with translations. The others indicated that they have translated varied types of texts including fiction, academic texts and different types of documents. None of them said anything about enjoying the translation.

4. Are you a formally trained translator or self-skilled?	Only one translator said she was formally trained and the rest were self-skilled.
5. According to your understanding, what are the similarities between translating literary work and any other type of work, e.g. brochures, company documents, etc.?	Three translators indicated that deadlines are the similarity citing that translators are never given enough time to translate. They all said the similarity between translating literary work and other types of texts is that they use the same language.
6. According to your understanding, what are the differences between translating literary work and any other type of work, e.g. brochures, company documents, et cetera?	One translator mentioned that the difference is the target reader. The graded readers they were translating were for school children whereas some of the other translation they had done were for different audiences.

Discussion:

From the responses given to the above questions, one can deduce a number of facts:

- Translation from English into isiZulu is relatively new, hence the scarcity of professional translators.
- There are agencies that do translations but publishers still prefer to use teachers to translate books for use in schools. This is an indication that publishers understand that translation of school books should be handled differently from translation of other texts. But looking at the responses to question 5 and 6, it is apparent that most translators still need to be educated in different key elements of translation, as such knowledge is crucial in deciding on the translation method to use. It was expected they would mention that one of the similarities was the function of the text, for example, informative, expressive, persuasive, et cetera, however not a single translator mentioned this.
- There is still a need for professional training of translators especially ones translating into different indigenous languages and translating for the schools market. As indicated in Chapter 1, translation in South Africa has been mainly between English and Afrikaans and it is only in the wake of democracy that translation into South African indigenous languages has happened.

- Translation is still recognised as a secondary activity that can be done in a short space of time, since it is merely changing what is already there into a new language – why need more time? (see response to question 5). This means translation involves a complete change of mind-set over and above professional training. Both commissioners and translators themselves need to understand how important translation is and then give it the attention it deserves.

3.3.2 The role of the translator

The translator's role is one of the most important roles in the translation process. Nord (1997:125) in her functional theory affirms that

...it is the translator's task to mediate between two cultures, and mediation cannot mean imposing one's culture-specific concept on members of another culture community.

This clearly indicates that a translator is no ordinary person but someone with special characteristics and skills. Van Coillie and Verschueren (2006:v) when discussing the translation of children's literature comment that

Translators do not simply stand "in between" source text and target audience, from the beginning they are always an intrinsic part of the negotiating dialogue itself, holding a fragile, unstable middle between the social forces that act upon them (the imposed norms of the publishing industries and the expectations of the adults who act as buyers and often as co-readers), their own interpretation of the source text and their assessment of the target audience...

In addition to this Kruger (2010:12) states that

Translators, as part of South African society, interact with the social and ideological discourses that make up society on an everyday basis, and these discourses are likely to have a profound effect on their work.

All the above points emphasise the mammoth task that faces translators and confirm Nord's point stated above that the role of the translator is one of the most important roles in the translation process.

Also, the issue of culture is stressed by Nord (ibid.) indicating that should the translator not be familiar with the culture she/he is translating into, it would be best not to translate at all.

Vermeer as quoted by Nord (1997:21) specifies the translator's role as follows.

The translator has to:

- analyse the acceptability and viability of the translation brief in legal, economic or ideological terms;
- check whether the translation is really needed;
- specify the activities required for carrying out the brief; and
- perform a translational action, which may result in a target text, perhaps a short summary of the source text or, in special cases, in advising the client not to have the source text translated because a translation would not serve the intended purpose.

Nord (1997) states that the translator's decision on the suitable method or strategies to use during the translation process is governed by the intended function and purpose of the product. In other words, a translator needs to select a strategy that is suitable to the function of the TT. This function is spelled out in the translation brief. Nord (1997:50-52) introduces two basic types of translation – documentary and instrumental translation. She explains that documentary translation refers to a translation situation where the TT reader is made aware that he/she is reading a translation because of ST culture-specific lexical items that get retained in the TT. Whereas, she describes instrumental translation as translation where the TT reader is not aware that what he/she is reading is a translation. Venuti (1995:20) refers to target-oriented strategy as domestication and source-oriented as foreignisation and indicates that these strategies both have their own advantages and disadvantages.

It is important that the translator understands from the onset whether the product should lean more towards the documentary or instrumental type especially when he/she is commissioned to do the translation. Such information should be laid out in the translation brief which will be discussed hereunder.

With regards to isiZulu GRs, a number of pertinent issues are worth noting. It was indicated above that isiZulu, together with other indigenous languages, are still in the process of claiming a status equal to the one maintained by English and Afrikaans. Kruger (2011:131) even points out that "...because of lack of status and power associated with the African languages, translators who translate into these languages may feel the need to assert the value and importance of their culture and language by means of cultural adaptation and domestication." In South Africa on the one hand, there are supporters of indigenous languages who are totally against translations as these are seen as an indication that indigenous languages are unable to create their own stories. On the other hand, there are those sceptics who still believe more in using renowned authors especially when it comes to stories for younger children. Unfortunately, most of these authors for children's books happen to be non-mother tongue speakers of indigenous languages therefore their work gets translated into isiZulu, for example, Daly N. (*Jamela's dress/ Ingubo kaJamela (1999)*, *Pretty Salma / uSalma omuhle (2007)*); Jones B. and Du Plessis H. (*Tristan and Thobe go to Jo'burg / UTristani noThobe baya eGoli (1994)*); Lusted I. and Van Wyk C. (*Magic box / Ibhokisi lemilingo (2002)*); Weber L. (*Playing in the park / Ukudlala epaki (2006)*, *Count with me / Bala nami (2006)*). Kruger (2009:46) warns that translation should not be the only way of producing books for young readers. Further, Kruger (2011:121) states that

...it appears that while translators working in African languages are positive about the role that translation may play in providing books for children, there is also a strong feeling that original production possibly needs to take priority to fill the lack of original-language materials in African languages...

Publishers react differently to this situation regarding translation and the shortage of storybooks. Below is a discussion of how publishers addressed the authorship/translation issue in the GRs used in this study.

3.3.3 The name of the translator versus author in the GR

Kruger (2010:165) presents four categories that are used by publishers in relation to translation status of their books. These are:

- translator clearly acknowledged on the cover together with author and illustrator
- translator on the title page, that is, in a less visible position

- translator on the imprint page where readers hardly look at, that is, almost invisible position
- translator or the fact of translation completely invisible, that is, the work appears as original work to the reader.

Table 3-9 below shows that the five publishing companies handled the issue of authors and translators differently, with each company employing a calculated strategy to its benefit. This is an indication of the uncertainty amongst publishers with regards to translations of GRs: some publishers do not want to take the risk of showing that their GRs are translated whereas others do. This had nothing to do with the size of the publisher.

Table 3-9: How publishers handled the issue of authors versus translators on covers of GRs

Company	Original author's name on cover	Translator's name on cover	Original author and translator's name on cover	Translator's name on title page	Neither author nor translator	Copyright
A	Yes		Yes			Publisher
B	Yes			Yes		Author
C	Yes					Rights reserved
D		No (in first series) Yes (in second series)		Yes (in the first series) No (in second series)		Translator
E	Yes				Yes	Publisher

Discussion:

The discussion based on the table above is done per publisher below.

Publisher A:

This is a small company whose GRs were later taken over by a big publisher. The big publisher finalised the production of the GRs therefore the decisions regarding names were taken by this big publisher. This publisher used original authors' names on the covers, clearly declaring that the GRs were translated and the translators' names did not appear anywhere. However, two books out of twenty have both the translator's and the authors' names on the cover. The reason given by the editor is that the translator of these two books did not just translate but made extensive adaptations that made the GR sound original, that is, the

translator did not merely translate but rewrote the story to fit the TT culture and language. The copyright is owned by the publisher and this is the rule that applies to all books published by this company.

Publisher B:

This is a big publisher. The name of the original author appears on each cover. In the title page both the author's and translator's name are written. The translator is given due credit. The copyright of text is owned by the author.

Publisher C:

This is another big publisher. The name of the original author appears on each cover. Most of the authors are well known authors of children's books. There is no sign of the translator's name. It is not clear who the copyright holder is but the words 'all rights reserved' appear next to the copyright sign.

Publisher D:

This big publisher used translators' names in their first series and original authors' names in their second series. In their first series published in 2011, translators' names appear as authors' names on the title page. Even the copyright is given to the translators. However, in their second series published in 2012 they used original authors' names on the cover and no sign of translators'.

When asked about this, two different answers were given. The **publishing manager** indicated that they did not translate, but gathered authors together to brain storm a story thereafter authors go and create their own stories to fit the theme in their languages. Done in this way then the developers of the story deserve to appear as authors and as owners of copyright. There is truth in this assertion since, when the English GR was compared to the isiZulu GR, there were significant additions and adaptations made in the isiZulu strategy. But the question is: if this was their strategy why did they drop it in the next series? Conversely, when the **editor** was asked the same question her response was that in the first series the company wanted to create its name in the market of GRs hence they could not take the risk of showing that their GRs were translations. But, when it came to the second series published in 2012, they decided to write original authors' names on the covers believing that they had already captured the market.

Interestingly, when it was translators used as authors, their names were written only on the title page and not on the cover and when it was original authors, their names were written on the cover with no sign of the translators' names.

Publisher E:

This publisher had a mix of strategies. Around 60% of their GRs (both the English original and the translated versions) did not have any authors' names – neither on the cover nor on the title page. The publisher was the copyright holder. The remaining percentage of GRs had original authors on the cover in the original GRs as well as in the translated GRs. Looking closely at all these GRs, it appears that the original GRs without authors' names were published in 2011 meaning they were prepared specifically for the submission. Yet, the ones with authors names were already existing books long before the call for submissions, for example, some have 2008 as their publication date and others 2007.

From the discussion above it is clear that the issue of translation and translators in the publishing fraternity still needs attention. While some publishers acknowledged the contribution made by translators and credited them accordingly others still did not see them as significant contributors in the literary sphere.

3.4 The translation brief

Nord (1997:59-62) introduced the concept of a 'translation brief' which is basically a set of crucial instructions to be followed by a translator when translating. She emphasises the importance of a translation brief wherein the function of the product should be clearly spelled out. Actually, she (ibid.:60) highlights the following elements which are supposed to be contained in the translation brief:

- intended function of the product
- product readership
- time and place of publication / reception
- the medium over which the product will be transmitted
- the motive for the product

However, there is a general consensus among translators that they seldom get translation briefs from their commissioners and in cases where they do, it is usually a mere statement bearing none of the above elements. I, as a professional

translator, find myself in many instances having to request the commissioner of the translation for a translation brief. Sometimes I end up asking the commissioner probing questions to lead me to the required information I need to make important decisions about the translation process.

A discussion follows that will reveal how the commissioning process for the translators of the isiZulu GRs happened.

Discussion:

Questionnaires were sent out to the translators who had been involved in the translation of the isiZulu GRs listed in the catalogue. A similar questionnaire was also sent out to other translators of isiZulu but who had not translated the GRs in the catalogue. This was done to see if there were any variables worth noting. When the responses were compared, it was noted that there were not significant differences in the responses from the two groups. This was an indication that all translators of texts from English into indigenous languages (especially isiZulu) had similar issues and experiences. Therefore only responses from translators who had translated GRs that were in the catalogue were used.

In the table below, a set of questions which are grouped under category TC are included. The responses have been quantified into percentages for discussion purposes.

Table 3-10: Data from translators who translated GRs from English into isiZulu

Question	Yes	No
1. Did you receive a translation brief (telling you what you are translating and how to go about translating)	0%	100%
2. Did you get a contract giving you the deadline and informing you how you will be remunerated?	100%	00%
3. Were you given information about the original text and author?	0%	100%
4. Do you think such information is necessary and could help you in the translation process?	20%	80%
5. Were you told who the reader of your translation will be?	80%	20%
6. Were you told how many words or how long your translation should be?	100%	00%

Discussion:

The translators that participated in this research were the ones that had been involved in the translation of isiZulu GRs listed in the National Catalogue. It is interesting to note that all the translators enquired about the meaning of the term 'translation brief,' but they all knew what a contract was. Also, they stated that they learnt a lot from the research questionnaire, understandably so, considering that most of them responded negatively to the question asking whether or not they had had formal training in translation. Seemingly the misconception that every bilingual person is automatically a translator still exists. Toury (1995) advocates that a translator's skill depends on his/her interlingualism, that is, ability to establish a relation between the similarities and differences between languages. This skill is developed through academic and/or professional training and not merely by speaking the languages involved. But the reality is, unfortunately, that a number of people without the requisite skill in translation either are commissioned to translate or offer translation services.

From the translators' responses tabled above the following can be seen.

- **Question 1** – Though all translators said they did not receive a formal brief, 60% indicated they had a meeting with the editor where the work was discussed but the most important discussion was on the deadline which had to be met at all costs. As mentioned earlier, most translators did not know what a translation brief was.
- **Question 2** – With regards to the contract, all translators indicated that they had got one and signed it, although some signed it after the job was done. It is believed that this also depends on the relationship between the translator and the publishing company or editor.
- **Question 3** – All translators said they had never received information about the original text and author. 80% of the translators were also not told that they were translating GRs (see 3.2.2 above).
- **Question 4** – Though all translators said they had never received information about the original text and author, about 50% mentioned that such information could assist in the translation process whereas the other

50% said reading such information could waste time since the deadlines were always tight.

- **Question 5** – Most translators indicated that they had picked up who the readers of the translation were from the discussion or meeting with their respective editors but such information was not necessarily spelt out.
- **Question 6** – All translators indicated that they were warned that their translation would have to fit the space in which the English text was, and so should make sure the length of their translation indeed fitted the space.

Therefore, even though the translators did not get formal translation briefs, it can be deduced that they did get some relevant information on factors which have a significant effect on the translation process. For example, knowing who the target reader is (question 5) contributes positively in the translation process and thus contributes to CI. Yet, being told how long the translation should be (question 6) could adversely affect CI especially if the translator is not a professional translator as it has been proved in this case.

3.5 The initiator

According to Lefevere (1992a:15), translation functions within a literary system that is controlled by two main factors namely:

- (i) **professionals** within the literary system whose role is to determine the dominant poetics and
- (ii) **patronage** outside the literary system whose role is to determine the ideology.

Professionals include translators, reviewers, academics, teachers, et cetera. These are individuals that have powers in deciding on the poetics of the translated text. Patronage, on the other hand, includes the powers that can make the translation happen or not happen. Patrons could be influential individuals or institutions, for example, NDoBE as well as groups of people, for example, politicians, publishers, et cetera.

Discussion:

On the basis of Lefevere's (1992a) theory, the controlling factor that led to the development of isiZulu GRs was patronage. This patronage was multi-layered. The NDoBE is an institution with the powers to change the school curriculum, determine the subjects to be learnt as well as control the purchasing of books to be used in schools. As a result, it used its powers and announced the introduction of GRs in indigenous languages, thus opening an opportunity for a new genre in the literary system of indigenous languages of South Africa. However, the initiative taken by the NDoBE was influenced by the politics of South Africa, that is, the elevation of indigenous languages to an official status and the subsequent drive to develop these languages. Once the NDoBE announced the call for the submission of GRs, publishing companies came in as the patrons at a secondary level. They had to make sure that the need created by the NDoBE was met and the majority of them turned to translations to meet this need.

On the other hand, the NDoBE, making use of professionals within the literary system, created criteria to be used in evaluating the GRs suitable for inclusion in the National Catalogue and subsequently used in schools. In this instance the NDoBE took the role of professionals and influenced the poetics. Translators and reviewers came in as professionals but at a secondary level. Their influence on the poetics had to be in line with the criteria created by the NDoBE. Therefore with respect to Lefevere's two factors that govern the acceptance or rejection of literary works, the NDoBE influenced both factors (with one dependent on the other) in the acceptance of GRs in indigenous languages.

3.6 The text

According to Nord's (1997) functional approach, the translated text has a function that it needs to perform in the TL. This function should be spelled out in the translation brief. It has become apparent in the discussions above that the translators of GRs were not given formal translation briefs but had an idea that they were working with books that were going to be used in schools. Of paramount importance is the fact that the function of GRs in this instance is to teach a

language in the early stages of formal language learning. This function therefore dictates that the language used in the translated GRs has to be fit for early language learning, that is, the grammar and syntax should be accurate and the context and culture appropriate. Also, the artwork has to be appropriate to the story as well as the TL, for example, if the story is about an old woman then the picture should depict an old woman in the context of the TL and if the story says the boy is carrying a stick, the boy should indeed be carrying a stick. Otherwise there would be inconsistency which will be an indication of a lack of CI. Issues relating to context and artwork will be discussed in Chapter 5.

3.7 The user

Nord (1997:22) maintains that "...the intended target-text receiver is the addressee of the translation and is thus a decisive factor in the production of the target text". Newmark (1981:15) states that there are three 'typical' reader types: the expert, the educated layperson and the uninformed. The style of the text and the language used usually gives an idea of who the reader is. In the case of the GRs that were produced for the NDoBE for use in schools, the target reader is clear: the uninformed. The onus then was on the translator to ensure that he/she bears in mind the reader as well as the function of the text during the translation process. As indicated in the preceding discussions, the aim of a GR is to assist the user in acquiring the vocabulary, grammar and syntax of the language he/she is learning which would lead to the user gaining proficiency in the language. The question is: do the translated GRs meet this aim? Again, this will become more apparent in Chapter 6.

3.8 Conclusion

The aim of this chapter was to determine how conceptual integrity (CI) features in the key elements crucial in translation. Clearly, if the translator has a good understanding of the elements involved in the translation process as well as the role he/she has to play in this process, he/she produces a product that is acceptable to the target reader. For a product to be acceptable to the reader it has to read well, that is, it has to have CI.

First, the background of the product as well as relevant socio-political conditions within which it was developed were discussed above. Secondly, the polysystems theory was used to analyse the position of isiZulu GRs within the literary system of isiZulu. Such analysis is important as it further clarifies the current circumstances of isiZulu GRs. Thereafter, Nord's and Lefevere's theories as well as responses to questionnaires were used to explore the extent to which the translator understood the key elements in the translation situation. The understanding of these key elements is crucial as it contributes to the production of an acceptable product displaying features of CI. From the discussions it was clear that the translators had a good understanding of some key elements, whereas other key elements were relatively new to them. How this situation affected the CI of the product will be clearer in the ensuing chapter.

Chapter 4:

Getting to grips with translation procedures in relation to CI at morpho-syntactic and semantic levels

4.1 Introduction

This chapter contains an exploration of translation procedures as occurring in the GRs translated from English into isiZulu. Translation procedures assist in examining how the TT functions in relation to the ST. It is important to highlight from the onset that although this is not intended to be a comparative study, in this chapter the TT is checked against the ST in order to identify the translation procedures. The aim here is to ascertain which translation procedures were preferred by the translators and whether or not these procedures promoted CI.

There are a number of highly regarded scholars, for example, Baker (1992); Nord (1988/2005); Halliday and Hasan (1976); Newmark (1988); Vinay and Darbelnet (1995); Toury (1980); Nida (1964); Venuti (1995/2008); et cetera, who have done remarkable work on translation. They have proposed different strategies and procedures that could be employed by translators during the translation process. Of these various scholars and their works, Vinay and Darbelnet's taxonomy of translation procedures was found valuable in analysing translations from a linguistic perspective and therefore have used it in this chapter. There are dissimilarities amongst translation theorists regarding the terminology for labelling the translation procedures but I will hold on to Vinay and Darbelnet's taxonomy. Vinay and Darbelnet are some of the pioneers when it comes to the concept of translation procedures. Molina and Hurtado Albir (2002:499) indicate that Vinay and Darbelnet's pioneer work was "...the first classification of translation techniques that had a clear methodological purpose". Also, as mentioned in Chapter 2, their linguistic model is one of the best known and most representative linguistic models for analysing translation as a linguistic product (Munday 2012:85).

In addition to Vinay and Darbelnet's translation procedures other types of procedures that have maintained currency in translation theory are used in this chapter. Munday (2012:89) refer to these procedures as 'supplementary procedures'. Vinay and Darbelnet's translation procedures as well as the supplementary procedures are discussed and exemplified in detail in Chapter 2. Therefore, for the purpose of connection, only a brief outline is given here followed by an analysis. Since translation procedures are observed at sentence or phrase level, the analysis will lead to the exploration of CI at morpho-syntactic and semantic levels.

4.2 Outline of translation procedures

Molina and Hurtado Albir (2002) highlight the terminological diversity when it comes to the use of terms applied in translation analysis and they opt for the term 'translation techniques' instead of 'translation procedures'. Nonetheless, the term 'translation procedure' is widely used and accepted by numerous translation scholars and is used in this study. According to Molina and Hurtado Albir (2002:509) translation procedures "...are used functionally and dynamically in terms of the genre of the text, the type of translation, the mode of translation, the purpose of the translation and the characteristics of the translation audience and the method chosen". Further, they give a list of characteristics that could be assigned to translation procedures. They mention that translation procedures:

- affect the result of translation
- are classified by comparison to the original
- affect micro-units of texts
- are by nature discursive and contextual
- are functional.

It is important to note that the choice of a translation procedure is also guided by the overall strategy chosen by the translator from the onset. For instance, if the translator has chosen a source-oriented translation strategy ('foreignization' according to Venuti) then **borrowing** would be expected to be most prevalent.

Yet, if a target-oriented strategy is used ('domestication' according to Venuti) then **modulation** and **adaptation** would be expected to be predominant.

4.2.1 Vinay and Darbelnet's taxonomy

Central to Vinay and Darbelnet's (2004:129) taxonomy are strategies of translation which comprise seven procedures. These two strategies are termed: (i) direct translation, which covers three procedures, and (ii) oblique translation which covers the remaining four procedures. The following table¹² gives a classification of these procedures.

Table 4-1: Vinay and Darbelnet's model of translation procedures

Strategy	Procedure	Meaning
Direct translation	Borrowing	taking a word from the ST and using it in the TT because there is a gap in the TT, i.e. the concept in the ST is unknown in the TT.
	Calque	taking an expression form or collocation and translating it literally in the TT.
	Literal translation	word-for-word translation from ST to TT.
Oblique translation	Transposition	is about unavoidable grammatical change that occurs in the translation process from SL into TL.
	Modulation	changing the form (i.e. giving a preferred variation) of the message leading to naturalness of expression.
	Equivalence	describing "the same situation by different stylistic or structural means which pertains to translating idioms and proverbs in particular" (Munday 2001:58).
	Adaptation	"changing the cultural reference when a situation in the source culture does not exist in the target culture" (Munday 2001:58)

According to the two theorists, direct translation procedures are usually employed by translators when there is morphological, syntactic and even lexical correspondence between the two languages (SL and TL), that is, if both languages entering a translation transaction belong to one language family. But, where there are major structural dissimilarities between the languages entering the translation process, the translators resort to what Vinay and Darbelnet term 'oblique' translation procedures and this demands special stylistic skills on the part of the translator in order to maintain CI in the TT. Therefore, in cases where direct translation procedures render unacceptable results, oblique translation procedures are employed. According to Vinay and Darbelnet (1995:34-35) this happens in cases where the text when literally translated:

¹² This table (excluding the 3rd column) appears in Chapter 2 page 48 where it is discussed in detail but is repeated here for easy reference.

- yields a different meaning, or
- is meaningless, or
- violates the structure of the TT, or
- does not have a corresponding expression within the metalinguistic experience of the TL, or
- has a corresponding expression, but not within the same register.

However, it is common that a TT shows elements of both direct and oblique translation procedures. It is for this reason that some scholars who built on Vinay and Darbelnet's work talk of seven procedures and disregard the two strategies (direct and oblique).

In view of the fact that English and isiZulu belong to different language families, oblique translation strategies are expected to be predominant for translation to maintain CI. Nonetheless, this is likely to vary depending on the different genres of the GRs. It is expected that some genres lend themselves more to one procedure than the other, for example, equivalence and adaptation are expected to be more prevalent in folktales, whereas borrowing and literal translation are expected to feature more in factual texts.

4.2.2 Supplementary translation procedures

Munday (2012:89) is of the opinion that the supplementary translation procedures are still relevant in translation theory. These translation procedures are also used in this analysis. Just like Vinay and Darbelnet's taxonomy, these procedures are extensively discussed and exemplified in Chapter 2. They are presented in the following table:

Table 4-2: Supplementary translation procedures

Translation procedure	Meaning
Amplification	using more words in the TT than in the ST, i.e. adding more details in the TT.
False friends	structurally similar term in ST and TT which deceives the user into thinking the meaning is the same.
Loss, gain and compensation	where ST nuances of meaning and structure are not preserved (loss) and this is compensated by a gain at another point later in the same text

Explication	where information that is implicit in the ST is made explicit in the TT.
Generalisation	where a specific term in the ST is replaced by a more general term in the TT.

4.3 Outline of grammar used

When using the translation procedures to analyse text, the use of grammar of the languages involved cannot be avoided. Grammar is two-pronged. Firstly, grammar refers to the set of rules that permit organised speech. This type of grammar is learnt intuitively by mother-tongue speakers of a language, for example, every speaker of English knows that the plural of 'child' is 'children' and not 'childs'. They have learnt this intuitively. Secondly, grammar refers to a description and categorisation of meaning according to a particular scholar, for example, here a scholar gives his/her point of view regarding definitions and explanations of these rules governing speech and they can differ from scholar to scholar. Hence, we talk of grammar according to so and so. In isiZulu, for example, there are scholars like Doke, Cope, Nyembezi, Taljaard and Bosch, et cetera, who have written books on isiZulu grammar wherein they expressed their points of view about how words should be categorised and function.

When coming to transposition (that is, change of word class) it is important to highlight which scholar's view is used. It was decided that Taljaard and Bosch's word classes be used in this study. Taljaard and Bosch in their isiZulu grammar present the following word classes:

Table 4-3: Codes of isiZulu word classes

Word class	Code	Examples/notes
Noun	N	umuntu (person), izinja (dogs)
Pronoun	PRON	yena (he/she)
Copula	COP	ngumuntu (it is a person),
Verb	V	geza (bath)
Verbal Noun	VN	ukudlala (to play), ukungasebenzi (not to work)
Possessive	POSS	likababa (father's), kwami (mine)
Adjective	ADJ	omkhulu (the big one)
Relative	REL	elibomvu (the red one), abalapha (that are here)
Enumerative	ENUM	muphi (which one?), kuni (what kind?)
Quantifier	QUANT	bonke (all), bodwa (only)
Adverb	ADV	manje (now), kanjani (how)

Locative	LOC	ensimini (in the field)
Adverbial Form	ADVL	ngebhasi (by bus), namanzi (with water)
Conjunction	CONJ	Ngoba (because), kodwa (but)

4.3.1 Adverbs versus adverbials

Taljaard and Bosch (1991:41) talk about adverbial form instead of adverbs. They explain that adverbial forms are derived from nouns or abnominal stems through inflection. Further they categorise these adverbial forms into true adverbs, inflected nouns with various formatives and adverbial constructions with ka-. In this analysis true adverbs, for example, *kusasa* (tomorrow), *laphaya* (over there), *kabi* (badly), et cetera. will be categorised as adverbs (ADV). Inflected nouns with various formatives, for example, *nga-*, *na-*, *kuna-*, *njenga-* and *nganga-* are categorised as adverbial forms (ADVL). Locatives, although they are also adverbial forms, are treated separately as locatives (LOC). This is done because adverbial forms abound in isiZulu texts therefore, if not categorised further, more than half of the word classes found in the analysis would be ADVL.

4.3.2 English grammar

With regards to English, the English Grammar Online (learnenglish.britishcouncil.org/en/English-grammar) was used. Considering that this is not a study of pure grammar and after a thorough analysis of the classes of English words presented in English Grammar Online, the word classes¹³ tabulated hereunder were selected for use in this study:

Table 4-4: Codes of English word 'classes'

Word 'class'	Code	Examples / notes
Noun / Noun group	N / NG	stone / a stone
Pronoun	PRON	it
Verb	V	cry
Infinitive Verb	INF V	to eat, to prepare
Possessive / Possessive Group	POSS / POSSG	father's, yours, whose, of the girl
Adjective / Adjectival Phrase	ADJ / ADJP	blue
Adverbial / Adverbial Phrase	ADVL / ADVP	of time, manner, place
Conjunction / Conjunction Group	CONJ / CONJG	and, but

¹³ It is important to note that this is not an exhaustive list of English word classes but only word classes relevant to the analysis were selected.

4.3.3 Challenges encountered

It is important to indicate here that I had a number of challenges when it came to English grammar because English is not my mother tongue and also when I studied English, the focus was on literature and not grammar. When I consulted an English language specialist, it appeared to me that unlike isiZulu, English has more exceptions than the rule. For example, in isiZulu an adjective is an adjective and is just one word and functions as an adjective. Yet in English, there is an adjective and an adjectival phrase which is made up of more than one word and it can perform an adjectival or adverbial function.

Also, the fact that English is mainly disjunctive whereas isiZulu is mostly agglutinating added a spanner to the works. For example, a phrase in English comprising three or four words could easily be one word in isiZulu belonging to a word class.

In light of the challenges highlighted above, a decision was taken not to include verbs in the analysis. As already mentioned above, isiZulu is an agglutinating language whereas English is not. Every verb in isiZulu takes an affix, for example, (i) a subject concord which serves as an important link between the noun and the verb, and (ii) a suffix which is crucial since every verb ends in a vowel and that vowel changes depending on the tense or mood the verb is in. Consequently, if verbs were included then every verb was going to be a kind of transposition or modulation. The only cases where a verb was analysed as a unit of translation was when it was a verb in the ST and then changed to a different word class in the TT, for example, from verb (ST) to adverb (TT).

Similarly, isiZulu neither has articles nor prepositions. Therefore the absence of these in the TT are not regarded as some form of a translation procedure, for example, modification or omission.

4.4 Data Collection

Understandably, data from all the 147 GRs could not be used in this study as this would have been too much for this chapter. Consequently, a purposive random sampling method was used to get the GRs to use in this chapter. First, the GRs were grouped by genre and by publisher. Four genres were identified namely folktales, fiction, factual and other. 'Other' consisted of stories which are factual but written in an expressive manner as opposed to pure factual texts that are merely informative. Thereafter, two GRs per genre were selected from each publisher. The GRs used in this study have been published by five publishers. This has led to 40 GRs from which data was collected for use in this chapter. In instances where the text in the GR was long, an extract of around 400 words was randomly selected. The next phase of the research is discussed below.

4.5 Analysis of translated GRs using translation procedures

This analysis used Vinay and Darbelnet's (1995) seven translation procedures as well as the five supplementary procedures. Data from each genre was analysed separately. This resulted in four groups of analysis:

- Group A – folktales
- Group B – fiction
- Group C – factual
- Group D – other

Even though the analysis was done per group or genre, the process of analysis was the same (as shown in 4.5.1 below). The grouping was done because it was expected that translators favoured some translation procedures over others, depending on the genre translated. In order to confirm this, each genre was handled separately. At the end, the results from all four groups were consolidated for discussion and conclusions. Samples of analysis from each genre are included in Appendices 9–32.

In preparation for the analysis, translation procedures as well as relevant grammatical aspects were coded for easy use during the analysis process. Below is a table showing the codes created for analysis.

Table 4-5: Codes of translation procedures

Translation Strategy	Translation procedure		Code
Direct	Borrowing		BO
	Calque		CA
	Literal Translation		LT
Oblique	Transposition	obligatory sentence position	T-OB-SP
		optional sentence position	T-OP-SP
		change in number singular to plural and vice versa	T-OB-N
		obligatory word class (part of speech)	T-OB-WC
		Optional	T-OB-OPT
	Modulation		MOD
	Equivalence		EQU
	Adaptation		ADA
Supplementary	Amplification		AMP
	False friends		FF
	Loss, gain and compensation		LGC ¹⁴
	Explication		EXP
	Generalisation		GEN

Below is a step by step process showing how the text from each selected GR was analysed.

4.5.1 The process followed in analysing the text

Each step in the process is explained and is followed by an example from the analysis. The aim of the example is to further clarify what happened in each step.

1. Segmentation of ST into sentences and in some cases phrases

According to Vinay and Darbelnet (1995), ST should be broken down into its smallest units. In agreement with Vinay and Darbelnet, Molina and Hurtado Albir (2002:498-9) state that textual micro-units are crucial to consider when exploring how the translated units function in relation to their corresponding ST units and translation procedures are needed in order to do this. In the same vein, Newmark

¹⁴ In cases where there is only loss and no gain or compensation the code 'LOSS' was used.

(1988:81) indicates that translation procedures are "...used for sentences and the smaller units of language". These smaller units or micro-units are defined by Vinay and Darbelnet as the smallest segments that can be translated in isolation (Munday 2012:102). However, there is still a problem on the boundaries of segmentation into the smallest segments that can be translated in isolation (Munday 2012:102). Nonetheless the translation procedures employed by translators can be easily identified irrespective of the size of the segments.

Considering the syntactic difference (amongst other differences) between English and isiZulu languages, breaking the ST into segments with corresponding TT segments was a challenge because of shifts in word order. For example, in some cases words that appear at the beginning of a sentence in English could easily be seen at the end or somewhere in the middle in an isiZulu translation thus resulting in a word in one segment in the ST having a corresponding translation in a different segment in the TT. To avert this complication, segmentation was done per phrase or where there were punctuation marks and conjunctions. Sometimes the entire sentence was entered as it was, especially when it had lots of shifts in word order from ST to TT.

NOTE: The following table is repeated (from 1–7) exactly as it is, as each column is discussed in turn.

Table 4-6: Examples of segmentation of texts into smaller units (column1)

1	2	3	4	5	6	7
English	isiZulu	Back Translation	Code	Type of Procedure	Type Definition	Example/Explanatory Notes
Henry woke up with stiff claws	UKeke wavuka imilenze yakhe inenkwantshu	Keke woke up with legs that had cramps	OA	MOD		
				GEN		Claws → imilenze (legs)
He tried to stretch them out	Wazama ukuzelula kepha lutho	He tried to stretch himself out but nothing.	OB	MOD		
				AMP		Added → kepha lutho (but nothing)
but couldn't find enough space to move in his hard shell	Wehluleka ukuzelula egobolondweni lakhe eliqinile elase lilincane.	He failed to stretch himself in his hard shell that had become small	OC	MOD		
				T-OB-SP		in his shell → egobolondweni lakhe
				T-OB-WC	ADJ→REL	Hard → eliqinile (that is hard)
				AMP		Added text → elase lilincane (that had become small)
'Bother,' he said to himself.	'Kunzima,' ekhuluma yedwa.	'It is tough,' he speaking, being alone	OD	LT		

2. Matching of ST units with their translated counterparts (TT)

Now that the ST had been segmented into units/phrases, the second step was to match them with their corresponding units/phrases from the TT.

Table 4-7: Examples of corresponding TT units (column2)

1	2	3	4	5	6	7
English	IsiZulu	Back Translation	Code	Type of Procedure	Type Definition	Example/Explanatory Notes
Henry woke up with stiff claws	UKeke wavuka imilenze yakhe inenkwantshu	Keke woke up with legs that had cramps	OA	MOD		
				GEN		Claws → imilenze (legs)
He tried to stretch them out	Wazama ukuzelula kepha lutho	He tried to stretch himself out but nothing.	OB	MOD		
				AMP		Added text → kepha lutho (but nothing)
but couldn't find enough space to move in his hard shell	Wehluleka ukuzelula egobolondweni lakhe eliqinile elase lilincane.	He failed to stretch himself in his hard shell that had become small	OC	MOD		
				T-OB-SP		in his shell → egobolondweni lakhe
				T-OB-WC	ADJ→REL	Hard → eliqinile (that is hard)
				AMP		Added text → elase lilincane (that had become small)
'Bother,' he said to himself.	'Kunzima,' ekhuluma yedwa.	'It is tough,' he speaking, being alone	OD	LT		

3. Giving of back translations

The aim of the back translation given in step 3 is to show how much closer or further apart the TT is from the ST. The back translation also helps see what translation procedures were used during the translation process.

Table 4-8: Examples of back translation of the TT units (column3)

1	2	3	4	5	6	7
English	IsiZulu	Back Translation	Code	Type of Procedure	Type Definition	Example/Explanatory Notes
Henry woke up with stiff claws	UKeke wavuka imilenze yakhe inenkwantshu	Keke woke up with legs that had cramps	OA	MOD		
				GEN		Claws → imilenze (legs)
He tried to stretch them out	Wazama ukuzelula kepha lutho	He tried to stretch himself out but nothing.	OB	MOD		
				AMP		Added text → kepha lutho (but nothing)
but couldn't find enough space to move in his hard shell	Wehluleka ukuzelula egobolondweni lakhe eliqinile elase lilincane.	He failed to stretch himself in his hard shell that had become small	OC	MOD		
				T-OB-SP		in his shell → egobolondweni lakhe
				T-OB-WC	ADJ→REL	Hard → eliqinile (that is hard)

				AMP		Added text → elase lilincane (that had become small)
'Bother,' he said to himself.	'Kunzima,' ekhuluma yedwa.	'It is tough,' he speaking, being alone	OD	LT		

4. Coding of each unit for discussion purposes

When discussing the analysis it would be cumbersome to keep on writing the units or phrases when referring to them, hence the importance of coding.

Table 4-9: Examples of the codes allocated to each segment (column 4)

1	2	3	4	5	6	7
English	isiZulu	Back Translation	Code	Type of Procedure	Type Definition	Example/Explanatory Notes
Henry woke up with stiff claws	UKeke wavuka imilenze yakhe inenkwantshu	Keke woke up with legs that had cramps	OA	MOD		
				GEN		Claws → imilenze (legs)
He tried to stretch them out	Wazama ukuzelula kepha lutho	He tried to stretch himself out but nothing.	OB	MOD		
				AMP		Added text → kepha lutho (but nothing)
but couldn't find enough space to move in his hard shell	Wehluleka ukuzelula egobolondweni lakhe eliqinile elase lilincane.	He failed to stretch himself in his hard shell that had become small	OC	MOD		
				T-OB-SP		in his shell → egobolondweni lakhe
				T-OB-WC	ADJ→REL	Hard → eliqinile (that is hard)
				AMP		Added text → elase lilincane (that had become small)
'Bother,' he said to himself.	'Kunzima,' ekhuluma yedwa.	'It is tough,' he speaking, being alone	OD	LT		

5. Identification of translation procedures used in relevant units

The translation procedures were abbreviated for easy use, for example, instead of writing out transposition in full, the letter T was used, et cetera (see Table 4-3 page 107) for codes and abbreviations used in the analysis). At this step each unit was scrutinised to check which procedure was used during its translation.

Table 4-10: Examples of procedures identified in each segment (column 5)

1	2	3	4	5	6	7
English	IsiZulu	Back Translation	Code	Type of Procedure	Type Definition	Example/Explanatory Notes
Henry woke up with stiff claws	UKeke wavuka imilenze yakhe inenkwantshu	Keke woke up with legs that had cramps	OA	MOD		
				GEN		Claws → imilenze (legs)
He tried to stretch them out	Wazama ukuzelula kepha lutho	He tried to stretch himself out but nothing.	OB	MOD		
				AMP		Added text → kepha lutho (but nothing)
but couldn't find enough space to move in his hard shell	Wehluleka ukuzelula egobolondweni lakhe eliqinile elase lilincane.	He failed to stretch himself in his hard shell that had become small	OC	MOD		
				T-OB-SP		in his shell → egobolondweni lakhe
				T-OB-WC	ADJ→REL	Hard → eliqinile (that is hard)
				AMP		Added text → elase lilincane (that had become small)
'Bother,' he said to himself.	'Kunzima,' ekhuluma yedwa.	'It is tough,' he speaking, being alone	OD	LT		

6. Further definition of type of procedure used

This step was mainly for cases where a translation procedure required further definition, for example, transposition (especially of word class) comes in different types (noun to adverb or noun to possessive, et cetera). These types were defined at this step.

Table 4-11: Examples of further definition of each procedure where necessary (column 6)

1	2	3	4	5	6	7
English	IsiZulu	Back Translation	Code	Type of Procedure	Type Definition	Example/Explanatory Notes
Henry woke up with stiff claws	UKeke wavuka imilenze yakhe inenkwantshu	Keke woke up with legs that had cramps	OA	MOD		
				GEN		Claws → imilenze (legs)
He tried to stretch them out	Wazama ukuzelula kepha lutho	He tried to stretch himself out but nothing.	OB	MOD		
				AMP		Added text → kepha lutho (but nothing)
but couldn't find enough space to move in his hard shell	Wehluleka ukuzelula egobolondweni lakhe eliqinile elase lilincane.	He failed to stretch himself in his hard shell that had become small	OC	MOD		
				T-OB-SP		in his shell → egobolondweni lakhe
				T-OB-WC	ADJ→REL	Hard → eliqinile (that is hard)
				AMP		Added text → Elase lilincane

						(that had become small)
'Bother,' he said to himself.	'Kunzima,' ekhuluma yedwa.	'It is tough,' he speaking, being alone	OD	LT		

7. Writing of examples and/or explanatory notes

This step was for giving examples and/or explanatory notes as to why a certain procedure and not the other was assigned to a translated unit. These examples and/ or explanatory notes were given for easy reference and clarity.

Table 4-12: Example of notes in relation to the analysis where necessary (column 7)

1	2	3	4	5	6	7
English	isiZulu	Back Translation	Code	Type of Procedure	Type Definition	Example/Explanatory Notes
Henry woke up with stiff claws	UKeke wavuka imilenze yakhe inenkwantshu	Keke woke up with legs that had cramps	OA	MOD		
				GEN		Claws → imilenze (legs)
He tried to stretch them out	Wazama ukuzelula kepha lutho	He tried to stretch himself out but nothing.	OB	MOD		
				AMP		Added text → kepha lutho (but nothing)
but couldn't find enough space to move in his hard shell	Wehluleka ukuzelula egobolondweni lakhe eliqinile elase lilincane.	He failed to stretch himself in his hard shell that had become small	OC	MOD		
				T-OB-SP		in his shell → egobolondweni lakhe
				T-OB-WC	ADJ→REL	Hard → eliqinile (that is hard)
				AMP		Added text → elase lilincane (that had become small)
'Bother,' he said to himself.	'Kunzima,' ekhuluma yedwa.	'It is tough,' he speaking, being alone	OD	LT		

4.6 Analysis of data

As mentioned in the introduction, the aim of this chapter is to ascertain which translation procedures were favoured by the translators and whether or not these translation procedures promoted CI. Translation procedures were identified in each extract and were quantified into percentages. The following are tables showing the frequency of the use of each translation procedure per genre. Frequency is indicated in percentages from the most frequently used to the least used translation procedure. After the table representations, the results of the analysis are discussed under each translation procedure. Since the analysis was

done per genre, comparisons between genres were made where relevant and conclusions drawn.

Translation procedures used in folktales

The following table shows translation procedures used in the translation of folktales from English into isiZulu. It shows a continuum from the most favoured to the least favoured translation procedures.

Table 4-13: Showing frequency of the use of translation procedures in Group A (folktales) data

Translation Procedure	Frequency in percentage (%)
1. Transposition	32
2. Literal translation	25
3. Modulation	22
4. Amplification	5
5. Borrowing	4
6. Adaptation	3
7. Equivalence	3
8. Explication	2
9. Generalisation	1
10. Loss, gain and compensation	1
11. Calque	0
12. False friends	0
TOTAL	100

As the distribution in percentages shows, transposition was the most favoured procedure followed by literal translation and modulation came third. Considering that folktales are culture-specific, adaptation and explication were expected to be a little higher than they are, that is, certain concepts in the ST that are not available in the TL culture were expected to be adapted (adaptation) or explained in an explicit manner (explication). The role of folktales is to entertain, educate, enrich language and preserve culture. Therefore when the translator translates he/she has to ensure that the folktale maintains its role in the TL as it did in the SL. This means that the translator should favour translation procedures that promote the preservation of culture and the enrichment of language amongst

other roles in order to retain CI. It will be apparent in the next chapter whether or not CI was preserved in the translated folktales.

Furthermore, literal translation was expected to be lower than modulation and not the other way around. A high frequency of modulation is always expected because the more modulation there is, the more natural the text is, and understandably, naturalness leads to CI.

Translation procedures used in fiction

The table below shows translation procedures used in the translation of fiction from English into isiZulu.

Table 4-14: Showing frequency of the use of translation procedures in Group B (fiction) data

Translation Procedure	Frequency in percentage (%)
1. Literal translation	42
2. Transposition	27
3. Modulation	10
4. Borrowing	5
5. Amplification	4
6. Generalisation	4
7. Equivalence	3
8. Adaptation	2
9. Explication	2
10. Loss, gain and compensation	1
11. Calque	0
12. False friends	0
TOTAL	100

It is concerning to note the high frequency of literal translation, so much so that it surpassed transposition. The reason could be that a fictional text is usually straight forward with no technical terms therefore it easily lends itself to literal translation. However, it is important for the translator to exercise his/her linguistic skill and apply more modulation procedures to enrich the text. Generalisation is noticeable

high – this means that where concepts were not known in the TT the translator opted for a broader term. Amplification is also as frequent as generalisation. Amplification indicates addition of words in the TT that were not in the ST, for further clarification of concepts.

Translation procedures used in factual texts

The following table shows translation procedures used in the translation of factual texts from English into isiZulu.

Table 4-15: Showing frequency of the use of translation procedures in Group C (factual texts) data

Translation Procedure	Frequency in percentage (%)
1. Transposition	30
2. Literal translation	27
3. Borrowing	16
4. Explication	9
5. Modulation	6
6. Amplification	5
7. Generalisation	4
8. Loss, gain and compensation	3
9. Adaptation	0
10. Equivalence	0
11. Calque	0
12. False friends	0
TOTAL	100

It is not surprising that borrowing has a high frequency in factual GRs. Most texts in these factual GRs are based on technology, sciences, economics, et cetera, hence the lack of original isiZulu vocabulary which led to frequent use of the borrowing translation procedure. Explication also appeared even higher than modulation. Again, this is expected since some of the concepts had to be made explicit in the TT. It is disappointing though, that modulation ranked significantly low especially considering that modulation is regarded as the touchstone of a good translator. Obviously, transposition is expected to be high because of the

grammatical difference between the two languages involved in the translation process.

Translation procedures used in ‘other’ text

The table below shows translation procedures used in the translation of ‘other’ texts from English into isiZulu.

Table 4-16: Showing frequency of the use of translation procedures in Group D (other) data

Translation Procedure	Frequency in percentage (%)
1. Transposition	33
2. Literal translation	25
3. Modulation	21
4. Amplification	7
5. Explication	4
6. Borrowing	4
7. Adaptation	2
8. Loss, gain and compensation	1.5
9. Generalisation	1.5
10. Equivalence	1
11. Calque	0
12. False friends	0
TOTAL	100

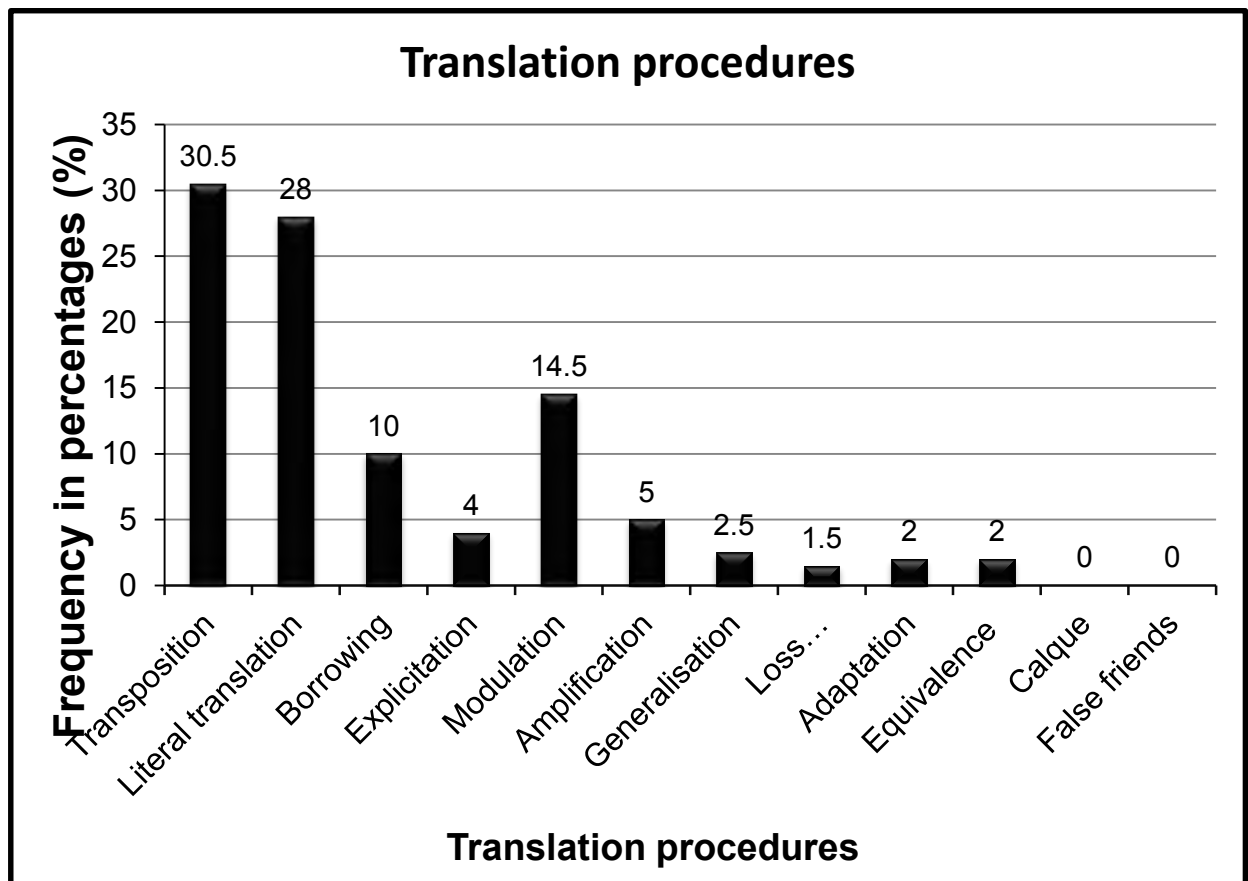
It is noticeable that the results of this analysis are similar to the results of the analysis of folktales above, with modulation coming third after transposition and literal translation. The reason for the similarity could be that both these type of texts are expected to be written in an expressive manner.

Translation procedures used in isiZulu GRs

Now that the translation procedures have been discussed per genre, the following is a graph showing the consolidated results of the analysis. The results from each genre have been put together in order to get consolidated results showing how all the translation procedures were used in isiZulu GRs together.

The discussion based on the results depicted by the graph follow from 4.6.1 to 4.6.11. The discussion is done under each translation procedure.

Figure 4-1: Graph showing frequency of use of translation procedures



4.6.1 Transposition

From the statistical representations above, it is clear that transposition is the most commonly used translation procedure across all genres. This is not surprising since transposition is commonly understood within translation studies as an intentional and often unavoidable grammatical change that occurs in the translation process from SL to TL (Newmark 1988:85; Venuti 2000:88). Vinay and Darbelnet (1995:246) state that transposition occurs mainly in languages that do not belong to the same family, that is, have significant morphological and syntactic dissimilarities. Further, they assert that transposition shows a good command of the grammar of the target language by the translator.

Even though the graphic and table representations above do not show the split between word-class transposition and sentence-position transposition, the results of the analysis showed that word-class transposition far out-numbered the sentence position transposition (see Appendices 9–32 for samples of analysis).

This could be attributed to the fact that isiZulu is an agglutinating language. For example, a noun or verb standing on its own as a free morpheme in English could easily change to another word-class when it is translated into isiZulu because of the affixes it would take. There were many instances where a word belonging to one word-class in English changed to a different class in isiZulu because a certain prefix was added to it. See shaded rows in the examples below.

Table 4-17: Showing change in word category from ST to TT

Example (1) of ADJ→ADVL transposition

One day the jackal said to the dog	Ngelinye ilanga wathi ujakalase enjeni	LT		
		T-OB-WC	ADJ → ADVL	One day → ngelinye ilanga

Example (2) of PRON→ADV transposition

he goes	nayo iyaya	LT		
		T-OB-WC	PRON→ADV	he → nayo (he too)

When analysing further, the abundant occurrence of shifts from a group of words with prepositions in the ST to a single word – adverbial or locative – in the TT is noticed. Again, the major cause of this is the non-existence of prepositions in isiZulu. Therefore where the ST has a prepositional phrase of three or more words, the TT attaches a prefix to that noun or place name and this results in one

word in the TT which could belong to different word-classes depending on the prefix. Consequently, it is common to find an English sentence structure like this one S → N+V+PREP P becoming S → N+V+ADV in isiZulu. See shaded rows in the examples below.

Table 4-18: Showing change from ADVP in ST to ADV / ADVL in TT

Example (1) of ADV P → ADV transposition

He told him to climb up the ladder	Yamtshele ukuba akhuphuke ngeladi	LT		
		T-OB-WC	ADVP → ADVL	up the ladder → ngeladi (by means of a ladder)

Example (2) of ADJ → REL transposition

He said to the wise man	Wathi endodeni ehlakaniphileyo	LT		
		T-OB-WC	ADJ → REL	Wise → ehlakaniphileyo

As much as the ADVP → ADVL transposition was prevalent, there were also other word-class transpositions detected. ADVP → ADVL is taken as transposition since it is a group of words (each word belonging to a different class) in the ST that becomes one word in the TT. It is interesting to note that there are hardly ever reverse-order transpositions, for example, we have the common ADVP → ADVL transposition but no ADVL → ADVP.

The transposition CONJG → ADVL is also prevalent. However for some unknown reason, this type featured more in fiction and ‘other’ genres than in non-fiction and folktales. In most cases it is the verb following the conjunction ‘and’ that changes to an adverb with the adverbial marker *na-* in isiZulu. In such cases it shows that it was initially a conjunction phrase with an infinitive verb (for example, ‘and to play’) that changed to just a conjunction and a verb (and play). When translated into isiZulu the ‘to’ that got left out comes back (*na+ ukudlala = nokudlala*). See shaded rows in the examples below.

Table 4-19: Showing change from CONJG in ST to ADV / ADVL in TT

Example (1) of CONJG → ADVL transposition

and play together.	nokudlala ndawonye.			
		T-OB-WC	CONJG → ADVL	and play → nokudlala (and to play)

Example (2) of CONJG →ADVL transposition

clothes and drinks for her trip	Izingubo neziphuzo zohambo lwakhe	LT		
		T-OB-WC	CONJG →ADV	and drinks → neziphuzo
			N→POSS	

There is also a recognisable occurrence of the POSSG→POSS transposition from all genres. It is the preposition 'of' appearing before the noun in the ST that leads to the ST on POSSG (preposition (+ article)+ noun) changing to POSS in the TT. Besides a group of words (usually with a preposition) changing to an ADV/ADVL or POSS, there are other occurrences of word-class changes, although not as preponderant as the V→N, N→ADV, and N→POSS occurrences. Such word class changes are PRON→COP, ADJ→ADV, PREP→POSS, N→COP, ADJ→V, ADJ→ADV. See shaded row in the table below.

Table 4-20: Showing other word category changes from ST to TT

Example of POSSG→POSS transposition

whose love of music brought them together	abahlanganiswa uthando lomculo	MOD		
		T-OB-WC	POSSG→POSS	of music → lomculo (of music)

Example of N→COP transposition

They soon became friends	Bashesha ukuba ngabangani	LT		
		T-OB-WC	N→COP	friends → ngabangani

Example of ADJ→V transposition

The dog would keep him warm	Inja yayimfudumeza.	LT		
		T-OB-WC	ADJ→V	Warm → yayimfudumeza (it was warming him)

All in all, one can conclude that when it comes to word-class transformations, the most popular word-class in the TT that incorporated a number of ST words from other word-classes during the transposition process is the ADVL. Again as mentioned earlier, this is attributed to the fact that in English prepositions abound and all those PREP Ps changed to ADVLs in isiZulu.

With regards to syntactic transformation, a lesser number compared to word-class transformation was identified. It is noticeable that although there are optional syntactic transformations, a significant number are obligatory syntactic transformations. In fact optional syntactic transformations could be seen as a form

of modulation. Obligatory syntactic transformation means that if the shift in word order is not performed then the sentence will be ungrammatical. The grammar of English requires the adjective or possessive to precede the noun it describes (ADJ+N). On the other hand, isiZulu normally has the adjective or possessive after the noun it describes (N+ADJ). If the adjective or relative comes before the noun (ADJ+N) it describes, it carries another function other than to describe the noun. See shaded rows in the examples below.

Table 4-21: Showing syntactic transformations from ST to TT

Example of (ADJ+N) → (N+ADJ) transposition

that started so many years ago	Obabuqale eminyakeni eminingi eyayedlule	LT		
		T-OB-SP		Many years → eminyakeni eminingi
		T-OB-WC	N→ADV	Years → eminyakeni (lit: at a period of many years ago)

Example of (ADJ+N) → (N+REL) transposition

for ten years	iminyaka eyishumi	T-OB-SP		Ten years → iminyaka elishumi
		LT		

Example of (ADV+ADV) → (V+ADV) transposition

Helena was very happy	UHelena wayejabule kakhulu	LT		
		T-OB-SP		Very happy → -jabule kakhulu

The following examples show the shift of a possessive from before the noun it qualifies in the ST, to after the noun it qualifies in the TT.

Table 4-22: Showing more syntactic transformations from ST to TT

Example (1) of (POSS+N) → (N+POSS) transposition

His family	Umndeni wakhe	LT		
		T-OB-SP		His family → umndeni wakhe

Example (2) of (POSS+N) → (N+POSS) transposition

I cannot go to heaven without my dog	Angikwazi ukuya eZulwini ngaphandle kwenja yami	T-OB-WC	ADVP→LOC	Heaven→ ezulwini (to heaven)
			N→POSS	Dog → kwenja (of the dog)
		T-OB-SP		My dog → kwenja yami

Example (3) of (POSS+N) → (N+POSS) transposition

His friends had all died.	Bonke abangani bakhe sebashona	LT		
		T-OB-SP		His friends → abangani bakhe

Transposition was well handled in all the texts analysed. There were only a few instances where the order of qualificatives in a phrase was not proper, leading to counter CI. In isiZulu, if a possessive occurs together with another qualificative, the possessive takes precedence, that is, the possessive takes the immediate position after the noun it describes (N+POSS+ADJ) and other qualificatives follow only after the possessive. This is discussed further in Chapter 5.

Since isiZulu and English belong to different language families, it was expected that transposition frequency would be high. The above analysis indeed attests to this claim as it can be seen on the graph that transposition has the highest percentage of frequency. On the whole, it is clear that transposition represents a powerful translation procedure and when well applied it promotes CI at a phrase or sentence level.

4.6.2 Literal Translation

Putting transposition-oriented matters to rest, it is fitting to discuss the second most popular translation procedure. Unlike transposition which is an oblique translation procedure and is expected to abound in languages that belong to different families, literal translation is expected to be more frequent in languages that belong to the same language family, for example, isiZulu and isiXhosa (both languages belong to the Nguni language family). Originally, literal translation meant translating ST as it is into the TT with minimal consideration of rules of grammar or language. Therefore it was looked at negatively and words like 'unnatural', 'awkward', 'cluttered', 'senseless', were usually levelled at this procedure. However, further research has been done on this concept. Now 'literal translation' is seen positively as meaning "... a close lexical translation. Only when taken to an extreme is the 'naturalness' of the TL infringed." (Munday 2012:50). It is in this positive sense that literal translation is used in this study. The frequency of this translation procedure varied depending on the type of text analysed.

Understandably so, literal translation was anticipated to feature more in factual texts than in folktales and fiction since the former is considered informative and

should stay as close as possible to the ST, yet the latter is seen as expressive and should sound natural to the readers. See shaded rows in the examples below.

Table 4-23: Showing examples of literal translation from ST to TT

Example (1) of literal translation

The dog laughed	Inja yahleka	LT
-----------------	--------------	----

Example (2) of literal translation

Can I sleep a little bit more?	Ngingalala nje kancane futhi?	LT
--------------------------------	-------------------------------	----

Example (3) of literal translation

he just wanted his dog to be with him	kuphela wayefuna inja yakhe ibe kanye naye	LT
---------------------------------------	--	----

It was expected that literal translation would score high in factual texts and indeed this was the case. However, since English and isiZulu belong to different language families, in most cases literal translation went hand in hand with transposition (both word-class and sentence-position). In fact, cases of literal translation coupled with transposition were more prevalent than those of literal translation alone.

Table 4-24: Showing examples of literal translation with transposition from ST to TT

Example (1) of literal translation with transposition

Their friendship,	Ubungani babo	LT		
		T-OB-SP		Their friendship → ubungani babo

Example (2) of literal translation with transposition

In 1951, Siphon was born in Kranskop Natal	USiphon wazalwa eKranskop, eNatali ngonyaka we-1951	LT		
		T-OP-SP		In 1951... → ... we-1951

Example (3) of literal translation with transposition

Where I go, he goes	Lapho ngiya khona, nayo iyaya	LT		
		T-OB-WC	PRON→ADV	He → nayo (lit: too he)

There were cases where literal translation was coupled with amplification. Here the ST text was translated literally to the TT but on top of that an additional word/phrase was added in the TT. Closer analysis reveals that this was done for coherence purposes leading to better CI.

Table 4-25: Showing an example of literal translation with amplification from ST to TT

Example (1) of literal translation with amplification

I want to rest	Ngifuna ukuphumula, ephendula	LT		
		AMP		Added – ephendula (lit: he answering)

Generally, literal translation was employed effectively in the translation leading to TT reading naturally. It is only in some factual texts where literal translation led to clutter and awkwardness in TT. This issue is elaborated on in the next chapter.

4.6.3 Modulation

Moving onwards to modulation, when interpreting the analysis, elements of modulation are lower than those of transposition and literal translation across all genres. It is regrettable that this translation procedure, dubbed as the touchstone of a translator (Vinay and Darbelnet 1995:246), is superseded by literal translation. Generally modulation is considered as an indication of the competence of the translator (that is, the more proficient the translator is in the TL the more modulations he/she will apply). While transposition involves the grammatical functions of TL units, modulation, on the other hand, puts the translator’s semantic abilities to the test. It involves a ‘...variation of the form of the message, obtained by a change in the point of view’ (Venuti 2000:89). Modulation is sought mainly when a translation, appearing grammatically correct, is considered awkward or unnatural (Vinay and Darbelnet 1995:36). Vinay and Darbelnet (1995:89-90) proposed eleven types of modulation but this analysis will not go into these types but will treat every type of modulation under the umbrella ‘modulation’.

Looking at the examples of analysis below, the frequency distribution of modulation at a phrase or sentence level is noticeably high. This proves that modulation is not only confined to word level but also operates beyond the word level. From the examples below, the back translations (in column 3) show how the entire expressions were modulated. See shaded rows in the examples below.

Table 4-26: Showing examples of modulation beyond word level from ST to TT

Example (1) of MOD beyond word level

ST	TT	Back Translation	Translation Procedure	Explanatory notes
It is not necessary for me	Asikho isidingo	There is no need	MOD	It is not necessary → asikho isidingo (there's no need)

Example (2) of MOD beyond word level

ST	TT	Back translation	Translation Procedure	Explanatory notes
showed the way of the future	bathela izithelo zekusasa elihle.	Bore fruit of a beautiful future	MOD	
			AMP	Added – elihle (beautiful)

Example (3) of MOD beyond word level

ST	TT	Back translation	Translation Procedure
What the dog was saying	okwakushiwo yinja	what was said by the dog.	MOD

Apart from modulation beyond word level, a number of cases of modulation at word level were also observed. Sometimes a phrase in the ST was modulated into one word in the TT. In the table below, the verb 'began' in the ST is translated into *wafunda* (learnt) in the TT because *wafunda* (learnt) sounds more suitable in this context.

Table 4-27: Showing examples of modulation at word level from ST to TT

Example (1) of MOD at word level

ST	TT	Back translation	Translation procedure	Explanatory notes
Johnny began to play the guitar	wafunda ukudlala isiginci	He learnt to play guitar	MOD	The verb 'began' has been modulated to <i>wafunda</i> (learnt)

Example (2) of MOD at word level

ST	TT	Back translation	Translation procedure	Explanatory notes
To make friends	ukuba wumngani	to be a friend	MOD	The verb 'make' has been changed to <i>-ba</i> (be)

Example (3) of MOD at word level

ST	TT	Back translation	Translation procedure	Explanatory notes
He was all on his own	Wayesehlala yedwa.	He was staying alone	MOD	His own has been changed to <i>yedwa</i> (alone)

It is also noted that in a number of cases modulation went together with amplification because it is normal to add a few extra words (that is, amplify) in the TT whilst modulating. See shaded rows in the examples below:

Table 4-28: Showing examples of modulation with amplification from ST to TT

Example (1) of MOD with AMP

ST	TT	Back translation	Translation procedure	Explanatory notes
tour the world	bazungeza izwe ngomculo wabo	They went around the world with their music	MOD	
			AMP	added – <i>ngomculo wabo</i> (with their music)

Example (2) of MOD with AMP

ST	TT	Back translation	Translation procedure	Explanatory notes
To the jackal	Ukuyobona ujakalase	To go see the jackal	MOD	

Furthermore, in the analysis, modulation surfaced in different forms. In some cases it was the entire expression that was modulated because it sounded better and conveyed the message better than any other expression. In other cases syntax was the driving factor, that is, the syntax of the text was changed in the TT leading to modulation. Newmark (1988:89) highlights this difference in modulation: (i) in lexis as ‘modulation of expression’ and (ii) in syntactic structure as ‘pure modulation’. With regards to modulation cases driven by syntax, there were also elements of transposition in the translated unit because of word order shifts. This led to a thin line between modulation and transposition. However in this analysis, if modulation was more prominent in a translated unit, transposition was not considered. In other words, modulation and transposition did not appear as procedures applied in one expression.

Overall there was a substantial use of modulation by translators, however a higher percentage would be preferred especially in texts like folktales since one of the functions of folktales is to teach the young ones the language. Therefore the more rich, flowing and natural the language is, the better.

4.6.4 Borrowing

This translation procedure is regarded as popular and unavoidable in translation of texts that belong to the same language family. However, there is evidence that this translation procedure is just as popular in translations across language families. When translators cannot find a corresponding concept in the TL they merely transfer the word from SL to TL as it is. Koopman (2000:8) prefers the term ‘adoptives’ to ‘borrowings’ stating that these are “...words of foreign origin in a language, words which have been ‘taken over’ and ‘adopted’ by another language

and then become part of that language”. Further, Koopman (ibid.:9) states that, according to Louw (1990), when words are ‘adopted’ by another language “... they are adapted to their new linguistic home and environment, phonologically, morphologically, and often also semantically...” For example:

- *usawoti* (salt) adopted from Afrikaans ‘*sout*’ – it has taken the prefix ‘*u*’ which is a prefix used with most adopted words in isiZulu. It ends with a vowel because all isiZulu words end with a vowel. It has also observed the isiZulu phonological rule relating to the use of vowels, that is, in isiZulu two vowels do not follow each other in a word.
- *amagilebhisi* (grapes) adopted from English ‘grapes’ – it has taken the prefix *ama-* and interestingly it has used the English plural suffix ‘-s’ as part of its stem. It ends with a vowel and has split the consonant cluster ‘gr’ to two syllables *-gi-le-* and the phoneme /r/ has been assimilated as // (Koopman 2000:24).

Also Koopman (2000:71) discusses Whitely’s (1967) various gradations in relation to ‘loan words’. Whitely, making use of Swahili examples, argues that there are words which were adopted a long time ago and have been in use for a number of years. They even appear in lexicons of the language they are adopted into and some speakers would be surprised to learn that such words are in fact adopted from another language. He terms these words ‘conformists’. The following are examples of these words:

- *ibhodlela* (bottle)
- *inkomishi* (cup) – borrowed from Afrikaans (*kommetjie*)

Whitely (1967) then goes on to introduce another cluster of adoptives which he terms ‘innovatory’. These words, although they are also phonologised and morphologised, they show phonemes and consonant clusters that were not originally in the language they are adopted into. Examples of such words are:

- *ifriji* (fridge) – exhibits a consonant cluster -fr- which is not an original consonant cluster of isiZulu
- *iraysi* (rice) – exhibits a phoneme /r/ which is not an original phoneme of isiZulu.

However, Koopman (2000:73-74) mentions that as much as Whitely (1967) brings up this distinction, both these groups (conformists and innovatory) have words that are phonologised and morphologised. He then notes that Whitely's (1967) primary contrast (which is between 'assimilated' and 'unassimilated' forms) is of more significance to isiZulu than the one between 'conformists' and 'innovatory'. The distinction between 'assimilated' and 'unassimilated' forms is that the former are both phonologised and morphologised whereas the later are only morphologised. The later forms, Koopman (after analysing Whitely's terms) prefers to term them 'partially assimilated' forms. Considering that these forms are morphologised, Koopman's term ('partially assimilated') seems more suitable than Whitely's term ('unassimilated') in this regard. Examples of 'partially assimilated' forms are:

- *isandwich* (sandwich)
- *amacorn flakes* (corn flakes)
- *istew* (stew)

Now coming to this chapter, only 'partially assimilated forms' will be regarded as 'borrowings'. These forms are regarded as words of foreign origin which even when used in the new language can still be identified as words belonging to a different language, that is, they have only been morphologised merely for syntactic purposes, for example, *ipurse* (purse), *ibuilding* (building). Newmark (1988:82) supports this distinction discussed above and refers to 'partially assimilated' words as 'transference' and 'assimilated' words as 'transcription'.

Table 4-29: Showing examples of borrowing from ST to TT

Example (1) of borrowing

ST	TT	Back translation	Translation procedure	Explanatory notes
The sardines never come to our bay	Amasardines awafiki kuleli theku lethu	Sardines do not come to our bay	LT	<i>Amasardines</i> → sardines
			BO	

Example (2) of borrowing

ST	TT	Back translation	Translation procedure	Explanatory notes
This is known as calamari	Lokhu kwaziwa ngokuthi yicalamari	This is known as calamari	LT	<i>Yicalamari</i> – it is calamari
			BO	

Example (3) of borrowing

ST	TT	Back translation	Translation procedure	Explanatory notes
It is called limestone	Yaziwa ngokuthi yilimestone	It is known as limestone	MOD	
			BO	<i>Yilimestone</i> – it is limestone

From all the examples above the foreign word is clearly identified and only the obligatory prefix is added to it in order for it to function in a Zulu sentence.

4.6.5 Explication

The scope of this translation procedure is about expanding the TT in terms of words. A number of scholars touch on the issue of increasing the number of words in the TT but come up with different terminology for the translation procedure. Schreiber (1998:221) refers to the process of adding words in the TT that were not in the ST as ‘grammatical expansion’. This term is found to be misleading because adding words in a language cannot necessarily be referred to as an expansion of grammar, that is, they do not add more grammar than there was originally. The concept of explication was first introduced by Vinay and Darbelnet but they left it out of their basic model. Explication is defined as “...the process of introducing information into the TL which is present only implicitly in the SL but which can be derived from the context or the situation” (Vinay and Darbelnet 1995:342). In the same vein, Shuttleworth and Cowie (1997:55) define explication as, “...the phenomenon which frequently leads to TT stating ST information in a more explicit form than the original”. This means that the translator can add words that further explain the concept in the TT so that it is understood. The reason for the need of this further explanation could be that the concept as it is in the SL, does not have a corresponding concept in the TL, that is, the meaning of the word in the SL is presupposed but when coming to the TL it has to be overtly expressed. For example: ‘lifesaver’ would be translated into isiZulu as *umuntu ogada ababhukuda olwandle* (a person who watches over swimmers in the sea).

Now, coming to the results of the analysis, explication ranked sixth in terms of frequency of the use of translation procedures in the translation of GRs from English into isiZulu. When looking at individual genres, explication appeared more frequently in the translation of factual texts. Undoubtedly, compared to the

other genres, factual texts are expected to have more concepts in the SL that might need explanation in the TL, especially if such texts have technical terminology as it was the case with most of the texts in this study. See the shaded rows in the examples below.

Table 4-30: Showing examples of explicitation from ST to TT

Example (1) of explicitation

she eats her lunch	Udla ukudla kwakhe kwasemini	LT		
		EXP		Lunch → <i>ukudla kwasemini</i>

There is no corresponding word for 'lunch' in isiZulu hence the explicitation '*ukudla kwasemini*' (food for noon time)

Example (2) of explicitation

is out of class	ephumile egumbini lokufundela	LT		
		T-OB-WC	ADVP→LOC	out of class → <i>egumbini</i>
		EXP		class → <i>egumbini lokufundela</i>

Again there is no corresponding word for 'class' (classroom) in isiZulu therefore the translator used *egumbini lokufundela* (room for learning).

Example (3) of explicitation

They started a band	Baziqalela iqembu labo lomculo	AMP		added - <i>labo</i> (their own)
		EXP		band → <i>iqembu lomculo</i> (group for music)

A band is translated by means of explicitation as *iqembu lomculo* (a group of music).

It is observable that explicitation is a helpful translation procedure and if used correctly it could enrich the TT. However, translators have to be cautious not to confuse explicitation with a dictionary explanation of the term! In explicitation translators have to look for an explanation that would aid understanding of the TT and promote fluency and coherence leading to CI.

4.6.6 Amplification

Just like explicitation, amplification has to do with adding more words in the TT that were not in the ST. But the difference is that with amplification more words are added to the TT because of syntactic demands or for more clarity and/or text enrichment.

Unlike explicitation, amplification is not adopted by many scholars as a translation technique probably because of the similarity in scope between the two procedures, for example, they are both about addition of more words in the TT. Coming to isiZulu translated text though, it is easy to see whether amplification or explicitation is employed. Where a term was explained (but not in a glossary fashion) this was regarded as explicitation and where extra words were added for stylistic and enrichment purposes this was taken as amplification. See shaded rows in the examples below.

Table 4-31: Showing examples of amplification from ST to TT

Example (1) of amplification

toured the world	bazungeza izwe ngomculo wabo	MOD		
		AMP		added – <i>ngomculo wabo</i> (with their music)

The text *ngomculo wabo* (with their music) was added in the TT. It is not in the ST but the TT sounds more natural.

Example (2) of amplification

stretching up into the night sky	lelulekela esibhakabhakeni esimnyama sobusuku	T-OB-WC	N→ADV	Sky → <i>esibhakabhakeni</i> (in the sky)
			N→POSS	Night → <i>sobusuku</i> (of the night)
		AMP		Added – <i>esimnyama</i> (dark)

Esimnyama (black/dark one) was added in the TT to emphasise that night sky is dark as opposed to daytime sky.

Example (3) of amplification

I want to rest	Ngifuna ukuphumula. Esho ephendula	LT		
		AMP		Added – <i>Esho ephendula</i> (lit: he said answering)

Esho ephendula (she said responding) was added in the TT for coherence purposes. In fact, the translator uses the phrase *esho ephendula* through-out this GR. Therefore it could be regarded more as style of the translator than an occasional instance of amplification.

From the above examples it is clear that amplification translation procedure when well applied enhances the text and thus contributes to the CI of the TT.

4.6.7 Equivalence and adaptation

According to Vinay and Darbelnet (1995:39), adaptation is used where “the type of situation referred to by the SL message is unknown in the TL culture”. In such situations, translators need to come up with another situation which is known in the TL and that can be regarded as ‘equivalent’ to the SL situation. Newmark (1988:91) agrees with Vinay and Darbelnet and states that adaptation is about “...the use of a recognised equivalent between two situations. This is a matter of cultural equivalence”. Zakhir (2008:4) holds the same opinion that adaptation is used as an effective way to address culturally-bound words or expressions, in translation.

Equivalence is presented by Vinay and Darbelnet (1995:38-9) as a translation procedure that replaces idioms and proverbs of the ST with idioms and proverbs of TT that carry a similar sense. Newmark (1988:91) regards adaptation and equivalence as translation procedures that are not easy to use and, interestingly, his opinion is supported by the results of the analysis done in this study.

Equivalence and adaptation featured equally in the GRs with fairly low percentages. Since these translation procedures are associated with texts with cultural orientation or rich in idioms and proverbs, they were expected to be frequent in the folktales. Indeed, even though their overall frequency percentage was low, they featured more predominantly in folktales than in the other genres. See the shaded rows in the examples below.

Table 4-32: Showing example of equivalence from ST to TT

Example (1) of equivalence

ST	TT	Back translation	Translation procedure	Explanatory notes
He challenged him	Wamphonsela inselelo	He threw him a challenge	EQ	

Table 4-33: Showing example of adaptation from ST to TT

Example (2) of adaptation

ST	TT	Back translation	Translation procedure	Explanatory notes
The basics of Zulu music	Umongo womculo wesiZulu	The gist of Zulu music	ADAP	

4.6.8 Loss, gain and compensation

This translation procedure refers to an instance where important information is left out in the TT but then added somewhere later, probably where more relevant. No instances of this procedure were observed in all the texts analysed. However, there were cases where some text was left out in the TT not necessarily as ‘loss’ but mere ‘omission’ for syntactic and/or coherence reasons. Now, because ‘omission’ as a translation procedure does not belong to Vinay and Darbelnet’s model, instances of ‘omission’ were referred to as ‘loss’.

Table 4-34: Showing an example of Loss from ST to TT

Example (1) of loss

One day Helena came home	Ngelinye ilanga uHelena wafika	LT		
		LOSS		‘home’ is left out

In the example above the word ‘home’ is left out in the translation but it can be inferred from the TT context.

It can be said that the translation procedure ‘omission’ is more relevant in isiZulu translations than loss, gain and compensation. There could be cases where the later procedure is used but it did not feature in the GRs analysed.

4.6.9 Generalisation

Generalisation refers to the use of a more general word where the specific term used in the SL does not have a corresponding term in the TL, for example, ‘pasta’ in English can be translated to *ukudla* (food) in isiZulu because there is no corresponding word for ‘pasta’ in isiZulu. Surprisingly, contrary to expectation, this was not popular at all in the translation of GRs. The reason could be that translators opted to use explicitation or borrowing for those specific concepts in ST with no corresponding word in the TT. The following are examples of the few instances where generalisation was used.

Table 4-35: Showing examples of generalisation from ST to TT

Example (1) of generalisation

And played street music	Futhi wayekhonzwe ukudlala umculo	AMP		Added → <i>wayekhonzwe</i> (he loved)
		GEN		Street music → <i>umculo</i> (music)

The translator opted for a more general term *umculo* (music) instead of a word for a ‘street music’.

Example (2) of generalisation

Charlie was a cleaner in a block of flats	UCharlie wayesebenza ukuhlanza amafulethi kanti	EXP		
		GEN		Flats (<i>amafulethi</i>) instead of block of flats

Generalisation is a common translation procedure especially when the languages involved in the translation belong to different language families. However it did not feature prominently in the GRs analysed in this study.

4.6.10 Calque

Vinay and Darbelnet (1995:32) introduced calque as one of the translation procedures that can be used in the translation process. They consider calque as a special kind of borrowing. Calque entails literal translation of a SL expression and use of this translated expression in the TL without adapting the structure to suit that of the TL. Schreiber (1998:152) has a procedure which he terms ‘change of the lexical unit structure’ and describes this as a change in word-formation guided by a structure of the SL. Now considering this definition, resemblance is noticeable

between Schreiber's translation procedure and calque. Newmark (1981:76) brought up the term 'through-translation' which is defined as the translation of an SL term into the TL while observing its syntactic function. Similarly, Newmark's 'through-translation' resembles calque in some way. Further, Newmark points out that this procedure is used mainly when translating names of organisations especially those with universal words.

Only one case of calque was observed in the data analysed. Unfortunately when translation procedures were converted to percentages its frequency was far below 1%. The only one found is:

What does a fire fighter do? Please **put me in the picture**. (*Msebenzi muni owenziwa umcimi mlilo. Awungibeke esithombeni.*) (Taken from GR: *Abantu abasemphakathini wami* p.8) The expression 'put me in the picture' is literally translated from English into isiZulu *-ngibeke esithombeni*. This is an example of calque.

4.6.11 False friends

'False friends' are terms that look the same in ST and TT which can easily deceive the user into thinking that the meaning is also the same. For example:

- IsiZulu: *uyageza* (you are bathing)
- IsiXhosa: *uyageza* (you are being insolent)

Such terms are common in languages that belong to the same family like isiZulu and isiXhosa which belong to the same Nguni family. No instances of 'false friends' were revealed by the data analysed.

4.7 Conclusion

The aim of this chapter was to analyse existing translations with the intention of highlighting translation procedures that were employed by translators when doing their translation of GRs from English into isiZulu. The translation procedures were outlined and followed by an analysis of extracts from GRs. The analysis revealed that some translation procedures, for example, transposition, modulation, literal

translation, borrowing, amplification and explicitation were mostly favoured by translators. Overall, the occurrence of transposition outnumbered all other translation procedures.

Also, the analysis revealed a thin line between sentence position transposition and modulation. In order to avoid the overlap in the analysis, where the translated unit showed elements of modulation, transposition was overlooked. The analysis showed that the translation procedures were applied fairly well by translators.

In short and sum, the focus in this chapter was on the employment of translation procedures with the assumption that the more the translator employs translation procedures the better the CI. However, it is only in Chapter 5 where it will be clear whether indeed the employment of translation procedures in the translated GRs contributed positively to CI.

Chapter 5:

English idiom meets isiZulu idiom in GRs:

Translation loss?

5.1 Introduction

Lefevere (1992a) maintains that translation is a rewriting of the ST using ideologies and poetics of the TT. According to Bassnett and Lefevere (1990: Preface) "...all rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way". Further Bassnett-McGuire (1991:xvii) asserts that, "...rewriting takes place in a very clearly inscribed cultural and historical context". Since there are no two languages that are exactly the same in terms of ideology and poetics, the rewriting occurs within limitations of the TT poetics and ideology, that is, the ST is made to conform to the structure and culture of the TT. Again Lefevere (1992a:15) purports that professionals as well as patronage play a big role in influencing the rewriting of literature. As already indicated in Chapter 3 (section 3.5 page 97), the translation of GRs used in this study was influenced by the South African politics, ideologies and poetics of the time.

As much as one can argue that there is no unique way of doing a translation, there are those unwritten fundamental norms that dictate what is regarded as appropriate in a particular culture and/or language. In this chapter, these norms are referred to as the 'idiom of the language'. This chapter analyses the influence of the idiom of the two languages in the translation of GRs and whether or not such influence affected the CI of the GRs. In order to organise the discussion in this chapter Lefevere's (1992a: 39) terms; 'poetological' factors and 'ideological' factors are borrowed. According to Lefevere, these factors are crucial in the translation process. He argues that:

On every level of the translation process, it can be shown that if linguistic considerations enter into conflict with considerations of an ideological and / or poetological nature, the latter tend to win out.

According to Lefevere (1992a:2), any text translated from another has the intention of adapting the original text to a certain ideology or poetics or both, that is, a translation can be ideological (comply or rebel against the dominant ideology) or poetological (comply or rebel against the dominant/preferred poetics).

However, the purpose here is not to delve deep into Lefevere's approach but to use his categories to organise the discussion. The ideological and poetological factors of the TT featuring in the GRs used in this study will be discussed with some comparison to ST where necessary. The discussion will reveal whether or not the translated GRs conformed to the ideology and poetics of isiZulu and to what extent this affected the CI of the translated GRs.

5.2 Ideological factors

The ideological factors identified in the GRs are: terms of address, proper names, culture and cultural behaviour, and artwork. Each factor is discussed below.

5.2.1 Terms of address

Terms of address are words or phrases used when addressing other people. Braun (1988:7) points out that terms of address are words used to address one another in spoken or written communication and depending on the structure of the language such words could include nouns, pronouns and verbs. Such terms can reveal a number of connotations depending on the shared background or culture between the addresser and the addressee. For example:

Gazi (blood) or *Gaz'lami* (my blood)

This is a popular term of address in isiZulu. Originally, people who are cousins can either call each other *mzala* (cousin) or *gazi* (blood). Understandably, the term *gazi* (blood) is used by people sharing the same blood because they are related. Also, it is common to hear Zulu people (especially males) who have the same surname call each other *gazi* (blood). This term is commonly used by the younger generation mainly from the rural areas. Now, if this term is used by parties who

share a similar background it carries more meaning, that is, warmth/endeavour/caring/closeness, et cetera. Yet if a similar background is not shared, such a term could either be frowned upon or taken as a mere term of address with no deeper meaning.

A number of differences are notable between Western and African cultures when it comes to words or phrases used to address one another as well as the manner in which people address one another. For example there are some cases and some situations in Western culture where a young person calls an adult by his/her personal name and this is not frowned upon. I have experience where my children's English-speaking friends would call me by my personal name sometimes in the presence of their parents. I quickly correct this because it is unheard of in African culture. A kinship term is used instead, irrespective of an existence or non-existence of a relationship between the young person and the adult. So, this means that the kinship terms, that is, 'mom', 'dad', 'aunt' and 'uncle' used in both Western and African systems do not always have equivalent and/or same referents. For example, young Zulu persons refer to older males (that is, of the same age group as their parents) as either *Baba* (Father) or *Malume* (Uncle) and older females as *Mama* (Mother) or *Anti* (Aunt) irrespective of a relationship.

Also of interest is the fact that in English it is proper to use the possessive pronoun 'my' together with 'father/mother', for example, my father / my mother. However in isiZulu, even though *umama* / *ubaba* (mother/father) can be used to refer to people other than one's biological parents, the addition of the possessive pronoun *wami* (my) leading to *umama wami* / *ubaba wami* (my mother / my father) is regarded as unusual or even incorrect. The reason given is that the possessive pronoun *wami* (my) is embedded in the words *umama* and *ubaba* (mother and father). Another reason could be based on the fact that traditionally, a mother or father in the community is a mother or father for all, so when one adds *wami* he/she is regarded as selfish and not practising *ubuntu*¹⁵. As a result, the following conversation is common when one wants to confirm that the mother referred to is a biological one:

¹⁵ Ubuntu is an African concept encompassing many values, e.g. caring, sharing, compassion, etc.

- A: *Umama wakho lo?* (Is this your mother?)
 B: *Yebo.* (Yes)
 A: *Hho, i... i...?* (Okay, your biological one?)
 B: *Yebo, i... i...* (Yes, my biological one).

The phrase *i... i...* symbolises the sound given by a mother when giving birth hence its use to confirm that the mother one is referring to is his/her biological one. Now the use of this term has extended to refer to father or sister or brother, for example, *umfowethu i... i...* (my biological brother).

Sometimes the terms *Mama* (Mother), *Anti* (Aunt), *Baba* (Father) and *Malume* (Uncle) are followed by the referent's name or surname – *Mam'uPhindi* (Mother Phindi) or *Mam'uDlamini* (Mother Dlamini), *Malum'uThemba* or *Malum'uMkhize*. This is seen as a sign of respect and/or endearment and the opposite is regarded as disrespectful. Koopman (1986:41) affirms that even in the most Westernised households the child would not use his/her parents personal names when addressing them. This would be regarded as disrespectful. It is also common and acceptable for older people to be addressed (by both young and old) by their first child's name, for example, *umama kaThabo* (Thabo's mother), *ubaba kaBongiwe* (Bongiwe's father).

In isiZulu there are also kinship terms which, though grammatically correct, are regarded as derogatory or offensive especially if used by a certain group of people. For example: *unyoko* (your mother) is a proper isiZulu kinship term but is regarded as offensive and / or disrespectful if used by a child to another or to an adult. In fact, children are not supposed to use this word at all. Another interesting example is *umfazi* (woman/wife). This word is found in both isiZulu and isiXhosa (a sister language of isiZulu). In isiXhosa it is found in everyday vocabulary and is well accepted by all. Yet in isiZulu, it has somehow acquired an offensive or disrespectful connotation along the way, such that if an isiZulu-speaking person calls a married woman *umfazi* (woman/wife) the addressee gets offended. Even when a married man refers to his wife as *umfazi*, the addresser is regarded as crude. The only place where this word is well accepted and women pride themselves for being called *abafazi* is in proverbs. The most popular one which

was coined during the political struggle for freedom is *Wathint'abafazi wathint'imbokodo* (you strike a woman, you strike a rock). It is interesting to note that in isiZulu the plural form of woman is used, that is, *abafazi* (women) yet when translated into English the singular form is always used. This is how these proverbs are and changing the number would make them incorrect.

Discussion:

Out of the 147 GRs used in this study, only those that had people as characters were selected, that is, which had stories where people talked to each other. There were not that many GRs that fitted this category, so going through all of them was not a mammoth task. After analysing the few relevant GRs, it was concluded that this concept was well handled by all translators, that is, CI is maintained in all GRs in relation to terms of address.

Below are examples that were randomly chosen for discussion. They are grouped into five, that is, Example A to E with each group illustrating a different form of address. The forms of address and their translations are in bold.

Example A:

Taken from GR: *Siyazungeza*

*Siyabonga kakhulu **mama Khumalo**.* (p5)
(Thank you very much **mother Khumalo**.)

Taken from GR: *UZanele wenza icebo*

***Umama kaZanele** wayedangele isikhathi eside.* (p4)
(**Zanele's mother** was sad for a long time.)

*Sanibona **bobaba**.* (p17)
Greetings **fathers**.

Taken from GR: *Ukusindisa ihhotela iSun*

***Umalume uDon** wabukeka ekhathazekile.* (p2)
(**Uncle Don** was looking worried.)

Example B:

Taken from GR: *Abangani*

***Mfo**, unenhlanhla ngokuba neyakho indawo yokubhukuda.* (p7)
(**Brother**, you are fortunate to have your own swimming pool.)

Taken from GR: UThobekile

Ungibonile **mntakababa**? (p20)
(Did you see me **my father's child**?)

Example C:

Taken from GR: Isihlahla esisesikebheni

UBaba uVukuzenzele umi emuva kwetafula lokuthenga ... **Ndodana**,
ngabe ufuna ukuthenga ikota yesinkwa? (p13).
(**Father Vukuzenzele** is standing behind the counter ... **Son**, do you want
to buy a quarter of a loaf of bread?)

Taken from GR: UThobekile

Phenduka manje **ntombi yami**. (p13)
(Turn around now **my girl**.)

Taken from GR: UZanele wenza icebo

Uphi umama? Uphakathi endlini, ngane yami. (p9)
(Where's mom? She is inside the house, **my child**.)

Taken from GR: UMzingeli Khumalo nomcebo wezigebengu zasolwandle

Phezu kwabo bafana bami. (p26)
(Go for them **my boys**.)

Example D:

Taken from GR: Uthando aluyona neze into embi

Awu, mfana omdala, uqhamukaphi? (p4)
(Oh, **old boy**, where do you come from?)

Lo **madala** ucishe wambamba izolo. (p4)
(This **old man** almost caught him/her yesterday.)

Taken from GR: USteve ukuthola kahle

Nami angazi, sithandwa. (p13)
(I also don't know, **love**.)

Example E:

Taken from GR: Noma Kanjani

Buka lapha, Jim. (p21)
(Look here, **Jim**)

In **Example A**, Mrs. Khumalo is referred to as *Mama Khumalo* (mother Khumalo) instead of *uNkosikazi Khumalo* (Mrs Khumalo) as a sign of endearment and respect. Although *Nkosikazi Khumalo* is also correct, it lacks the closeness the

context requires. There's also *umama kaZanele* (mother of Zanele) and *umalume uDon* (uncle Don). These terms of address show a sign of respect but do not carry the endearment carried by the first example, that is, *Mama uKhumalo* (mother Khumalo).

In **Example B**, a friend calls another *mfo* (bro) not because he is his biological brother but as a sign of endearment. Similarly, *mntakababa* (child of my father) carries the closeness / warmth connotation.

In **Example C**, *Ubaba uVukuzenzele* (father Vukuzenzele) is used instead of *uMnumzane Vukuzenzele* (Mr. Vukuzenzele) and *ubaba uVukuzenzele* refers to Sazi as *Ndodana* (son) yet Sazi is not Mr. Vukuzenzele's biological son. Both these terms are very acceptable in isiZulu since they indicate respect and endearment. In the same way *bobaba* (fathers), *ngane yami* (my child), *ntombi yami* (my girl), *bafana bami* (my boys) also indicate respect and endearment.

In **Example D**, the terms used carry a certain connotation different from when proper names are used. Coining terms of address is a common practice in isiZulu and the literal meaning carried by the words is usually somehow different from the meaning carried by the term of address. For example: *mfan'omdala* (old boy) could be used between male friends where the addresser is appeasing or praising the addressee, irrespective of age, for example, it is common to hear old men addressing each other by this term. *Madala* (old one) is usually used by male youth when referring to older man. It could either have a negative or positive connotation depending on the context. There's also an example where a mother refers to her son as *sthandwa* (loved one) a term carrying meaning of affection as opposed to being called by his name.

In **Example E**, a white woman talks to her husband and calls him by name: Jim. The translator observed the context perfectly and used an appropriate manner of address thus promoting CI. Since the characters are English speaking, it is proper for the wife to call her husband by his name in public. Yet, if the couple was isiZulu speaking this manner of address would have been inappropriate.

As much as this concept was well handled by translators, there is one GR where there was inconsistency in the way characters were addressed leading to counter CI. The GR titled *Abantu abasemphakathini wami* is the only one that displayed this inconsistency. A number of inconsistencies are found in this GR. The examples (F–J) below show how the child (Thembi) is introducing people in her community who do different jobs.

Example F

She introduces the doctors and the dentist as *uDokotela Shezi* (Doctor Shezi), *uDokotela Ntuli* (Doctor Ntuli) and *uDokotela Sikhosana* (Doctor Skhosana) (sic) respectively.

Example G

She introduces the refuse collector, the fire man, the farmer and the bus driver by their first names as Fezile, Zakhele, Duduzile and Siphiwe respectively.

Example H

Then comes the librarian who is introduced as Nks. Sizani (Ms. Sizani), that is, a first name preceded by a formal term of address.

Example I

The teacher is introduced as Nks. Zikode (Ms. Zikode), that is, a surname preceded by a formal term of address.

Example J

Lastly, there is the policeman who is referred to as *mseshi* Radebe (Detective Radebe), that is, job name followed by a surname.

Five different strategies have been used (in one GR) and this leads to counter CI.

Example H, is correct but it is not common in isiZulu. Normally in isiZulu, the titles *Nkk.* (Mrs.); *Nks.* (Ms.); *Mnu.* (Mr.); et cetera, are used with a surname and not with a personal name. **Example G** is not acceptable. In isiZulu culture, as discussed above, it is disrespectful for a child to call an older person by his/her

personal name. The other **Examples (F, I and J)** are acceptable but only one style should have been used to maintain consistency.

5.2.2 Proper names

Richards and Schmidt (2002:429) in their Longman Dictionary of Language Teaching and Applied Linguistics define proper names as "...a name which is a name of a particular person, place or thing. Proper nouns in English are spelt with an initial capital letter". In this study the focus is on personal names, animal names and place names as these feature prominently in the GRs.

Kruger (2010:125) points out that "proper names and forms of address are almost always strongly culturally marked" and besides their lexical meaning they also "function as sociolinguistic signs, indicating tribal and family affiliation, gender and class, racial, ethnic, national, and religious identity." However, there are scholars who claim that proper names cannot be replaced in translation because they do not have meaning and they should just be transferred to the TT as they are during the translation process (Vermees 2001:1). According to this view which applies more to European than African languages, proper names can be seen as mere labels assigned to people, places and objects (Ahanizadeh 2004). Newmark (1988:214) points out that normally people's names are transferred as they are during the translation process in order to preserve their nationality, provided these names have no connotations in the text.

In African culture, personal names have meaning and sometimes carry connotations unique to that linguistic community or culture. With regards to this, Koopman (2002) asserts that personal names in African societies, contrary to Euro-Western societies, are important carriers of cultural, spiritual and circumstantial information. For example, Nobuntu (mother of humanity) created from the noun, *ubuntu* (humanity). *Ubuntu* is an African concept therefore the name 'Nobuntu' carries connotation specific to African culture. As a matter of fact, African people do not just pick names for their children anyhow. In most cases naming is based on certain circumstances surrounding the birth of a child. For example, Sithembile (we are hopeful) is a name given to a first born from a destitute family or a family in a certain crisis. The name suggests that the family is

hopeful that the child will bring about positive change in the family's circumstances or will bring up a solution to the existing crisis.

Further, Edelman (2009:146) in support of Koopman's assertion, mentions that names form part of the 'idiomatic history' of a language community. Lefevere (1992a:39) concurs that sometimes a name carries an allusion to a certain word in the language. In the same vein, Searle (1975) argues that proper names do not only perform an identifying function but can also carry 'senses'.

Most, if not all, names in isiZulu have certain connotations and therefore should be used with great care especially when used by translators to replace foreign names in the translation process. These names carry a lot of implicit information and play a crucial role in literary works to which GRs belong. Van Coillie (2006:123-124) warns translators that when they translate names they should bear in mind that names have specific purposes or functions and this must not be lost during the translation process. He does not support the use of foreign names in the TT arguing that they could lead to difficulties in reading due to foreign morphological and phonological systems, thus affecting fluency.

From proper names one can get information in relation to the setting of the story, nationality of characters as well as their social status. Such information, though implicit in the ST, needs to be transferred in some skilful manner into the TT in order to capture the essence of the story. Newmark (1993:15) agrees that proper names pose problems in the translation of any text and Nord (1997:97) warns that the translation of names may lead to the loss of their function in the text.

There are a number of strategies that can be adopted by translators when they are faced with proper names. What is important is that the strategy is applied throughout the text otherwise digression will be counter CI. For example, when a translator adopts a substitution strategy and substitutes Western proper names with African ones, he/she should apply this strategy throughout the text unless the context commands otherwise. Also of great importance, especially when dealing with personal names, is that the 'new' name has to be in tune with the story. For example: if a story is about a first born child by the name of 'Nicola', the translator

cannot replace 'Nicola' with 'Phindile' (happened again) since the name 'Phindile' cannot be given to a first born child because of the meaning or sense it carries.

Concerning place names, due to the political history and/ multilingualism in South Africa, a certain number of places and towns have two names, for example, an English name and an African name. For example: KwaGqwathaza is an isiZulu name for Highflats, a small town in the southern interior of KwaZulu-Natal. Translators have to ensure consistency in the handling of such names. In this study, it will become apparent which strategies were followed by translators when dealing with proper names and whether or not they observed CI in the process of translation.

The question is, should translators substitute English names with African names when translating or should they preserve them or in what instances should proper names be substituted or preserved? Hervey and Higgins (1992:29) introduce three strategies for handling proper names in the translation process, namely;

- **Exotism** – taking over the SL name as it is and using it in the TL.
- **Transliteration** – changing the structure of the SL name so that it adheres to the phonic and graphic conventions of the TL.
- **Cultural transplantation** – replacing an SL name with an indigenous TL name that has similar cultural connotations.

In this study there are instances where the name is substituted or omitted. Consequently two strategies namely; 'substitution' and 'omission' were added to Hervey and Higgins' list. Substitution differs from cultural transplantation in the sense that the former refers to the replacement of a concept or name in the SL by another in the TL, irrespective of whether or not the name carries a cultural connotation; whereas the latter is confined to concepts or words with similar cultural connotations. The translators are at liberty to use a strategy that they feel suits the text best. Should there be a need to switch from one strategy to another within the same text, this should be in line with the context of the text.

The five strategies for handling the translation of proper names used in this study are tabulated below.

Table 5-1: Strategies for handling translation of proper names

Strategy	What it means
<ul style="list-style-type: none"> • Exotism 	Leaving the SL name unchanged in the TL
<ul style="list-style-type: none"> • Transliteration 	Adapting the SL name to the TL's phonological and morphological structure.
<ul style="list-style-type: none"> • Cultural transplantation 	Reproducing a name in the TL with a similar cultural connotation as in the SL.
<ul style="list-style-type: none"> • Substitution 	Replacing the name in the SL by another from the TL
<ul style="list-style-type: none"> • Omission 	Leaving out the proper name in the TL

The following is a discussion on the manner in which the translators handled proper names in the GRs.

Discussion:

A few questions were posed to the translators in relation to the handling of proper names in translation.

Table 5-2: Questions posed to translators relating to translation of proper names

Question	Responses
1. How do you handle personal names when translating GRs or storybooks? Why do you handle them in that way?	Two translators indicated that they always change the names into isiZulu because that is what the editor wants. Another mentioned that where possible, she always uses names that the readers of the TT will better relate to or can recognise. She explained that it does not make sense to be telling a story about Susan and Andrew to isiZulu readers and she only leaves names as they are if the text is about a real story or event that occurred. Another translator said that context has to be taken into consideration, also the target market and the types of readers play an important part in this instance.
2. If you change the names, how do you decide on the new name	Those who change the names said they use whatever names they can think of, e.g. family members' names, friends' names, et cetera. One translator said it depends on the level of the readers. For level 1 for instance she always chooses very simple names like Gugu and then from level 4 or 5 introduces names like Thandeka or Sandile. Another said though he selects names randomly, he tries to use traditional names.
3. How do you handle place names when translating GRs or storybooks? Why do you handle them in that way?	Most translators indicated that they do not normally change place names unless instructed by the editor. In this case they come up with a place name which is usually fictional. One translator said, like personal names, she uses place names that readers will relate

	to, unless the text is about real events or stories that happened in a particular place. Further, it is important that one is realistic when changing place names; for instance, do not tell a story about a zoo in Nquthu if there's no zoo there.
4. What informs your decision to change/not change names?	Two translators said they are told by their editors. One translator said it depends whether the text is about a real story or event or not. Another mentioned that he does it randomly, no scientific approach. However, the following are always taken into consideration: context, environment and experience of the target readers.

Question 1 – The responses given to this question reveal a number of factors that contribute to the decision taken by translators in relation to the handling of proper names. On the one hand, we have translators choosing the substitution strategy merely because that is what the commissioner wants. This supports Lefevere's (1992a) theory regarding the influence patronage has on the translation – see Chapter 3 (section 3.5 page). Then on the other hand, we have translators who are given liberty to make decisions and these seem to adopt both substitution and cultural transplantation strategies. The good thing here is that the strategies they choose are governed by the context and culture of the TL.

Question 2 – The responses to this question reveal a random application of the substitution strategy. Remarkably, another translator shows that though she also uses substitution strategy, she first considers the phonological and morphological competence of the reader and give names accordingly.

Question 3 – The responses to this question show a strong inclination towards the exotism strategy. Almost all translators seem to understand the best way to handle place names. When the actual GRs are analysed it will be clear whether or not translators practice what they preach.

Question 4 – Again responses to this question affirm Lefevere's theory and also confirm the issues of translator competence as discussed in Chapter 3 (section 3.3 page 86).

From the responses given to the above questions, one can note the difference between experienced translators and new ones. The more experienced the translator, the more systematic he/she becomes, and considers context, language

level, type of reader, et cetera. However the following discussion, based on examples from the GRs used in this study, paints a different picture which unfortunately reveals lack of CI with regards to the handling of proper names in the GRs.

(i) Place names

There does not seem to be a well-thought strategy followed by translators with regards to the translation of place names. In one series and even in one GR, exoticism and transliteration are employed unsystematically. For example, the following place names appear in one GR: eShayina (in China), eNdiya (in India), eYurophu (in Europe), eGibhithe (in Egypt) and the strategy used here is transliteration. But in the same GR exoticism is adopted, for example, e-Paris (in Paris), eDubai (in Dubai), e-Italy (in Italy), eNew York (in New York). This unsystematic use of more than one strategy in one GR is counter CI as shown in the examples above. The translator could have easily chosen one strategy (either exoticism or transliteration) to maintain consistency and style.

The following extract (Figure 5-1) from a contents page of a GR shows all the inconsistencies cited above.

(NOTE: The grammatical and/or spelling mistakes are the translator's or editor's mistakes and not the researcher's.)

Okuqukethwe

Izakhiwo Ezicije Phezulu kanye Nezithombe Ezibaziweyo Kwasezweni LaseGibhithe	2
Inkundla Enkulu Yezemidlalo – eRoma	4
IMachu Picchu – ePeru	6
ITeotihuacan – eMexico	8
Udonga Olukhulu LwaseShayina	10
ITaj Mahal – eNdiya	12
IDamu i-Itaipu – eBrazil	14
Inqaba i-Eiffel – e-Paris	16
Inqaba iBurj Khalifa – eDubai	18
Ithaneli Yomkhwibi – eYurophu	20
Umfanekiso Wamalungelo – eNew York	22
Ibhuloho Lesango Elisagolide – eSan Fransisco	24
Ezinye Izimangaliso Ezakhiwe Ngabantu	26
Imibuzo	28
Iglosari	29
Inkomba	32

Figure 5-1: Taken from GR: *Izimangaliso Zomhlaba Ezenziwe Ngabantu*

It is interesting to note that the translator literally translated the Golden Gate Bridge in San Francisco (line 12) as *Ibhuloho Lesango Elisagolide – eSan Fransisco* [sic] (lit: a bridge of a gate that is gold-like – in San Francisco). There is nothing literally gold about the bridge and there is no ‘gate’ in the literal sense. This is a clear example of counter CI. The first line, although not a place name, also displays grammatical incorrectness leading to counter CI. It reads *Ezibaziweyo Kwasezweni LaseGibhithe* showing concordial mismatch between the first two words. It should either be ***Okubaziweyo Kwasezweni LaseGibhithe*** or ***Ezibaziweyo Zasezweni LaseGibhithe***.

In the extract (Figure 5-2) below, the translator employed mainly the exotism strategy except for one instance where transliteration was employed, that is, *I-Amazoni*. Omission strategy was also employed. It is observed that the translator’s style is to mention what the place is and then give its name, for example, *Isiqiwi iKomodo* (Komodo island), *Ichweba iHalong Bay* (Halong Bay harbour) but then changed and wrote:

- *i-Amazoni* instead of *Ihlathi i-Amazon (Amazon forest)*,
- *Ogwadule* instead of *Ogwadule iSahara (Sahara desert)*

This change of strategy negatively affects CI. What is also noticeable here is the inconsistency in terms of presentation. Some of the place names are written in italics and others not, for example, *Impophoma iVictoria* (not in italics) and *Intaba iMt Everest* (partly in italics), and there is no reason why these have to be written differently.

(NOTE: The grammatical and/or spelling mistakes are the translator’s or editor’s mistakes and not the researcher’s.)

Okuqukethwe

Izimangaliso Zemvelo Zomhlaba	1
Amalambu ama- <i>Aurora Borealis</i>	2
Udongakazi Olukhulu Olwenziwe Umfula Okuthiwa yi <i>Grand Canyon</i>	4
Impophoma iVictoria	6
<i>IParicutin</i>	8
Intaba i <i>Mt Everest</i>	10
Isihibe Samatshe Angaphansi Kwamanzi Esikhulukazi	12
Isiqiwi iKomodo National Park	14
I-Amazoni	16
Wamukelekile Ogwadule	18
Olunye Uhlobo Logwadule	20
Ichweba iHalong Bay, EliseVietnam	22
Umfula iPuerto Princesa River, ePhillipines	24
Kanti Okukugcina-ke Esiphetha Ngakho Yi... ..	25
Umhlaba Njengesimanga Semvelo	27
Imibuzo	28
Iglosari	29
Inkomba	32

Figure 5-2: Taken from GR: *Izimangaliso Zemvelo Zomhlaba*

(ii) Orthography of place names

Another factor observed in GRs that is counter CI is the writing of place names, that is, the orthography of place names. An orthography is a standardised method of writing in a language. It involves rules such as capitalisation, word breaks, punctuation, hyphenation and of course spelling (<https://en.wikipedia.org/wiki/Orthography>). The Pan South African Language Board (PanSALB 2008) compiled a booklet entitled *Imithetho Yokubhala nobhalomagama LwesiZulu 2008* (Rules of writing and isiZulu Phonetics) wherein they give rules on isiZulu orthography. Reference was made to this booklet when doing the analysis of place names.

Normally in most languages when writing place names, the first letter of the place name becomes a capital letter. In African languages, isiZulu in particular, when these place names are used in context a vowel is prefixed to them, for example, Dubai but iDubai (Dubai, the place) or eDubai (in/at/from Dubai). Also in isiZulu, two vowels do not follow each other. Therefore, in instances where a vowel is prefixed to a place name that starts with a vowel, a hyphen (-) is used to separate the two vowels, for example, e-Italy (in/at/from Italy). Now, a lot of inconsistency was picked up in the GRs used in this study. These orthographic inconsistencies can be observed in Figure 5-1 under (i) above as well as in the following extract (Figure 5-3):

(NOTE: The grammatical and/or spelling mistakes are the translator's or editor's mistakes and not the researcher's.)

Okuqukethwe

Ukuvakasha eNingizimu Afrika Yonke	1
IKapa	2
IKalahari Gemsbok Park	4
IKnysna	6
I-Owl House Kanye neNieu-Bethesda	8
IKruger National Park	10
Isakhiwo i-Union Buildings	12
IVoortrekker Monument Kanye ne-Freedom Park	13
UShaka Marine World	14
Isun City Kanye Nezindawo Eziyizungezile (Pilanesberg)	16
I-Blyde River Canyon	18
Ichweba iSodwana kanye ne-St. Lucia	20
Imigede	22
Imidlalo Yamadelakufa eniNingizimu Afrika	24
Okunye ongakubona	28
Imibuzo	29
Iglosari	30
Inkomba	32

Figure 5-3: Taken from GR: *Ukuvakasha ENingizimu Afrika Yonke*

In the above figure of a contents page, *I-Owl House* and *i-Union Buildings* are correctly written according to the orthographic rule of isiZulu. But there is also *I-Blyde River* and *ne-Freedom Park* which, according to the orthographic rule of isiZulu, are not supposed to use the hyphen (-) because they do not start with a vowel. Interestingly, in the same GR there is also *IKruger National Park* and *Isun City* [sic] which are no different from the above but do not use a dash (-) as per the rule. The inconsistency displayed in this GR is counter Cl.

(iii) Personal names

In the GRs used in this study there is inconsistency in the handling of personal names. One out of the five companies adopted the substitution strategy. All characters in the TT got new isiZulu names irrespective of whether the artwork showed them as White, Asian or Cape Malay children. This led to gross counter Cl. Of course there are personal names found in English that are homographic to isiZulu names but such names, even though they look similar, are actually not the same. For example:

Table 5-3: IsiZulu and English homographic personal names

Name	English meaning	IsiZulu meaning
Linda	Short form of Belinda – a Germanic word meaning ‘snake’	<i>uLinda</i> – name given to a child that the parent(s) had waited for. Could also be a short form of <i>uLinduyise</i> (waiting for daddy), <i>uLindabakubo</i> (waiting for family members)
Sindi / Cindi	Short form of Cynthia (Cindi) – a Greek baby name, name of the mythological moon goddess. Since the sounds C and S are pronounced the same in some words, the name Cindi is also written as Sindi which makes it more similar to the isiZulu Sindi	<i>uSindi</i> – short form of <i>uSindisiwe</i> . A name given to a child when there was a complication during birth threatening either the life of a child or parent
Zola	Meaning unknown, but possibly from the Italian surname ‘Zola’	<i>uZola</i> - is a Xhosa name which means ‘calm down’/ ‘humble yourself’. There are Zulu people with this name and this could be due to intermarriages between the two cultures.

Besides these few names, there is still a significant distinction between isiZulu names given to isiZulu speaking children and English names. The only time when non-isiZulu speaking people get isiZulu names is when they are given such names

by their African friends or colleagues and such names are regarded as nicknames. The following table shows strategies used by translators in handling personal names in the GRs used in this study. It is important to mention that no random selection was done here, that is, all personal names appearing in all the GRs used in this study were gathered for analysis.

Table 5-4: Strategies used by translators in handling personal names

Company	Exotism	Transliteration	Cultural Transplantation	Substitution	Omission
A	√				√
B				√	
C	√			√	
D	√			√	
E		√		√	

- **Exotism**

Three companies employed this strategy. It is important to mention that all the factual GRs with personal names (based on history, technology, science, et cetera.) maintained the names in the ST since these cannot be changed, that is, changing the names would be a distortion of the facts. What was added was only a suitable prefix in order for the name to function properly in the sentence. Following are examples where these names appear. The personal names are bold in both the isiZulu and English text.

GRs based on science and technology – personal names not changed

Taken from GR: *Ubuchwepheshe obuhlanu obaguqula umhlaba*

- *Injini ehamba ngomphusho yakhiwa ngu**James Watt** ngonyaka we-1765. (p5).*
(The steam engine was invented by **James Watt** in 1765)
- *Ngonyaka we-1879 u**Thomas Edison** wasungula ilambu likagesi. (p6)*
(In 1879 **Thomas Edison** invented the electric light.)

Taken from GR: *Indlela izinto ezisebenza ngayo*

Abaqambi kanye nezinto abaziqamba (Inventors and what they invented) (p28):

- *UWilbur kanye no-Orville Wright* – *Indiza* (**Wilbur and Orville** – Aeroplane)
- *UPhilo T. Farnsworth* – *Umabonakude* (**Phil T. Farnsworth** – Television)
- *UZacharias Janssen* – *Imakroskopu* (**Zacharias Janssen** – Microscope)

GRs based on History – personal names not changed:

Taken from GR: *Izimangaliso Zomhlaba Ezenziwa Ngabantu*

- *Ngaphambi kokuba uChristopher Colombus athole ama-Americas [sic]...* (p8) (Before **Christopher Colombus** discovered the Americas)
- *Bobabili uShah Jahan kanye noMumtaz Mahal bangcwatshwa eTaj Mahal ...* (p13) (Both **Shah Jahan** and **Mumtaz Mahal** were buried at Taj Mahal...)

Taken from GR: *Ukuvakasha Eningizimu [sic] Afrika yonke*

- *Lesi sakhiwo sakhiwa ... ababeholwa nguJan van Riebeeck ...* (p2)
This building was built ... who were led by **Jan van Riebeeck** ...
- *Lowo empeleni nguHelen Martins* (p8)
(That one, actually, is **Helen Martins**)

A smaller percentage of fictional GRs also adopted exotism. These could be divided into two categories:

Category 1: isiZulu names used in the ST – except for the prefix *u-*, these were kept as they were in the TT, for example, Sandile, Delani, Thula, Zanele, Zolani became uSandile, uDelani, uThula, uZanele, uZolani. It is important to note that there is one publisher who used the isiZulu names even in the original ST, in this instance the issue of names posed no problems to the translator.

Category 2: Non-isiZulu names used in the ST – except for the prefix *u-*, these were kept as they were in the TT, for example, Helena, Benny, Toddy, Elizabeth became uHelena, uBenny, uToddy, u-Elizabeth.

- **Transliteration**

Only two instances of transliteration were observed in the GRs with regards to personal names. This strategy was observed to be more popular with place names as can be noted in the discussion under place names above. Below are examples of personal names that have been transliterated (Zulu-ised):

Taken from GR: *Uthando aluyona neze into embi*

UFayize – Original name is **Faiz** (Muslim personal name).

Taken from GR: *Umgodi Omnyama*

UJaji¹⁶ – this name is taken from the English word **judge**.

In both names above, UFayize and UJaji, it is clear that their phonological and morphological structure was changed to suit isiZulu's.

- **Cultural Transplantation**

Only one case of cultural transplantation was noticed and this was mere coincidence since the translator was not aware of the original meaning of the personal name. The GR where this strategy was observed is an isiZulu version of Cinderella. The translator changed the name from Cinderella to Thobekile (the one who humbles herself). The name Cinderella can be traced back to one of the demeaning tasks the character named Cinderella had to perform in the original folktale, which was to clean ashes which result from burnt cinders. She did this work without complaining hence its relation to Thobekile (the one who humbles herself).

The lack of use of this strategy could hypothetically be assigned to the fact that the cultural meaning of SL names (if any) was not known to the translators as was the case with Cinderella above.

¹⁶ UJaji is a proper name taken from the borrowed word ijaji (judge). It is common practice in isiZulu to use names of professions as proper names by changing the first vowel to u-. Other examples are uMeya from imeya (mayor),

- **Substitution**

This was the most popular strategy and as mentioned above it led to incoherence especially in cases where a White, Asian or Cape Malay child was given an isiZulu name with no mention that the isiZulu name is a nickname. As much as multiculturalism is promoted in South Africa and intercultural marriages are common, the children born in these marriages usually carry a name that is not an isiZulu name. An example that comes to mind is of the popular South African comedian born of an isiXhosa mother and a Swiss father. His name is Trevor – a name not close at all to isiXhosa (a sister language of isiZulu).



In this picture, Senzo (on the right) is Jewish, Anele (in the middle) is White, Andile (on the left) is Muslim. Their names in the original text are David, Steve and Ismail respectively. There is also a Simphiwe who is African but does not feature in this picture.

Figure 5-4: Taken from GR: *Abangani*

The translator's reason for changing these names was that it was an instruction from the editor but I observed that she did not really see anything wrong. I have not yet come across non-IsiZulu speakers with the names used in this GR.



Figure 5-5: Taken from GR: *Umgodi Omnyama*

The picture above also depicts multiracial children. Finding children of different races learning or playing together is common in the democratic South Africa. In this story, all these children are given African names. This is still uncommon in South Africa. In the picture: Zanele is the white girl, Jabu the Indian girl, Lunga is the Indian boy and Sibusiso is the African boy. In the original Zanele is Kate, Jabu is Aaliyah, Lunga is Selvin.



Now in this picture, the White boy's name is Bhekabakubo (take care of your family or siblings). This used to be a popular African name especially in rural areas where the birth of a boy was seen as a blessing since he was expected to take care of the family when older. The use of this name for a White boy confirms the translators' responses in 5.2.2 (p148) above,

Figure 5-6: Taken from GR: *Ukuphunyuka KukaZama*

where they indicated that sometimes when changing names they use names from family members or friends. The only reason for this White boy to be named Bhekabakubo (take care of your family or siblings) could be that this name is connected to the translator in some way because there is nothing that the boy does in the story which could be linked to this name. Also of interest is that in this GR the bird is given the name Zama (belonging to). Zama is a very popular isiZulu personal name which is a short form – the long form is Zama+surname or praise name of the clan to which the owner of the name belongs, for example, Zamajobe (Jobe is a praise name for the Sithole clan). Again, just like Bhekabakubo (take care of your family or siblings) Zama (belonging to) could be a name close to the translator's heart!



Figure 5-7: Taken from GR: *Imfihlo kaKhuphukani*

In the picture above, Khuphukani is the African boy – he is Keo in the original. The white boy is Ian in the original and is named Banele in the translated version. Banele is a popular African name these days. It is usually given to the last born in the family. The name comes from the verb *-nela* (have enough or be satisfied). However, it does not say in the story whether or not Banele is the last born in the family.

In many GRs it is not easy to depict whether or not the name is suitable to the character because the story is short and the background of characters is not included. For example names like Jabu (happiness), Andile (they have expanded), Lindiwe (the one waited for), Thandiwe (loved one), Thabani (be happy) are popular in the GRs. Since it cannot be proved whether or not they are aligned to the setting or context, they are acceptable.

However, in one GR titled *Isihlahla esisesikebheni* a character known as Themba (hope) is also given the name uSazi (master of knowledge). He is then referred to as Sazi throughout the story. In the original the character is Christopher and then called Chris for short. The translator could have introduced the character as Thembinkosi and then Themba for short. Instead she/he decided to use two different names that carry different meanings. The fact that the other name is in inverted commas is an indication that this could be a nickname. It is clear that the translator missed this point, that is, the connection between Christopher and Chris and therefore didn't transfer it to the TT. Instead he/she used a combination which is of course, counter CI.

EXTRACT G

Namhlanje uThemba obuye abizwe ngokuthi “uSazi”, uyagcina esikoleni.

(Today Christopher, commonly known as “Chris”, is his last day at school.)

Figure 5-8: Taken from GR: *Isihlahla esisesikebheni*

However, nowhere in the story did he prove to be a ‘master of knowledge’. Instead he is portrayed as a shy boy who left school when his grandmother died. The school looked for him, found him and brought him back. There is nothing he did which portrayed knowledge. One wonders why the translator decided on this name. But in the same GR there is a character named ‘Qhwagile’ (take what does not belong to you) and indeed this character took Sazi’s house and its contents when his grandmother died. In this case Qhwagile is a suitable name for this character.

Also, in the the GR titled *Ubuwena Obuphilile* a white boy named Julian in the ST is given the name Noni in the TT. Noni is a personal name that can easily be traced back to *amanoni* which means ‘fat’ or the verb *-nona* which means ‘be fat’. This name is usually given to a fat child. Considering that the child with this name in the GR is fat, this name is suitable. Interestingly, all the Noni’s I know are girls and this Noni character in this GR is a boy.

In the GR titled *Icebo elihle likaJabulani*, the translator employed different strategies with regards to personal names leading to CI deficiency. For example:

Jeffrey → uJabulani (**substitution**)

Nancy Khumalo → uNobuhle (**substitution** and **omission** - it is interesting to note that the character Nancy is given an African surname ‘Khumalo in the ST yet this surname is omitted by the translator in the TT)

Bongi → Bongzi (**exotism** – understandable because this is already a Zulu personal name)

Grandma Josephine → ugogo uJosephine (**exotism** – it is interesting that the translator changed the name of a younger character Nancy to uNobuhle, and left the one of an older character as Josephine)

Mr. Patel → uMnumzane uPhakathi (**substitution** – with a bit of analogy that is, the sounds used in Patel and Phakathi are similar. This could be coincidental or well thought by the translator. The picture remains an Indian man)

Mr. Govender → uMnumzane uGovender (**exotism**)

It is important to mention that in some cases the context demands a use of different strategies within one GR. For example, ‘Mr Govender’ is Indian and the artwork depicts him as Indian therefore it is correct that his name is retained and this is pro CI. But the changing of Mr. Patel who is also depicted as Indian to *Mnumzane Phakathi* is counter CI.

- **Omission**

Only in a few cases was this strategy adopted. For example:

- A teacher by the name of Mrs Hope in the ST only became *uthisha* (teacher) in the TT, that is, the surname (Hope) which gave away that she is not African was left out.
- A hunter by the name of Mr Smith in the ST only became *umzingeli* (hunter) in the TT.

It is noteworthy that in isiZulu calling people by their professions is a common practice. One of the reasons is that people with professions were not common in olden days – there could be only one teacher or farmer in the entire neighbourhood. These people were then called by their professions and everyone in the neighbourhood knew who they were. Even their homes would be known as such. For example, if the teacher is Mr. Gumbi, his home will not be referred to as the place of Mr. Gumbi but instead would be known as *Kwathisha* (the place of a teacher). In my case, my father was an agriculturalist (the only one in the entire village) and our home was known as *Kwamlimi* (the place of the agriculturalist). We (the children) were also addressed as *'izingane zakwamlimi'* (children belonging to the agriculturalist), that is, this address superseded our surname. Indeed this strategy, when used in this manner, fits perfectly in isiZulu and promotes CI.

(iv) Names of animals

In isiZulu, it is common practice to use the name of an animal as its actual name by changing the initial vowel to *u-*. This works mainly with names that start with the vowel *i-*. This strategy was well utilised by translators and it worked very well. There are names such as *uXoxo* (from *ixoxo* – a frog), *uNkawu* (from *inkawu* – a monkey), *uBhubesi* (from *ibhubesi* – a lion). One can attribute such translators' creativity to folktales where most animal characters were named in this manner.

Further, sometimes the physical appearance or behaviour can lead to a person or animal getting a name reflecting that appearance or behaviour. Such names add to the coherence of the text and contribute to its naturalness.

Animal names linked to appearance

- UKinati (peanut) from the GR *UKinati nebululu*. UKinati is a name given to a very small mouse. In the story it is explained that this was a very small mouse therefore the name Kinati relates to the mouse's physical appearance.
- UNTamo (neck) from the GR *Izintshe zasendle zasemagquma (sic) ogwadule*. This name is given to an ostrich and this depicts its appearance, that is, long neck.

Animal names linked to behaviour

- In the GR *Umhlaba omatasatasa* there is a tortoise named uMhambi (a traveller) and in the story it is explained that this tortoise never sat still but was always moving around.
- In the same GR, *Umhlaba Omatasatasa*, there is an ant-eater named Zenzele (one who does things for him/herself) and in the story it says Zenzele was very shy and liked to stay on his own and spend time all by himself.
- Thatha (take) is a name given to a hawk in the GR *UKinati nebululu*. This name is suitable since this hawk is notorious for snatching little mice and devouring them.
- UMaqhinga (trickster) is given to a jackal in the GR *Izintshe zasendle zasemagquma (sic) ogwadule*. In almost every folktale across cultures a jackal is portrayed as a trickster.

However, in a few GRs there are names that do not add to the naturalness of the story, instead leave the reader confused. There is a GR titled *UBathathe noJika*. Bathathe and Jika are dogs. The name Bathathe (take them or catch them) reflects sharpness, that is, the owner of the name is always alert and ready to

attack and once shown the victim he wastes no time. The name Jika (change) reflects unpredictability. The owner of the name is not to be trusted because he can change his tricks anytime. But in the GR, Bathathe and Jika are names given to two dogs that were staying in a township and not well taken care of. They were saved by the Society for the Prevention of Cruelty to Animals (SPCA) who took them away and found them new homes. There is nothing that they did which reflected the meaning carried by their names. Therefore, the use of these names in this GR is counter CI. What is even more confusing is that the very same name, Bathathe (take them or catch them), is used in the same series in a different GR *Ukuphunyuka kukaZama* but here it is a cat's name. Although in this case the cat is a hunter, the name is still not suitable.

5.2.3 Culture and cultural behaviour

Language is an aspect of culture, among many other aspects, and generally cultural differences create problems for translators. Kussmaul (1995:65) confirms that the interrelatedness between language and culture causes problems for translators. With regards to this, Mtuze (2003:145) acknowledges that "...cultural issues are by their very nature, unique to each particular cultural group. This renders them difficult to translate into a different culture". Obviously, some cultural elements tend to be less of a challenge than others during the translation process. Strangely, focus on culture and translation is relatively new. It was introduced by Snell-Hornby in her book *Translation Studies: An Integrated Approach* (1988). Its underlying principle is that translation can never be divorced from its socio-cultural ties. Snell-Hornby (1988) asserts that a good translator has to be both bilingual and bi-cultural in order to produce good translations. In this case good translation means a translation that is, according to the TL speakers, linguistically and culturally appropriate and in accordance with their ideologies. Ndlovu (1997:83) agrees that translators cannot merely replace the semantic meanings of the expressions in the ST but they have to ensure that the expressions they use in the TT take into account the cultural values of the target readers.

Translators are not only translating words but culture as well. The translator must always take note of cultural elements of both the ST and the TT. Understandably, the greater the distance between SL and TL the more cultural problems in

translation. Ahanizadeh (2004) concurs that the bigger the gap between SL and TL the more challenging the translation. In such cases, the translator has to adopt different strategies to address this challenge regarding culture whilst bearing in mind the issue of CI. In fact, lack of CI arises mainly in the translation of culture-specific items where the translator falls short in finding the best strategy to cope with these.

The GRs in this study were developed mainly for teaching isiZulu to first language speakers, though all editors from all the publishers that published GRs used in this study agreed that the same GRs could be used by foreign language learners. Considering the crucial role these GRs were developed to play, that is, educate learners, careful attention had to be paid to both the language and culture of isiZulu, as discrepancies would be detrimental to learning. However, all editors agreed that when they chose English GRs for translation into isiZulu, culture was not a criterion for selection. What was important was to translate a series of GRs in time for submission. (See Chapter 3 section 3.4 p95.)

Although isiZulu speakers are not necessarily conservative, they have their own behaviour and beliefs which are distinct from English. For example, accepting something from an older person with one hand and calling older people by their names is regarded as taboo in isiZulu but not in English. Care should be taken when dealing with such in translation otherwise the text would be counter CI.

Furthermore, although isiZulu literature accommodates a wide spectrum of topics, care is still taken regarding the language used. For example, explicit descriptions of sexual acts are not yet tolerated in isiZulu. Therefore, should a translator be faced with such a text to translate, he/she will have to use a number of strategies to ensure that the text is acceptable in the TL. Unfortunately, due to the circumstances under which translations of GRs from English to isiZulu occur, translators usually use the first word that comes to mind and never get a chance to modify. (See Chapter 3 section 3.4 p95.)

Discussion:

In Zulu culture it is common that an older child takes care of his/her siblings in demanding circumstances. Although, this behaviour is cross-cultural, it is more common in African culture. This behaviour is well portrayed in one of the GRs titled *Noma Kanjani* where a girl assumes a role of a parent and takes care of her younger brother when a fire destroys their home and their parents go missing. The following extract (Figure 5-9) shows this:

*Kwakufanele alungisele yena kanye nomfowabo omncane
isidlo sasekuseni...*

(She had to prepare breakfast for her young brother, Thabo, and herself)

*Ngemuva kwesidlo sasekuseni waqinisekisa ukuthi uThabo ugqoke kahle
yonke inyumfomu yakhe yesikole nokuthi izicathulo zakhe
ziyacwebezela bese beya esikoleni.*

(After breakfast, she made sure that Thabo was dressed in his proper school clothes and that his shoes were polished. Then they set off to school.)

Figure 5-9: Taken from GR: *Noma Kanjani*

On the other hand, in a GR titled *Ubuhlalu Benhlanhla*, the culture got distorted in the translation leading to counter CI. In the original, the child invites her mother and her mother's friends to help make bracelets using beads. In the translated version, the tradition is misrepresented. Here the child gathers older people in the community and teaches them how to make beads. Traditionally, older people are the ones who teach children about cultural things and there is no way that in an isiZulu-speaking community a child would teach the older people such a skill. The opposite is typical and not the other way around.

The following extract (Figure 5-10) shows another behaviour which is not acceptable in Zulu culture.



Figure 5-10: Taken from GR: *Amaqhawe aseHout Bay*

In the figure above, we see uLungile (the young White boy) accepting a certificate from an older person with one hand. Normally, this behaviour would be corrected within the Zulu community. In the original text (English text) there is nothing wrong with this action but now that the text is in isiZulu, the behaviour is inappropriate.

In another GR titled *UThula neBhubesi*, Thula, a herd boy whistles to the cattle he is herding. In the text it is mentioned that when the cattle heard the whistle, they raised their heads and looked at him. They could tell between different types of whistles since each whistle meant something different. This is a cultural behaviour that African boys teach each other in the veld. The text about the whistle does not appear in the ST which proves the fact that this behaviour is distinct to the Africans. This shows that the translator adapted the text very well into the TL taking into consideration suitable cultural behaviour to make the text natural.

5.2.4 Artwork

The importance of artwork in storybooks or any piece of text can never be overemphasized. Artwork is regarded as the short form of telling a story, giving information or telling a joke. It can be used to support a text, in place of a text or even to contradict the text. Sometimes just the artwork alone, without words, can

speaking volumes. It can educate and inform, change attitudes and misconceptions, et cetera. Also, artwork is capable of transporting the reader to a place, an era or culture which he/she otherwise would not be able to experience in his/her lifetime. Some newspapers and magazines include cartoons or artwork with minimal words or just a caption and readers decipher a lot from that piece of artwork or cartoon. But what is of importance is that the reader has the required background to read the cartoon or artwork correctly. Should the reader lack the required background, all would be lost.

Punch, a popular British weekly magazine which ran from 1841 right up until 2002, published works of popular comic writers and poets. It used cartoon artwork on its covers as a draw-card for people to buy their magazine. In fact, it introduced the word 'cartoon' as it is known today (<http://www.punch.co.uk/about/>). But, for a reader to get the appropriate message, humour, or satire from the artwork, he/she needed to have a particular background and a certain level of language acumen. This was a bold risk taken by the editor(s) of this magazine since the artwork was in some way linked to sales. If the readers managed to read the artwork and interpret the joke, that obviously led to more sales but the opposite cost the publisher dearly. The following extract depicts this:

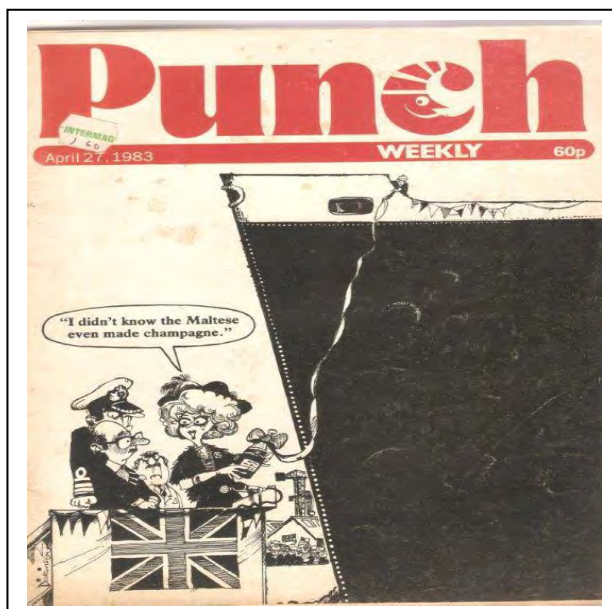


Figure 5-11: Taken from Punch April 27, 1983

The cartoon on the cover of this issue of Punch depicts a launch of a new ship.

Now, in order for the reader to catch the satire, he/she needs the following information regarding a launch of a new ship and the launch of the ship depicted in this figure:

- A very important female person officiates the launch. It could even be the queen if the ship is big enough and important enough.
- The best champagne is used during the launch. Again, the more important and bigger the ship the more an expensive wine is used.
- The label on the wine says 'Maltese wine' and this is picked up by the lady officiating the launch.
- Maltese are people from Malta.
- Malta is a country in Europe with a population of less than a million.
- The economy of Malta declined a great deal in the 19th century and it is unlikely that they could afford to produce expensive wine.
- One of the men the queen is talking to was responsible for buying the cheap wine - the different facial expressions tell the tale.

Now the satire relies on the following questions:

- If you are able to spend around £80 million building a ship, what is the point of saving around £10 in the difference between a cheap champagne and an expensive one? The expression on the face of the little man not in uniform shows how embarrassed he is at being caught out like this (he is responsible for buying the cheap champagne).
- How can an official buy cheap champagne (from Malta) for such an important occasion (the size of the ship shows that this occasion is important)?

But if the reader does not have all the background information outlined above, the cartoon would be meaningless.

Coming to books and GRs in particular, it is a known and an undisputable fact that artwork provides huge support to developing readers in understanding the story. But for the artwork to provide this support, it should be in tune with the story. Both inside and cover artwork should be coherent with the story in terms of theme and period. Also, artwork on its own has the ability to capture the readers' attention and draw him/her to the story and can make or break the success of a story or

book. The artwork shown below as Figure 5-12 is taken from one of the GRs titled: *UTakalani nomlilo omkhulu*.

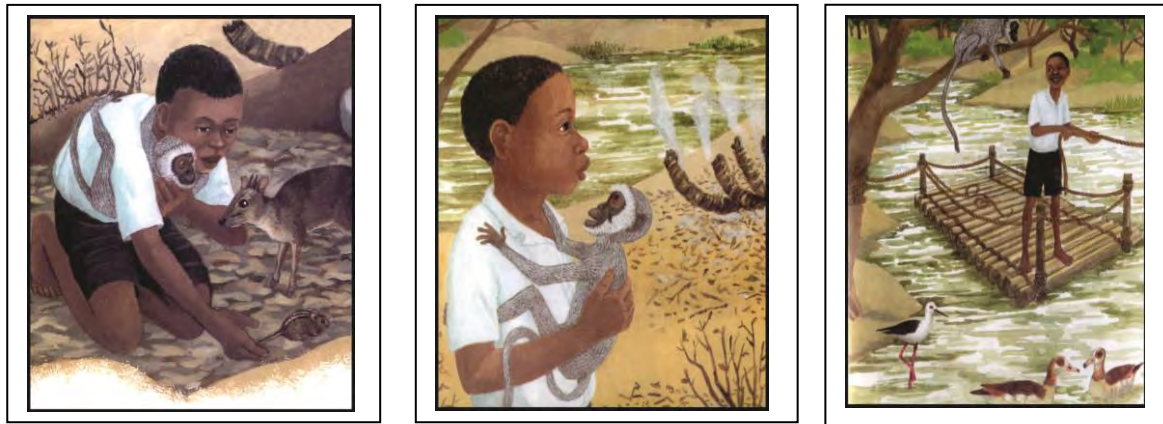


Figure 5-12: Taken from GR: *UTakalani nomlilo omkhulu*

This artwork is beautifully drawn and a lot can be deduced from it even before the story is read. Again, the connection between the cover artwork (on the left) and the inside artwork (other two above) is clear and shows CI.

Moving to translation, one could take the issue of artwork a step further. Artwork should not only be in sync with the story in terms of theme and period but in terms of culture as well. For example, a picture of a woman in a skirt and body-hugging t-shirt referred to as granny in an English ST will not give the correct impression of a granny in an isiZulu TT especially if the setting is rural. Although, situations are changing slightly, a granny in Zulu culture is still perceived in one way and not the other, for example, in isiZulu books a Zulu granny is still depicted wearing a doek and a dress-like apron worn over a dress.

Furthermore, certain elements and animals in one culture may carry a positive connotation whereas in another culture they may carry a negative one or bad luck. For example, an owl in Zulu culture is seen as a bird that carries bad luck whereas in English it might have other cultural connotations. Now, if the owl appears in a story as a pet or ornament, when the story is translated into isiZulu the owl would be inappropriate.

Artwork provides a lot of support and guidance to the reader who is still grappling with the language, which is why it is crucial that the story and artwork are coherent.

Discussion:

Editors and translators were asked questions in relation to artwork. The question was not specific to types of artwork but rather general. The responses gave an indication that even if the question was specific, similar responses would have been received.

The following is the question posed to editors as well as their individual responses:

Table 5-5: Editors' responses to the question based on artwork

Question	Do you provide translators with artwork / original book? If yes, why? If no, why?	
Editors' responses	A	When doing a translation we are always told to use same artwork of the original book to cut down costs. So, we try to adapt the text to fit the artwork. It is not always possible to give translators the artwork especially when the ST is not an existing book but is also developed at the same time. This is what happened with the graded readers – the artwork was not ready when the translation was done.
	B	Yes, this helps them understand the moral of the story.
	C	Yes, if possible I always prefer to give translators the ST with artwork in place so that they can see how the artwork relates to text. Sometimes the meaning of an ambiguous word/phrase in ST can be better clarified with the aid of artwork.
	D	I do give the translators original books with artwork but I don't know how this helps because the artwork of the original book is never changed.
	E	Giving translators artwork is a problem because they always want it to be changed and that cannot be done. So, if I can avoid it, I don't. I always find that if translators work with the text only, they work faster and have fewer queries.

Out of the five editors, only one (E) finds giving translators artwork problematic since 'the translators always want the artwork to be changed yet this cannot be done'. Her response is similar to editors (A and D) who lament the challenges brought about by the patronage (see Chapter 3 Section 3.5 p98). Furthermore, editors A and E bring up another concern in their responses which is also brought about by patronage, that is, the issue of time. This issue relates back to Chapter 3 section 3.5. (p98).

Editors B and C find it helpful to provide translators with artwork but C said ‘if possible’ which is an indication that even though she wants to, in some cases it is not possible and those cases could be the ones mentioned by A and D.

The question posed to translators was:

Does your ST come with artwork?

If yes, what contribution does the artwork have in your translation?

Understandably, responses from translators revealed similar perceptions with regards to artwork. They all concurred that receiving ST together with artwork would assist with interpretation especially if the concepts in the SL story are foreign in the target culture. They cited readers with technology and/or science content as the ones that are most difficult to translate if the artwork is not there. Clearly, in cases where the words used in the text are unfamiliar to the reader (for whatever reason), the artwork provides essential clarity.

As mentioned in Chapter 3 Section 3.2.3.1 (p86), there are 147 GRs used in this study. These GRs were analysed focusing on the artwork used and its coherence with the story. The stories used in this study have varied content ranging from factual (for example, how things are made, our environment, the food we eat, animals in our world, et cetera.) to fiction (for example, folktales and made-up stories). The following table shows the distribution of these genres:

Table 5-6: Different genres and quantities of the GRs used in this study

Genre	Number	Comment
Folklore	18	Varied folktales from different cultures
Fiction	69	Mixture of stories with animal characters as well as human
Factual	51	Many stories across different subject areas, e.g. social sciences, science and technology, commerce, et cetera.
Mixed	9	A few stories had a mixture of genres, e.g. a folktale followed by a fictional story, a fictional story followed by a factual one, et cetera.
Total	147	

The following is a discussion on artwork focusing on each genre.

(i) Artwork in folklore texts

Although folklore is usually entrenched in the culture and values of a particular language, there were no discrepancies noted in the artwork used in the GRs as well as in their corresponding text. The main reason could be that folklore is known to be based on something that never happened, for example, animals talking to each other as well as to humans, animals performing human tasks, et cetera. All the translated GRs based on folklore showed no inconsistencies between artwork and text. The following are extracts from GRs based on folktales. The artwork on the left is the cover and the other is found on the inside. The consistency between the cover and inside artwork is clearly visible.



Figure 5-13: Taken from GR: *Inja Nojakalase*

(ii) Artwork in fictional texts

Even though fiction is 'made up', it should carry elements that are realistic, for example, a human being should be like a proper human being physically and also behave like a human being. In this category, the main discrepancy that led to lack of CI was in the names of characters. In approximately 80% of the readers where characters had foreign names, such characters were given isiZulu names. As discussed in section 5.2.2 above, there are isiZulu personal names that are written the same as English names even though their meaning is different, for example,

Linda, Sindi, Zola, et cetera. When such names are given to White characters in isiZulu books, they are acceptable. Unfortunately, the companies that opted to change personal names from English into isiZulu did not select these names mentioned above. They used isiZulu names that have never been used by non-African people before, for example, Lungile, Zethu, Jaji, Dumdum¹⁷, Bhekabakubo, et cetera. The following extracts show the characters and their names.



Figure 5-14: Taken from GR: *Umgodi Omnyama*

In the picture above; uZethu and uJaji are White and uCebo is Coloured. As already mentioned above, it is unlikely that these children would have such names. It is possible that the translator used these names because they are significant to him/her in some way.

¹⁷ 'Dumdum' is a nickname from the proper name Dumisani (praise (the Lord))



In this picture, the White boy's name is uSipho, that is, the translator opted for the substitution strategy.

Since the artwork was not changed, the children with these isiZulu names remained non-African children in the TT and this led to incoherence. There are two possible reasons for this incoherence:

Figure 5-15: Taken from GR: *Yalahlekainja kaMandla*

- it could be that the translators didn't see the artwork therefore did not know that changing names would lead to incoherence,
- OR
- the translators still lacked the understanding of the dynamics of translation.

This is how the five companies in this study handled the issue of personal names in relation to artwork in fictional texts.

Table 5-7: How companies handled the issue of personal names in relation to artwork

Number of Companies	Names changed in TT - Y/N	Artwork suitable - Y/N	Comment
2	N	Y	Used names found in both English and isiZulu, e.g. Lindi, Zola, Sindi. Also used African children. The teacher who is Mrs Hope in ST is referred to as just <i>uthisha</i> (teacher) in the TT (see Figure 5-16 below).
1	Y	N	Non-African characters are given isiZulu names and this causes incoherence between text and artwork (see Extract O and P above).
2	Y and N	N	About 75% of stories used animals as characters, e.g. the hen, the zebra and the horse, et cetera. In the remaining 25% in some readers names were changed, e.g. Billy loses his dog → <i>Yalahlekainja kaMandla</i> . In others they were not e.g. Lazy Helena → <i>uHelena oyivila</i> (see Figure 5-18 below)

ST:

Miss Hope brought lots of beads to school the next day. The children shared out the beads. Lindi showed them how to make a bracelet. (p10)

TT:

Uthisha wathenga ubuhlalu obuningi ukuze ikilasi lithole ithuba lokufunda ukwenza ubuhlalu. (p10)

Figure 5-16: Taken from GR: *Ubuhlalu Benhlanhla*

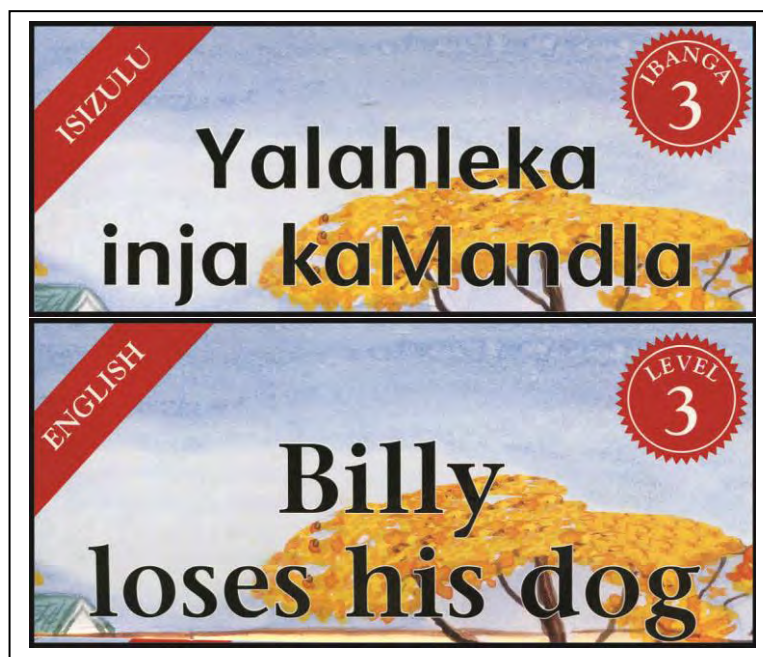


Figure 5-17: Taken from GR: *Yalahleka inja kaMandla / Billy loses his dog*



Figure 5-18: Taken from GR: *UHelena Oyivila / Lazy Helena*

(iii) Artwork in factual texts

Here, the artwork used in these stories was scrutinised and a conclusion was reached that there were no discrepancies between the artwork and the stories that could lead to incoherence, that is, lack of CI. In fact, it was noticed that in these stories some of the names of items in the stories do not have isiZulu equivalents. In such cases translators opted for a number of procedures such as:

Taken from GR: *Zisebenza kanjani izinto eziningi*

- **borrowing**, for example, *ama-ice skates* (ice skates), *amasolar panel* (solar panels)

Taken from GR: *Kuqhamukaphi ukudla*

- **adoption**, for example, *ikholifulawa* (cauliflower), *amaminerali* (minerals)
- **generalisation** (use of a more general term), for example, *pasta* in the ST is translated as *ukudla* (food) in the TT.

Taken from GR: *Indlela izinto ezisebenza ngayo*

- **explicitation**, for example, *ukusebenzisa kabusha okuthile* (recycling), *umkhumbi ohamba ngaphansi kwamanzi* (submarine)
- **coining**, for example, *izibhamu zikagesi* (electric shots)

Taken from GR: *Izindlela zokwenza izinto*

- **coining**, for example, *isiphanyeko sezingubo* (peg)

Irrespective of the procedure used, the artwork served a crucial function in clarifying the referent. In a few cases the translators decided to coin their own isiZulu names for the items. In South Africa, the African Association of Lexicography (Afrilex) and Pan South African Language Board (and its subsidiaries) (PanSALB) are the highest bodies entrusted with the authority to coin new words. They can commission other people to perform this function. Once new words are coined, they are mooted and publicised. Thereafter they are included in new dictionaries for public use and understanding. The coining of new words by translators as and when they translate can cause problems. Moropa (2011:259) mentions that as much as there has been a substantial increase in the volume of translation into indigenous languages "...the problem is that translated texts, due to lack of terminology, are not of a uniformly acceptable standard". In the same vein, the coining of words by translators and the use of these words in books that are meant to educate learners could be problematic. The language used in schools should be standard or as close to standard language as possible so the use of uniformly accepted coined words is preferred. Fortunately, in instances where the coined word was confusing, artwork assisted in clarifying the concept.

(iv) Other issues on artwork

One of the commonly shared perceptions and proven facts about artwork in readers is that it aids understanding and interpretation. Where the competence of the person reading falls short, he/she uses the artwork to understand the story.

There were some cases, though few, in the readers where the artwork did not tally with the text as shown in the following figure.



The text that goes with this artwork talks about plastic found around the neck of a seal but in the artwork the

Figure 5-19: Taken from GR: *Amaqhawe aseHout Bay*

seal has no plastic around its neck - as shown in the picture. However, this mistake appeared in the ST as well. It therefore cannot be categorised as a translation problem. But it is worth noting since it supports the fact that GRs were developed within a short time (see Chapter 3 section 3.4 page 92) and mistakes like these were inevitable.

With regards to the picture below, another case of counter CI is observed.



In the text that goes with this picture it says the old man was smiling excitedly but when looking closely at the

Figure 5-20: Taken from GR: *Amaqhawe aseHout Bay*

picture, the contrary is observed, that is, the expression on the old man's face is far from a smile. Understandably, this leads to incoherence between the picture and the text.

In this picture, the text talks about granny living in an *iqhugwane* (beehive shaped grass hut) yet the picture shows a different hut. In the English original, it is the 'hut'. Consequently, this is a case of mistranslation resulting from the use of a wrong word. This causes distortion between the text and the picture and this is counter CI. But it is possible that the translator did not have the artwork when translating (see Section 5.2.4 above).

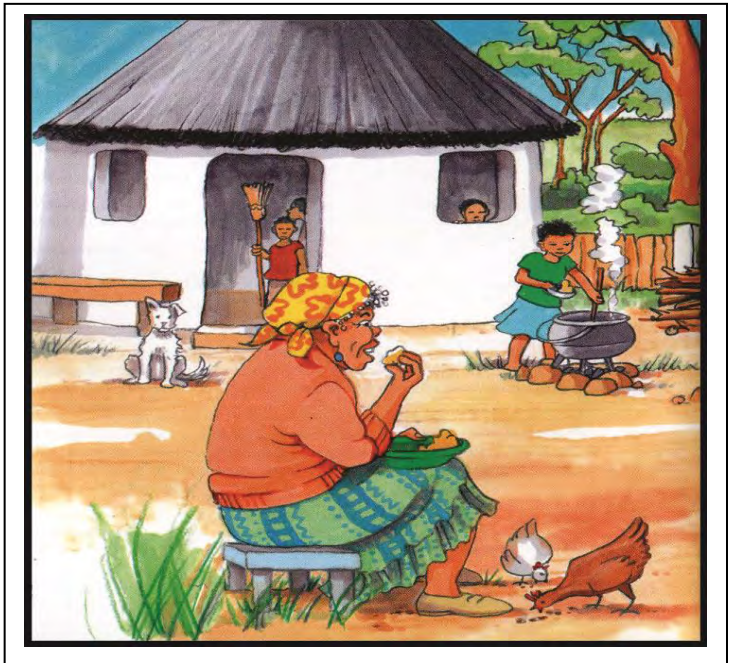


Figure 5-21: Taken from GR: *Ugogo nezinto zasendle*

Considering that this picture is found in a folktale, and the hut is close to a forest, the translator was correct to interpret the hut as *iqhugwane* as this is the type of hut common in this context.

The text that goes with the picture below says that the girl, Lerato, was dropped by the bus at the gate of her granny's house.



It is clear in this picture that Lerato is walking along the road and is passing by a spaza shop. The bus is coming towards a T-junction behind her. So, according to the picture, she was not

Figure 5-22: Taken from GR: *Ayihlabi ngakumisa*

dropped at the gate of her granny's house. This is another instance of a text and picture mismatch leading to CI deficiency.

5.3 Poetological factors (linguistics techniques)

Out of the five companies whose GRs are used in this study, three companies had GRs that had at least one poetological discrepancy on each page. Unfortunately, two of these three companies are big international companies with large marketing muscle. This means their GRs reached more schools than the GRs of the other companies and this is catastrophic. It means the language found in the isiZulu GRs currently used in the majority of schools in South Africa and read by the majority of learners is nothing beyond sub-standard.

The poetological factors identified in the GRs are: titles, phraseology, proverbs and idioms, figures of speech and grammar. Each factor is discussed individually below.

5.3.1 Titles

Every book reader can attest to the fact that the 'title' of the book plays a key role in the decision regarding buying or reading the book. The title can appeal in a number of ways, for example, the format in terms of font type and size and most importantly the actual words used in the title. Does the title grab the eye and mind, provoke the mind or is it simple and dull? Is it possible that an appealing title can turn dull and boring in another language? Translating a title in such a way that it captures the reader of the TT as it did the reader of the ST can be challenging in many ways but that is what translators have to aim for. Looking at the two titles 'Girl's gold' and 'Zanele finds a way', they are quite catchy but unfortunately the same cannot be said about their isiZulu translations: *Igolide lentombazane* and *UZanele wenza icebo* since they were merely translated literally without bearing in mind the role played by the title.

Discussion:

It is important that a title of a book is catchy and relevant to the story since one of the methods of teaching reading is to look at the title and deduce what the story is about. Therefore, if the title is well translated and appropriate, an interesting discussion can ensue, yet the opposite would lead to confusion from the outset. Considering the crucial role played by the title in reading, a question relating to the translation of a title was posed to the editors.

Table 5-8: Editors' responses to a question relating to the translation of titles

Question	Do you discuss with the translators how the title should be translated?	
Editors' responses	A	Not really, they just translate it as they translate the text.
	B	I only tell them that the title should not be too long because of space.
	C	Yes, I usually discuss the title with the translator because I believe the title sells the book. And also, we have to make sure that the title does not show that the book is a translation.
	D	No, but I try to modify the title when the translator has translated it.
	E	I encourage them to come up with interesting titles that will make the learner want to read the book.

From the above responses, the following deductions can be made.

Responses C, D and E show that the editors understand the important role played by a title and take action that would lead to a pleasing outcome. It is interesting to note their reasons behind their action:

- **Editor C's** main concern is that the book must not show that it is a translation (see Chapter 3 Section 3.3.3).
- **Editor D** puts the issue of a title squarely on the translator's shoulders but also understands the important role played by the title.
- **Editor E** is concerned about the end user and this is indeed the main reason why attention needs to be paid on creating titles.

Six titles of GRs per company (a total of 30 GRs) were randomly listed and language experts were asked to categorise them according to the following categories:

- Catchy titles
- Literally translated titles
- Linguistically inappropriate titles
- Incorrectly translated titles.

The results from these language experts were consolidated and subsequently, converted into percentages. The pie chart below represents these results.

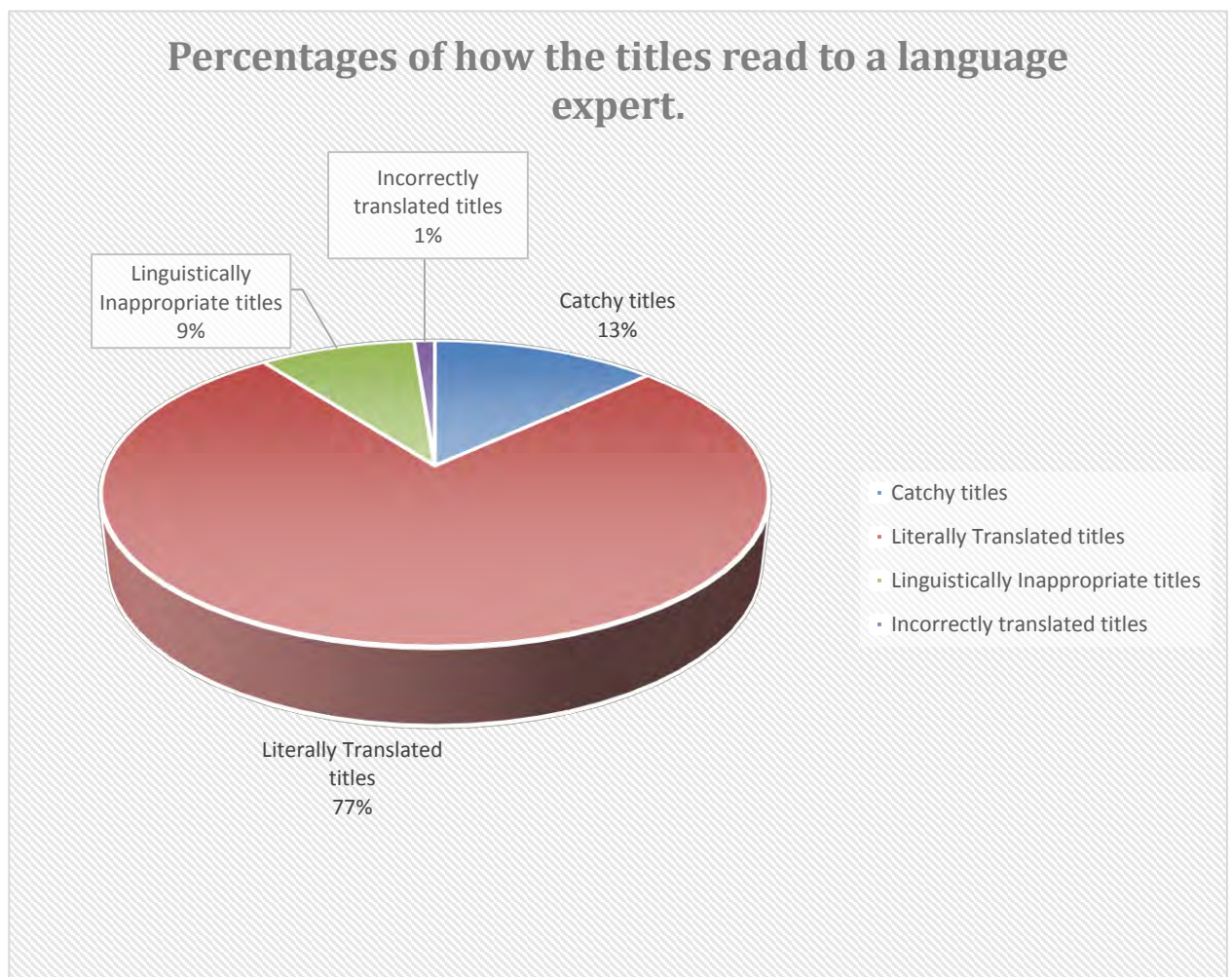


Figure 5-23: Pie diagram showing % of how titles read to a language expert

The following is a discussion per category.

(i) **Catchy titles**

In the box below are examples of titles that were categorised by the language expert as catchy.

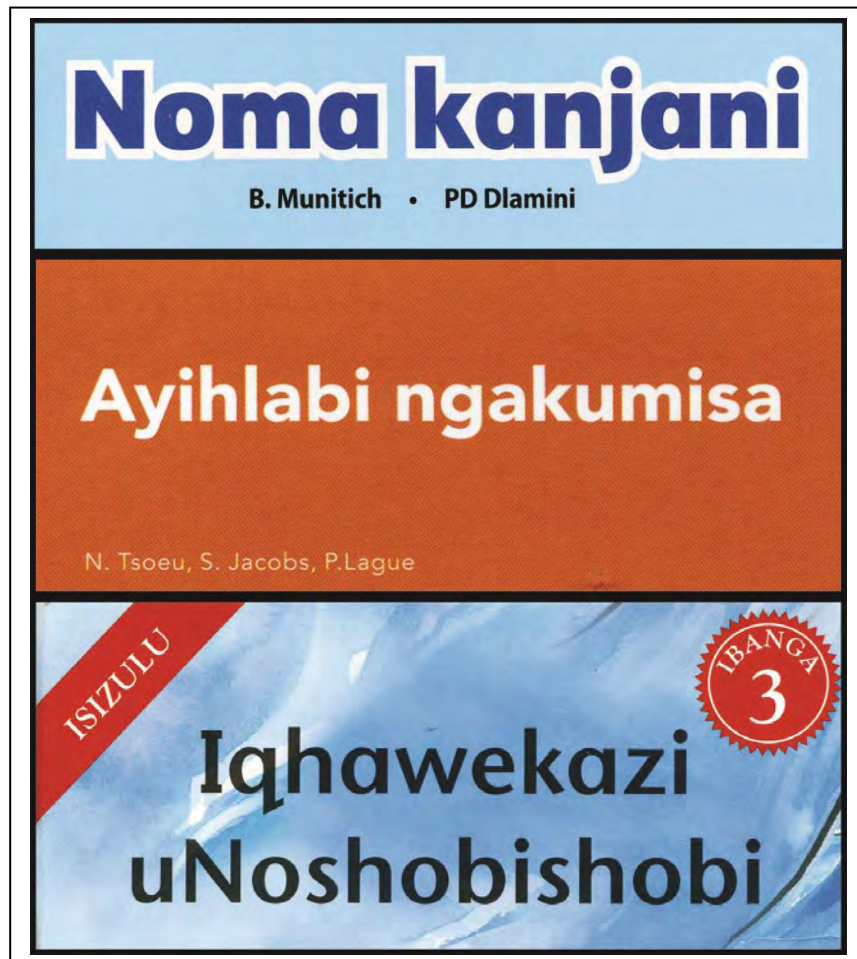


Figure 5-24: Examples of catchy titles of different GRs

These are titles that were modified by the translators and do not reflect in any way that they are translations. In the table below are the original ST titles, the recreated TT titles as well as their literal translations. The literal translation is provided to show how the translated titles were modified.

Table 5-9: Literal translations of catchy titles

Original Title	Recreated isiZulu title	Literal translation of the isiZulu title
Against all odds	<i>Noma Kanjani</i>	No matter how
The tadpole grows up	<i>Iqhawekazi uNoshobishobi</i>	The hero Noshobishobi* (*Zulu word for tadpole)
Billy loses his dog	<i>Yalahlekainja kaMandla</i>	It got lost Mandla's dog
Ellie the African Elephant	<i>UVana indlovu encane</i>	Vana ¹⁸ a small elephant (*part of a diminutive for elephant in isiZulu – <i>indlovana</i> → Vana)
The watercart that ran away	<i>Kungenxa yamasondo</i>	It is because of the wheels
All that glitters is not gold	<i>Ayihlabi ngakumisa</i>	Proverb (lit: it does not prick simple by standing up)

The way the above titles were recreated in the TT shows that the translators read the stories, interpreted them in the TL and came up with suitable titles for the new stories in the TL. This is possible if the translation brief or commissioner does not give stringent instructions that stifle the translation process.

(ii) Literally translated titles

There are a number of titles that were translated word-for-word. It is easily noticed that they are translated – they are lengthy and include words (for example, conjunctions and auxiliary verbs) that one would not include if he/she was creating the title in his/her own language. Some read like sentences, for example, *Uthando aluyona neze into embi* (Love is not at all a bad thing). They lack the 'grabbing effect' of a title. It is unfortunate that most of the GRs have titles falling within this category.

In the box below are extracts of covers bearing titles that were categorised as literally translated.

¹⁸ Vana is part of the diminutive for elephant in isiZulu – *indlovana* → Vana. Coincidentally, Ellie is also a diminutive for 'elephant' (Elliphant)

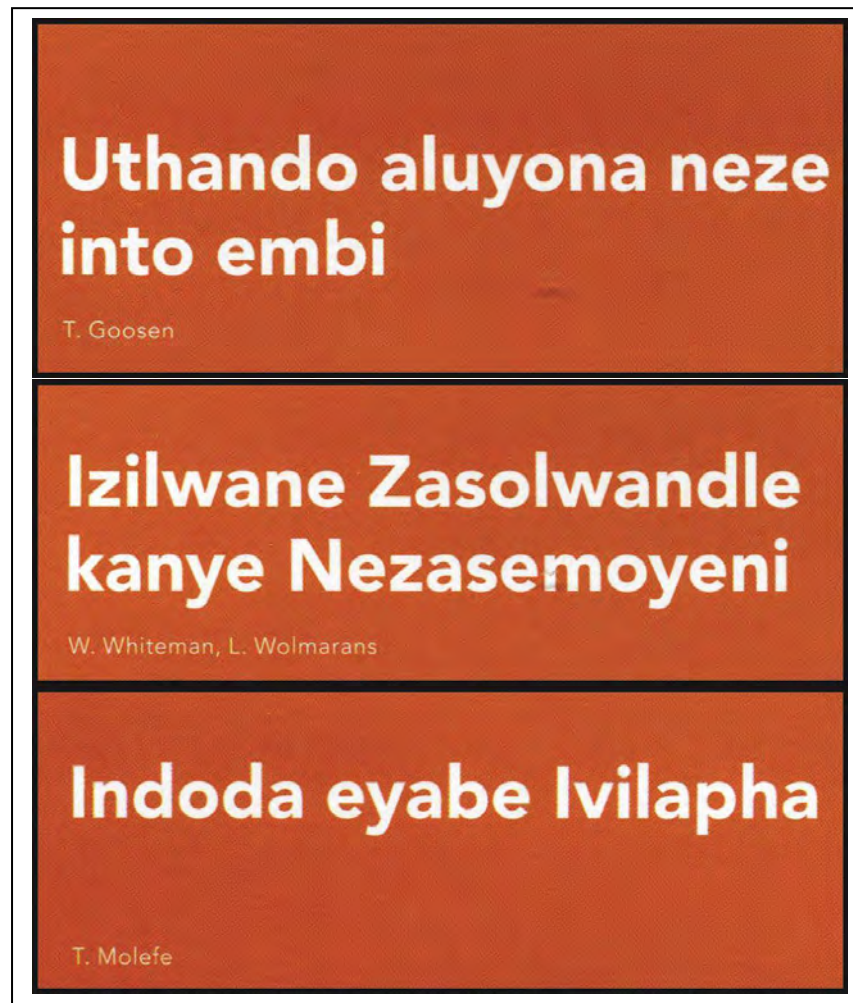


Figure 5-25: Examples of literally translated titles of GRs

It is clear that the titles above could do with finetuning. Some of these titles are too wordy for a title and reveal that they are translations. For example in the title: *Izilwane Zasolwandle kanye Nezasemoyeni*, there is no need for *kanye* because the marker *na-* (*ne-*) performs the same function as *kanye*. Since *kanye* is translated as 'and' in English, obviously the translator translated 'and' as *kanye*. In fact the title would have been fine or even read better without *kanye*.

In the table below are samples of original titles, the translated titles as well as suggested catchy versions that I have come up with. Such versions could have been used by translators. It should be noted that these suggested catchy versions are my thoughts and are just one of many options.

Table 5-10: Literally translated titles and suggested catchy versions

Original Title	Literally translated title	Suggested catchy version
Love is not a bad thing	<i>Uthando aluyona neze into embi</i>	<i>Luhle uthando</i>
A lazy man	<i>Indoda eyabe ivilapha</i>	<i>Ivila lendoda</i>
A perfect pair	<i>Izicathulo ezifanele ezingamapheya</i>	<i>Izicathulo ezifanele</i>
A nosy neighbour	<i>Umakhelwane othanda izindaba zabanye abantu</i>	<i>Umakhelwane ongundaba</i>
Sea and air animals	<i>Izilwane Zasolwandle kanye nezasemoyeni</i>	<i>Izilwane Zasolwandle nezasemoyeni</i>
A healthy you	<i>Ubuwena obuphilile</i>	<i>Uphile saka!</i>

(iii) Linguistically inappropriate titles

Titles in this category are not only translated literally but have also not adhered to the linguistic rules of isiZulu. In the boxes below are extracts of covers showing such titles.



Figure 5-26: Linguistically inappropriate titles

Following is a discussion based on a few:

- **GR: *Into Ocingweni*** (Something on the line): This is a literal translation which has rendered a linguistically inappropriate title. The title has not been translated as one unit but as two separate words (1) ‘Something’ → *Into* and (2) ‘on the line’ → *ocingweni*. But when these two units are put together *Into Ocingweni* they become one linguistically inappropriate phrase. The

proper phrase that could be used as a title, even though literally translated, would be *Into Esocingweni* (Something that is on the line). The title as it is, is syntactically incomplete thus incorrect.

- **GR: *Umndeni omuhle wezintibane*** (A good family of warthogs): In isiZulu when more than one qualificative is used to qualify a noun, the possessive takes precedence. But in this title *Umndeni omuhle wezintibane* (A beautiful family of warthogs) the possessive *wezintibane* (of warthogs) comes after the adjective *omuhle* (beautiful) instead of before thus breaking the syntactic rule of isiZulu.
- **GR: *Izintshe zasemagquma ogwadule*** (Ostriches of the desert hills): The word *zasemagquma* should be *zasemagqumeni* (belonging to the hills), that is, it should have a locative suffix. The way it is now, it is breaking the morphological rule. Although there are nouns that do not take the locative suffix, they are an exception to the rule and an isiZulu speaker understands that.
- **GR: *USandile uya kuBhalethi*** (Simon goes to the ballet): Originally, in isiZulu the prefix 'ku-' is used with names denoting people but the introduction of borrowed words has seen this prefix used beyond its original function and used with borrowed words as well. Further, the use of a capital letter at the beginning of a word is reserved for proper names yet here *Bhalethi* (ballet) starts with a capital letter. It is interesting to note the two different strategies employed by the translator in this title: (1) domestication (Venuti 2000) – Simon (a non-African name) was substituted with Sandile (a Zulu name), and (2) foreignisation (Venuti 2000) - the ST word 'ballet' was borrowed and became *uBhalethi* (ballet). Both these strategies were used to create one title of three words.

Moreover, there is a marked transformation of the phonology: 'ballet' is pronounced as if it is written as 'balay'. In fact, the common isiZulu borrowing for 'ballet' is *ibhaleyi* a word that is in accordance with the correct pronunciation of the English original. Obviously, the translator merely

changed the word, on analogy with 'ballet', without applying his/her linguistic knowledge of the two languages.

(iv) Incorrectly translated titles

A few GRs have titles that are incorrectly translated. This became obvious when comparing the English original with the isiZulu translation.

Below are extracts of covers showing these titles:



Figure 5-27: Incorrectly translated titles

- ‘**A great big hug**’ appears in isiZulu as *Ukwangiwa okukhulu*. The back translation of this title is ‘A great big kiss’. Here, an incorrect word was used yielding a different meaning.

- **‘A healthy you’** appears in isiZulu as *Ubuwena obuphilile*. This is a literal translation that sounds awkward to an isiZulu speaker. It is noticed that in the catalogue the two titles *Ukwangiwa okukhulu* and *Ubuwena obuphilile* appear as such, that is, without the additional text (*kanye...*). However, the titles on the actual books appear as shown making these titles even more incorrect. The nouns that follow *kanye* should carry the morpheme *na-* (...*kanye nemithi...*, ...*kanye nemidlalo...*).
- **‘Steve gets it right’** is translated as *USteve ukuthola kahle*. In isiZulu the phrase *‘ukuthola kahle’* is commonly used as an idiomatic expression meaning ‘to catch someone or to revenge’. But in this title it is used in its literal sense which is very uncommon, that is, one needs to see the English original in order to understand the literal sense.
- **‘The Good Deed Beads Project’** appears in isiZulu as *Ubuhlalu Benhlanhla* (Lucky Beads). Obviously, there is a big difference in meaning between the two titles. This is an indication that the translator misinterpreted the title leading to an incorrect translation.

5.3.2 Phraseology

Another purpose of GRs is to introduce learners of the language to new vocabulary thus building their own vocabulary leading to improved proficiency. However, there is a difference in the way different publishers handle the issue of vocabulary. Some publishers include a glossary at the end whilst others explain each word at the bottom of the page where it appears. A glossary could be a great support to readers and sometimes could bring back the CI which would otherwise be lost especially in translated texts. With regards to GRs used in this study all the GRs have a glossary at the end because this was a requirement from the National Department of Basic Education (NDoBE).

Considering that English and isiZulu belong to different language families, the use of adopted words is inevitable. Adopted words are words taken from another

language and changed phonologically and morphologically to fit the phonology and morphology of the language they are adopted into. For example, the word 'pepper' is a very common word in English but isiZulu does not have an equivalent word for 'pepper' because this is not a spice commonly used by isiZulu-speaking people. Therefore, isiZulu adopts the English word 'pepper' and changes it to *uphepha*. The noun prefix *u-* which is used for people class (class 1a) is also used for adopted nouns and in this case it is a class 3a noun prefix. The concept of borrowing is discussed at great lengths in Chapter 4 Section 4.4.4 with extensive reference to Koopman (2000).

Over and above the borrowings discussed in Chapter 4, Koopman (2000) also talks about semantic shifts – a term referring to change in meaning. He gives examples of cases where the meaning of a borrowed word is either broadened or narrowed. For example:

- 'Cake' is translated as *ikhekhe* in isiZulu. Now, *ikhekhe* in isiZulu is a word used to refer to anything baked (scones, biscuits, muffins, et cetera. are all *ikhekhe*). This means the meaning of 'cake' in isiZulu is broadened.
- '*kamer*' (from Afrikaans) is translated as *ikamelo* in isiZulu. Now, whilst '*kamer*' is broad and refers to any 'room'; in isiZulu *ikamelo* means bedroom. This means the meaning of '*kamer*' has been narrowed.

Accordingly, during the translation process such shifts should be observed so that the original meaning is not distorted. Another important fact is that each language has some words and concepts that are inherent only to that specific language and lack of comprehension could arise when such words are transferred as they are from the ST to the TT. Also, if the translator attempts to translate them, he/she will need to consider their inherent meaning. For example, 'baby shower' is a common concept in English but is never heard of in isiZulu. In fact, Zulu people consider it a bad omen to have celebrations or buy clothes for a baby before it is born. Therefore such a concept is non-existent. Now, when a translator has to translate this, she/he has a multiple of issues to consider in order to maintain CI.

In some cases an item with its own original word could have another borrowed one that is also used. For example:

Table 5-11: English words, their original isiZulu equivalents and borrowed words

English word	Borrowed	Original isiZulu equivalent
radio	irediyo	umsakazo
nurse	unesi	umhlengikazi
spoon	isipuni	ukhezo

When a translator embarks on a translation she/he should decide from the onset whether or not she/he will use original isiZulu words (that is, domestication) where they are available or borrowed words (that is, foreignisation) since a mix of the two will be counter CI.

Furthermore, the writing and/or presentation of proper names is another area that bears relevance to CI. The translator has to decide how he/she is going to handle these so that there is consistency in the text or series. With regards to place names it should be clear which letter will be written as a capital letter – the first vowel of the place name or the first letter, for example, Egoli or eGoli (in/at/from Johannesburg).

Discussion:

Since all the 147 GRs used in this study could not be analysed, random sampling was used in picking up 20% of books from each company. The reason why a percentage was chosen is because the total number of GRs per company was not the same, for example, one company had a total number of 36 GRs and another had 12. The 20% from each company resulted in a total number of 25 GRs that were analysed in this section. The common phraseological inconsistencies counter CI were classified into 9 categories. Only inconsistencies within one GR or one section in the GR were recorded as inconsistencies. The reason is that two sections (a folktale and a fictional story) within a single GR or two GRs published by one company could be set in different contexts demanding different strategies. Below is a table indicating the inconsistencies in percentages followed by a discussion on each type of inconsistency.

Table 5-12: Types of phraseological inconsistencies noted in the GRs

Type of phraseological inconsistency	Percentage
(i) Inconsistency in the use of foreign words	12
(ii) Inconsistency in the use of borrowed words and original words	15
(iii) Inconsistency in the choice of original words / translation of words	9
(iv) Mistranslated phrases / Inappropriate use of words/phrases	32
(v) Use of dialectal / slang versus standardized words	8
(vi) Incorrect use of affixes	6
(vii) Inconsistency in the use of affixes	3
(viii) Inconsistency in orthography	11
(ix) Coined words	4

(i) Inconsistency in the use of foreign words

It is a common and acceptable practice to use words from ST in the TT if the word does not exist in the TT. IsiZulu uses a lot of English words but follows different strategies:

- **Borrowing 1** – where the phonology and the morphology of the English word is modified to suit that of isiZulu, for example, *uthisha* (teacher) (from GR: *Abantu abasemphakathini wami* p22) – the phonology and morphology of the word ‘teacher’ has been modified to suit isiZulu phonology and morphology.
- **Borrowing 2** – where the English word is used by only adding an isiZulu prefix, that is, changing the morphology but not interfering with its phonology, for example, *amasolar panel* (solar panels) (from GR: *Zisebenza kanjani izinto eziningi* p1) – *ama-* is the isiZulu noun prefix and solar panel is an English term.

The problem arises when there is no consistency in the writing of these borrowed words. The following is an extract from one of the GRs analysed. This extract is full of borrowed words.

(NOTE: The grammatical and/or spelling mistakes are the translator's or editor's mistakes and not the researcher's.)

Ikhamera yenza into efanayo, kodwa inento okuthiwa yishutter esikhundleni samajwabu amehlo. Ngesikhathi uthatha isithombe ishutter ivula bese iphinda ivala ngokushesha. Ngesikhathi ishutter ivulekile ikhamera “ibona” umfanekiso ngendlela ethi ayifane namehlo akho. Ikhamera iyaye bese ithatha lesi sithombe.

Ukuze uthathe isithombe ubuka kwiviewfinder endaweni leyo ofuna ukuyishutha. *ilight* eqhamuka endaweni ingena kwilens bese iya kwi-viewfinder. Uma ucindezela inkinobho yeshutter release ithatha umfanekiso okungaba kwifilm noma kwimemory card.

Figure 5-28: Taken from GR: *Zisebenza kanjani izinto eziningi* (p14)

In the extract above, the inconsistency is obvious – different procedures were used in writing borrowed words in the two paragraphs, For example:

- **Kwiviewfinder** (line 7), **kwilens** (line 9), **yeshutter release** (line 10), **kwimemory card** (line 11) – bold is used
- *ilight* (line 8) – bold and italics is used
- *ishutter* (line 3, 4) – italics is used
- kwi-viewfinder (line 9) – neither italics nor bold is used

There are also adoptives:

- ikhamera (line 1, 4, 6)
- ukuyishutha (line 8)
- inkinobho (line 10)

Then there is calque:

- uthatha isithombe (line 3) – take a picture

Also, there is inconsistency in the use of a hyphen (-).

- **kwiviewfinder** (line 7) and kwi-viewfinder (line 9)

All the inconsistencies shown above are counter CI. But these inconsistencies cannot be attributed to the translator only. Considering that the editor also looks at the manuscript before it goes for typesetting, it cannot be ruled out that some of these inconsistencies crept in during the editing process.

Besides the writing of borrowed words outlined above, there were other notable inconsistencies found. For example: the word 'plastic' was borrowed into isiZulu but there was inconsistency in the use of the prefix leading to one word belonging in different noun classes with different concordial agreements within one paragraph. The following example is taken from one of the GRs.

Taken from GR: *Amaqhawe aseHout Bay*

Upulasitiki (p21) (plastic or plastic bag) belongs to noun class 3a and the concordial agreement is *u-*.

Ipulasitiki (p21) (plastic or plastic bag) belongs to noun class 5 and the concordial agreement is *li-*.

Both these versions were found within one paragraph and this is counter CI.

(ii) Inconsistency in the use of borrowed words and original words

This is where there exists an original word in isiZulu but the translator opts for a borrowed one and then does this inconsistently, so that, in the same story, page or paragraph, the original and the borrowed words are used interchangeably. The following is an example taken from one of the GRs.

Taken from GR: *Indlela izinto ezisebenza ngayo p16*

*Usebenza kanjani **umabonakude**?*
(How does a television work?)

Ithelevishini** yakho ... izimpawu **zomabonakude
(Your television ... features of television)

This example shows how the translator moved from *umabonakude* (television) an original isiZulu word, to *ithelevishini* (television) an adopted word, and used the two words interchangeably throughout the story.

This is an indication that the translator was moving between strategies and this is counter CI. This type of inconsistency was found in most of the GRs analysed, for example, where the translator interchanged an original isiZulu word with a borrowed one. As indicated above, this was recorded as inconsistency if it occurred in the same story or chapter. Other similar examples are:

Taken from GR: *Amaqhawe aseHout Bay*

- *Izihlalo* (chairs) – *izitulo* (chairs) (p33, 34)
- *Izitaladi* (streets) – *imigwaqo* (roads) (p3)

Taken from GR: *Noma kanjani*

- *Endlini yokufundela* (in the room for learning / classroom) – *ekilasini* (in the classroom) (p8,10)

Taken from GR: *UHelena oyivila*

- *Egumbini lokufundela* (in the room for learning / classroom) – *ekilasini* (in the classroom) (p4)

Taken from GR: *Siyazungeza*

- *Umalumekazi* (Aunt) – *u-Anti* (Aunt) (p15)

It was also observed that in some cases it was not a word (original and adopted) with the same meaning that was used interchangeably but the translator used an original isiZulu word or phrase for one item and then opted for a borrowed phrase or word for another item within the same story, that is, move between two strategies (ST oriented and a TT oriented) within one text. This is counter CI. For example:

Taken from GR: *Noma Kanjani*

- ... *uzongiyisa kulesiya sikole esisha sababhodayo* (p5)
... he will send me to a boarding school.

Ngemuva kwesidlo sasekuseni ...
After breakfast ...

Sababhodayo is an adopted word from 'boarding' as well as *isikole* (from Afrikaans 'skool') yet *isidlo sasekuseni* is an original isiZulu phrase for 'morning meal or breakfast' and the borrowed word for 'breakfast' is *ibhulakufesi*. The argument here is that if the translator opted for *ababhodayo* (boarders) then he/she should have used the borrowed *ibhulakufesi* (breakfast) in order to maintain the same ST oriented translation strategy. Otherwise, if he/she opted for *isidlo sasekuseni* (morning meal) he/she should have used *abahlala ngaphakathi* (those who stay inside), and maintain the TT oriented strategy. The use of both strategies in this manner is counter CI. Other examples are:

Taken from GR: *Ubabekazi ka-Elizabeth*

- *Uyawathanda amapanikuku njengesidlo sasekuseni?* (p17)
Do you like pancakes for breakfast?

Amapanikuku is a borrowed word (either from English 'pancake' or Afrikaans 'pannekoek') – the isiZulu equivalent could be *amaqebelengwana*. *Isidlo sasekuseni* is an original isiZulu word for breakfast. Therefore, the translator could have opted for either: *Uyayithanda ibhulakufesi yamapanikuku?* OR *Uyawathanda amaqebelengwana athosiwe njengesidlo sasekuseni?*

- *Iphunga elimnandi le-pizza livela egumbini lokuphekela* (p12)
A nice smell of pizza coming from the kitchen

I-pizza is a borrowed word and *igumbi lokuphekela* (a room for cooking) is an isiZulu phrase meaning 'kitchen'. Since the translator already had a borrowed word *i-pizza* in the sentence he/she could have easily opted for *ikhishi* for 'kitchen' and have a sentence reading thus: *Iphunga elimnandi le-pizza livela ekhishini* (a nice smell of pizza comes from the kitchen).

(iii) Inconsistency in the choice of original words / translation of words

In this category, the translators gave different translations for one item and these different translations did not have the same interpretation in the TT.

Taken from GR: *Ubuhlalu Benhlanhla*

- *ubuhlalu* (beads) and *umgexo* (necklace). The translator used the two words interchangeably when referring to a necklace made from beads. Also, *ukwenza ubuhlalu* (to make beads) was used to refer to ‘the making of products out of beads’ whereas this phrase *ukwenza ubuhlalu* in isiZulu means the actual act of making beads from raw material.

Taken from GR: *Indlela izinto ezisebenza ngayo*

- *Ukwenza kabusha* (to do anew) – *ukusebenzisa kabusha* (to use anew) (p14) both these phrases were used interchangeably to refer to recycling.

Taken from GR: *Zisebenza kanjani izinto eziningi*

- *Ukusheleleza* (glide) – *ukushibilika* (slip off accidentally) (p8) both words are used interchangeably to refer to ice skating.

(iv) Mistranslated phrases and inappropriate use of words/phrases

Inconsistencies falling in this category featured the most in the GRs. This category includes phrases and/or collocations that do not sound natural to an isiZulu speaker. The reasons for this unnaturalness could be that: (1) the phrase and/or collocation was misinterpreted by the translator or (2) the translator had no time to find the most suitable word and used the first one that came to mind or a dictionary form without checking suitability in terms of context and/or setting. This misinterpretation or unsuitability led to inconsistency that is twofold: (1) mistranslated phrase or collocation, and (2) inappropriate use of words or phrases.

The following are examples of mistranslated phrases and collocations.

Taken from GR: *Amaqhawe aseHout Bay*

- *Imiqingo yamaphepha* (loads of paper) (p34). The correct collocation is *imiqingo yamabhuku* (loads of big books).

Taken from GR: *uKinati nebululu*

- *Izindlebe (ears) (p23)* used to refer to a mouse' ears. This is incorrect since *izindlebe* are human ears and *amadlebe* animal's. The correct word should be *amadlebe* (animal ears).
- *Amagundane amane amasha (four new mice) (p4)*. *Amasha* (new) is not a proper word in this context since it does not indicate that these are newly born mice. The proper phrase is *asanda kuzalwa* (newly born).

Taken from GR: *UTakalani nomlilo omkhulu*

- *Wayechitha izintambama (he/she used to spend afternoons) (p7)*. The correct collocation is *wayejwayele ukuchitha intambama*, that is, afternoon in isiZulu does not have a plural form therefore to indicate that it was a common habit then the translator should add *wayejwayele/wayevame* (he/she used to).

Taken from GR: *Siyazungeza*

- *Wazizwa eyedwa (felt lonely) (p19.)* This collocation is translated literally and therefore does not sound natural. The proper collocation is *wafa yisizungu* (he/she died from loneliness) or *waba nomzwangedwa* (had a feeling of loneliness).

Taken from GR: *Isihlahla esisesikebheni*

- *Wabeka isandla emuva kwentamo (he put his hand behind his neck) (p29)*. This is a literal translation that sounds awkward and as such cannot be in the TL. The proper word is *wamgaxa*.

Taken from GR: *Amaqhawe aseHout Bay*

- *Babezizwa beziqhenya ngalokhu (they were feeling proud about this) (p35)*.
– In isiZulu the verb *-zwa* (feel) as in *babezizwa* (they were feeling) is not commonly used together with a feeling or mood. In isiZulu one just states the mood he/she is in instead of saying 'I have a feeling of...' Therefore the proper translation here is: *baziqhenya ngalokhu* (they were proud about this).

Taken from GR: *Isikhondlakhondla esinguBobo*

- *Ukudabuka kosuku olusha* (lit: tearing of a new day) (p1). This idiomatic expression, though sounding correct, is uncommon in isiZulu. The common phrase is *ukuqala kosuku* (beginning of a new day). *Olusha* is usually left out as it is embedded in the phrase. *Ukudabuka* (tearing) is commonly used with *ukusa* (morning).

Taken from GR: *Ugogo nezinto zasendle*

- *Insimu yayigcwele ichichima izithelo nezitshalo* (the garden was full to the brim of fruit and vegetables) (p4). *Igcwele ichichima* (full to the brim) is a phrase used to refer to something liquid that is overflowing from a container. Therefore this phrase is incorrect in this context.

Taken from GR: *Icebo elihle likaJabulani*

- *Umlomo kaJabulani wawusugcwele amathe lapho ecabanga ngenkukhu ethosiwe kanye namashipsi.* (p8) (Jabulani's mouth was full of saliva when he thought about the fried chicken and chips). The correct idiomatic phrase suitable in this context is *wayeseconsa amathe* (his mouth was watering).

In the following extract, more than a phrase is mistranslated.

EXTRACT AC

Ugogo wayegugile impela futhi ehamba
ngodondolo. Kwathi angabona umzukulu wakhe emi
esangweni, walahla udondolo wagijima ngendledlana
encane ebheke esangweni.

(lit: Granny she was old really and she was walking by means of a walking stick. It is when she saw grandchild of hers standing at the gate, she threw away the walking stick she ran along the pathway small she looking towards the gate.)

Figure 5-29: Taken from GR: *Ayihlabi ngakumisa* (p4)

In the TT, granny is described as very old and using her walking stick but as soon as she sees her grandchild, she throws away her walking stick and runs towards the gate. It is incomprehensible that an old granny using a walking stick can throw it away and run. This text is CI deficient. Unfortunately, this is one of the GRs that do not have a published English version so it is not possible to check the ST to see whether this was a mistake of the translator or of the author.

The following are examples of the inappropriate use of a word or phrase.

Taken from GR: *Amaqhawe aseHout Bay*

- *Ngaphansi kwesithombe* (under the picture) (p32). The correct translation is *ngezansi kwesithombe* (below the picture).

Taken from GR: *Yalahlekainja kaMandla*

- *Ngibuhlungu ukuzwa lokho* (lit: I am sore to hear that) (p3). The correct translation is *ngiyadabuka ukuzwa lokho* (I am sad to hear that).

Taken from GR: *Izintshe zasendle zasemagquma ogwadule*

- *Wabe esephafuza izimpaphe zakhe*. (She then blew out her feathers) (p1)
The correct translation is *wabe esevula izimpiko zakhe* (She opened her wings). The verb *phafuza*, though it means to 'blow', it is not appropriate in this context.

Taken from GR: *Ayihlabi ngakumisa*

- *Kuhlanganise noThandi* (including Thandi) (p15). The correct translation is *kanye noThandi* (including Thandi). Even though *hlanganisa* also means 'include' but it is not appropriate in this context.

Taken from GR: *USteve ukuthola kahle*

- *Kuyintokozo kimi* (p17) (It's a pleasure to me). In English the phrase 'it's a pleasure' is a very common response as an expression of gratitude. However, this does not happen in isiZulu. When someone thanks you it ends there and no response is needed or expected. The same goes for greetings. Here is the conversation found in the same GR (p17):

How was your day, mom? → *Belunjani usuku lwakho, mama?*

Good, thank you. → *Beluluhle, ngiyabonga.*

In isiZulu, one does not say 'thank you' after a greeting or when asked how one's day was. Therefore, the response *ngiyabonga* makes the text awkward and it immediately shows that it is a translation. This is counter CI. Usually instead of *ngiyabonga* the speaker usually returns the question, for example, *Beluluhle, olwakho?* (Good, and yours?)

Taken from GR: *UTakalani nomlilo omkhulu*

- *Usuku olushisa kakhulu noluswakeme* (very hot and humid day) (p2). The correct translation is *usuku olushisa kakhulu nolunesifudumezi* (very hot and humid day). Though *swakama* means 'humid', it is not appropriate in this context.

Taken from GR: *Amaqhawe aseHout Bay*

- *Dudula ibhayisikili* (push the bicycle) (p29). The appropriate translation is *qhuba ibhayisikili* (push the bicycle).

Taken from GR: *Umhlaba omatasa*

- *Wayosithela ebusuku* (he/she disappeared in the night) (p23). The appropriate translation is *wayosithela ebumnyameni* (disappeared in the dark).

Taken from GR: *Indlela izinto ezisebenza ngayo*

- *Izindiza zokucima umlilo ziwisa amanzi* (fire aeroplanes drop water) (p5). The verb *wisa* in *ziwisa* means to drop something solid. Water is not solid therefore the appropriate translation is *izindiza zokucima umlilo zifafaza amanzi* (fire aeroplanes spray water).

Taken from GR: *Isihlahla esisesikebheni*

- *Unuka utshani obusikiwe, ushoki wokubhala ebhodini, kanye neyunifomu e-ayiniwe* (you smell freshly cut grass, chalk for writing on the board and a well ironed uniform) (p1). 'Unuka' (he smells) is not the correct word in this context. The verb means the person referred to is smelling of freshly cut

grass... and this is incorrect. The appropriate translation is: *Uzwa iphunga lotshani obusikiwe...* (he feels the smell of freshly cut grass).

(v) Use of dialectal words and phrases and slang versus standardised words

The GRs used in this study are prescribed for use by learners in schools nationally therefore it is expected that the terminology used is standard and precise and not dialectal or slang except in cases where the context commands such use. For example, where two teenagers speak to each other it is expected that their conversation will include slang because that is how teenagers speak. But when the narrator is telling the story, standard language has to be followed. Consequently, only words or phrases that are part of the narration were of focus in this section.

Table 5-13: Examples of slang and dialectal words and phrases and their standardised versions

Dialectal/slang word/phrase	GR where applicable	Standardised word/phrase
Wabakhomba ukuba bahlale (he showed them where to sit)	AmaqhawaseHout Bay p34	Wabatshengisa ukuba bahlalephi (showed them where to sit)
Babonise (show them)	Ayihlabi ngakumisa p10	Batshengise (show them)
Ebese (and then)	Across many GRs	Bese (and then)
Ulale ebuhlungu kabi (he/she slept feeling sore)	Bhasobha, sengifikile p2	Ulale ephatheke kabi (he/she slept feeling sad)
Kumelwe (it ought to be)	Across many GRs	Kumele (it ought to be)
Obondeni (on the wall)	AmaqhawaseHout Bay p34	Odongeni (on the wall)

(vi) Incorrect use of affixes

There are also cases where an incorrect concord is used.

Taken from GR: *Imfihlo kaKhuphukani*

- *Siyiqhubeka ngokugubha usuku lokuzalwa.* (p24) (We will carry on by means of celebrating a birthday.)

In this sentence, the incorrect use of the adverbial prefix *nga-* (*nga+ukugubha = ngokugubha*) shows that the text is translated and also leads to counter CI. This adverbial could be translated into English as either 'with' or 'by means of' but in

isiZulu it is the context that determines whether **nga-** is suitable or another adverbial prefix. The ST is: 'We will carry on **with** the birthday celebration'. Clearly, the TT sentence shows that the translator was translating literally without paying attention to the meaning hence used **nga-** since the adverbial prefix **nga-** means 'with' or 'by means of', depending on the context. However, in this context the prefix **na-** is suitable and not **nga-**. The correct sentence is *Siyoqhubeka nokugubha usuku lokuzalwa*. (We will carry on celebrating the birthday).

Taken from GR: USteve ukuthola kahle

- *Umsebenzi womseshi ozimele wuhlanganisa imisebenzi eminingi*. (p30) (A private detective's job covers a wide range of tasks.)

Here an incorrect concord *w-* in *wuhlanganisa* is used instead of the correct concord *u-* which is in agreement with *umsebenzi* – **Umsebenzi womseshi ozimele uhlanganisa imisebenzi eminingi**.

Found in many GRs

There is a locative prefix *kwi-* (at/in) that appeared in almost all GRs in varying degrees. This is originally a class 17 locative prefix of the Sintu languages to which isiZulu belongs. It has, for many years, been used with borrowed words. Whilst most borrowed words take the prefix *kwi-* there are some that take *ku-* which was also originally a class 17 prefix but is now regarded as an adverbial marker for people nouns, for example, *kubaba* (to father). The following are examples of borrowed words with these prefixes:

Borrowed words (phonologised and morphologised)

- | | |
|--------------------------------------|--|
| • <i>kwiphakethe</i> (in the pocket) | <i>kwijakhethi</i> (in my jacket) |
| • <i>kubhontshisi</i> (in the beans) | <i>kumatilasi</i> (in/on the mattress) |

Borrowed words (morphologised)

- | | |
|---|--------------------------------------|
| • <i>kwibasket</i> (in the basket) | <i>kwisentence</i> (in the sentence) |
| • <i>kuceiling</i> (in/on/from the ceiling) | <i>kuprayer</i> (in/from/at prayer) |

In some GRs the following examples were picked up:

- *kwibhayisikili* (in the bicycle)
- *kwithelevishini* (on television)
- *kwifilm* (in the film)
- *kumabhizinisi* (in the businesses)

There were cases where this prefix *kwi-* was used with isiZulu words which have their own original locative markers, for example:

- *kwikhaya* (at home) instead of *ekhaya* (at home)
- *kwizigidi* (in the millions) instead of *ezigidini* (in the millions)
- *kwindlwana* (in the little house) instead of *endlwaneni* (in the little house)

Also, there are those borrowed words which were borrowed a long time ago and hence behave exactly like isiZulu words. These borrowed words take isiZulu locative markers. For example:

- *isikole* (school) *esikoleni* (at/in/from school)
- *imoto* (motor/car) *emotweni* (in/at/from the car)
- *ibhodlela* (bottle) *ebhodleleni* (in/from the bottle)
- *umbhede* (bed) *embhedeni* (in/on the bed)

In the GRs, inconsistencies were observed where there was a random use of both types of locatives. For example, *kumabhizinisi* (in the businesses) and *emabhizinisini* (in the businesses) (GR: *Amaqhawe aseHout Bay*) were used interchangeably.

(vii) Inconsistency in the use of affixes

The inconsistencies are discussed hereunder.

Taken from GR: *Ubuhlalu Benhlanhla* (p15)

- *Kumeya yedolobha* (to the Mayor of the city)... *imeya yayifuna* (the mayor wanted...)

The prefix *ku-* (to) is prefixed to nouns denoting people and starting with the vowel *u-*. Therefore if the adverb is *kumeya* (to the mayor) it means the noun is *umeya* (mayor). But within the same phrase a concordial agreement *ya-* from *yedolobha* (of the city) is used indicating that the noun starts with vowel *i-* (*imeya* – mayor) and not *u-* (*umeya* – mayor).

What is conspicuous in these examples is that, within one phrase the class 1a noun *umeya* (mayor) changed to a class 9 noun *imeya* (mayor) and the concords changed accordingly. Needless to say, this is clear inconsistency.

Taken from GR: *Amaqhawe aseHout Bay* (p41)

- *Ikhansela Lasedolobheni LaseKapa* (Councillor of the town to the Cape)
- *Ikhansela Ledolobha LaseKapa* (Councillor of the town of the Cape)

In the following example, two forms of possessive within two pages are used – one from a locative *edolobheni* (in the city), *Ikhansela Lasedolobheni LaseKapa* and the other from a noun *idolobha* (city), *Ikhansela Ledolobha LaseKapa*. In this case though there is grammatical inconsistency and the meaning is not affected.

(viii) Inconsistency in Orthography

isiZulu, like many other languages, has a set orthographic rules that are usually formulated by one of the highest language bodies. In South Africa, the highest language body entrusted with the task of language preservation and development is the Pan South African Language Body (PanSALB). This body has developed a booklet entitled *Imithetho yokubhala nobhalomagama LwesiZulu* (Rules for writing isiZulu and orthography) (2008). This booklet was used to check whether or not translators adhered to the latest orthography of isiZulu. Following are some of the most common inconsistencies in orthography found across GRs:

- **The enclitic *ke***

This enclitic is suffixed to words from different categories, for example, verbs, nouns, conjunctions, qualificatives, et cetera. It is preceded by a hyphen (-) but translators used it sometimes with and other times without a hyphen in the same text.

Taken from GR: *Ubuhlalu Benhlanhla*

Ngakhoke (therefore) and *ngakho-ke* (therefore) (p3)

These two forms are used interchangeably. According to the latest isiZulu orthography the correct form is *ngakho-ke* (therefore).

- **Auxiliary verbs**

The auxiliary verbs, for example, *base*, *bese*, *lase*, *kwase* are supposed to stand alone but they appear joined to the verb and this is common across GRs. The following are examples.

Taken from GR: *UHelena oyivila*

Laselihambile (it had already gone) (p8) – the correct form is *lase lihambile* (it had already gone)

Taken from GR: *Ubuhlalu Benhlanhla*

Basebebaningi (they were many then) (p14) – the correct form is *base bebaningi* (they were many then)

- **Demonstrative pronouns**

Just like auxiliary verbs above, demonstrative pronouns are also stand-alone words according to the latest orthography. This inconsistency also appeared across different GRs.

Taken from GR: *UHelena oyivila*

Ngaleyomini (p5) (on that day) – the correct form is *ngaleyo mini* (on that day)

- **Writing of numbers**

Previously numbers were prefixed with 'ngu-' (are) when appearing in an isiZulu text, for example, ngu-5, ngu-32, ngu-100; and this allowed a reader to read the numbers in English.

Now, according to the latest orthography, numbers in isiZulu, though written numerically, are written in the way that they are read and spoken in isiZulu. For example: isi-7, ama-30, i-121, et cetera. Going through the GRs, it was observed that a number of translators still use the older form and the latest one interchangeably in the same text and this is counter CI.

(NOTE: The grammatical and/or spelling mistakes are the translator's or editor's mistakes and not the researcher's.)

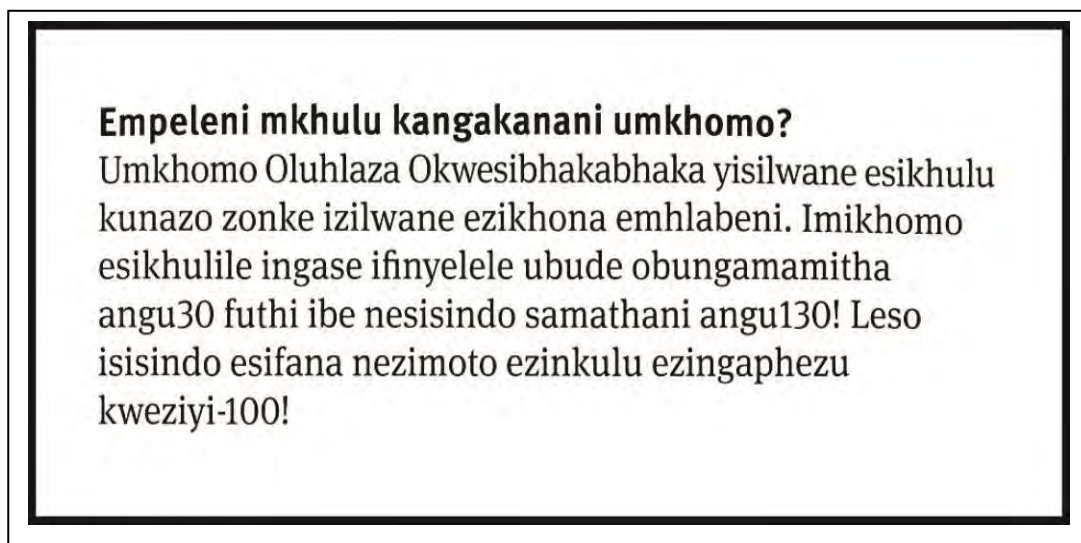


Figure 5-30: Taken from GR: *Izilwane Zasolwandle Kanye Nezasemoyeni*

In the extract above there is:

- *angu30* (line 5) – the correct form is *angama-30*
- *angu130* (line 5) – the correct form is *ayi-130*.

There is also:

- *kweziyi-100* (line 7) which is correctly written according to the current isiZulu orthography

5.3.3 Proverbs and Idioms

Guma (1977:66) describes idioms as "...characteristic indigenous expressions, whose meanings cannot be ordinarily deduced or inferred from knowledge of the individual words that make them up. They are native to a language..." Norrick (1985:31) defines proverbs as, "...self-contained, pithy, traditional expressions with didactic content and fixed poetic form". Baker (1992:63) defines both idioms and proverbs as "...frozen patterns of language which allow little or no variation in form and, in the case of idioms, often carry meanings which cannot be deduced from their individual components". From the definitions of a proverb and an idiom the following similar traits can be deduced:

- They are embedded in a language
- They are unique to a language
- They have implicit meaning
- They contribute to the richness of the language

The above traits clearly show that idioms and proverbs are language specific and therefore can pose problems during the translation process. Though nowadays there are English proverbs that are translated literally into isiZulu, such can only be understood by people who know the original English proverb. For example: the English idiom 'tables turned' is literally translated into isiZulu as *Kwaphenduka amatafula*. However, it is only the people who know the meaning of the English idiom 'tables turned' that would understand the isiZulu literal translation thereof. Baker (1992:71-78) provides a list of strategies translators can use when faced with a proverb or idiom during the translation process. The strategies are:

- using an idiom of similar meaning and form
- using an idiom of similar meaning but dissimilar form
- paraphrasing the idiom
- omission of the idiom, and
- translation by compensation

It is expected that the use of these strategies by translators would assist in providing a translation that is not stilted and that reads normally to isiZulu speakers.

Discussion:

Since this is not a comparative study, the focus was only on the proverbs and idioms used by translators in the TT. These proverbs and idioms were identified in ten (two from each company) randomly selected translated GRs. The identification of idioms and proverbs was followed by an analysis of their appropriateness to the context. Obviously the less appropriate the idiom or proverb is, the more unnatural the text becomes and this is counter CI.

Generally, the translators used the idioms and proverbs appropriately in the translation of the GRs in this study so that there was CI in the use of proverbs and idioms. No cases were observed where the idiom or proverb was a 'misfit'. In the table below are examples of idioms and proverbs found in the GRs.

Table 5-14: Examples of idioms and proverbs in their standardised versions

IsiZulu proverb/idiom	Equivalent English idiom/proverb or translation
<i>Ukhale ezimathonsi</i> (GR: <i>Bhasobha, Sengifikile p2</i>)	he wept heavily
<i>Kukhona okushaya amanzi</i> (GR: <i>Bhasobha, Sengifikile p4</i>)	there's something not going well
<i>Imali wayeyizwa ngendaba</i> (GR: <i>UThobekile p5</i>)	she never saw the money
<i>Ubabulele ngensini</i> (GR: <i>Noma kanjani p3</i>)	he/she made them laugh to death
<i>Ukuhlaba ikhefu</i> (GR: <i>Siyazungeza p26</i>)	to take a break

5.3.4 Figures of speech

According to Doke (1955:202), figures of speech refer to "...a deviation from the plain and ordinary use of words with a view to increasing or specialising the effect". Figures of speech, such as simile, metaphor and personification, are an important element of a language.

- **Simile:** the art of comparing two things by saying one is like the other in form or behaviour. In isiZulu, there are morphemes (prefixes) that are used to indicate a simile, for example, *njenge-* (like), *ngange-* (like the size of), *okwe-* (like), et cetera.

- **Metaphor:** the art of comparing two objects by calling one with the other's name to create a particular image in the mind of a recipient of the text. Here there is no use of prefixes or markers in isiZulu.
- **Personification:** this is giving an unliving thing human qualities or making it to behave or do things done by a human being.

Newmark (1988:104) states that figures of speech have a referential purpose as well as a pragmatic purpose. The referential purpose is "...to describe a mental process or state, a concept, a person, an object, a quality or an action more comprehensively and concisely than is possible in literal or physical language. The pragmatic purpose is to appeal to the senses, to interest, to clarify graphically, to please, to delight, to surprise". Further, he explains that whilst the referential purpose is cognitive and usually found in formal texts like textbooks, the pragmatic purpose is aesthetic. Clearly, figures of speech contribute to the language's poetic qualities and could pose problems for translators. A number of theorists have compiled strategies that could be used by translators when faced with figures of speech.

Ndlovu (1997:109) provides a synthesis of these translation strategies for dealing with figures of speech:

- reproducing the same image or vehicle in the TT (that is, substitution);
- replacing the vehicle in the SL with a standard TL vehicle;
- translating a metaphor by means of a simile;
- translating a metaphor (or simile) by means of a simile (or metaphor) plus an explanation;
- conversion of metaphor to paraphrase, that is, by a non-metaphorical expression
- the same metaphor combined with its sense or paraphrase or explanation;
- deletion; and
- translating non-metaphor by means of metaphor.

Understandably, if translators use suitable strategies during their translation this would contribute positively to the CI of the TT.

Discussion:

Here, the same books used in 5.3.3 above were used. The most popular figure of speech identified in the GRs was simile. Just as with proverbs and idioms above, figures of speech were observed only in the TT and no comparison was done between the TT and the ST. After analysing the texts, it was concluded that figures of speech were well-handled by translators. The following are examples:

- **Examples of Simile**

Taken from GR: *Noma Kanjani*

Njengenjwayelo, umbala osafu eligqunqile (p3)

(As usual, a dark cloud-like colour)

Wabeka umunwe emlonyeni njengophawu lokuthulisa uThabo. (p11)

(She put her finger on Thabo's lips as a sign to make him keep quiet.)

Izinsuku zadlula njengonyazi. (p24)

(The days passed like lightning.)

Taken from GR: *Izintshe zasendle zasemagquma ogwadule*

Ezimnyama njengesembatho sasebukhosini (p3)

(black like outfits for the royal family)

Taken from GR: *Siyazungeza*

Ubukeka njengomama wami. (p20)

(She looks like my mother.)

- **Examples of Metaphor**

Taken from GR: *Noma Kanjani*

Impahla isingumlotha (p13)

(the goods are ashes)

Taken from GR: *UThula nehubesi*

Ihubesi liyinkosi yezilwane (p4)

(the lion is the king of the animals)

Taken from GR: *Siyazungeza*

Igunjanyana (p20)

(little mouse – referring to a little girl)

- **Examples of Personification**

Taken from GR: *Noma Kanjani*

Amalangabi ezenzela ezihlahleni (p8)

(The blaze helping itself to the trees)

Umlilo wawulokhu uyihayile ingoma, ushanela ... (p10)

(The fire kept on singing its song, sweeping)

Umoya wathula nya (p10)

(The wind kept quiet)

Taken from GR: *Siyazungeza*

Izimbali ezazisazifudumeza ngelanga lasekuseni zaphenduka zabuka.
(p27)

(Flowers that were still warming themselves with the sun turned and looked.)

5.3.5 Levels and headwords

One of the important features of GRs is that they are graded according to degrees of complexity and number of headwords. A headword in GRs refers to a group of words sharing the same basic meaning, for example, bake, baking, baker, bakery, et cetera. GRs grouped together in one level share almost the same complexity with regards to language structure and vocabulary and/or number of headwords used. The level of a GR is determined by the complexity of the grammar as well as headword count. It is important to note here that not a single translated GR has a number of headwords listed. The main reason is that this was not a requirement of the National Department of Basic Education (NDoBE). What was a requirement, was a list of possible new vocabulary as well as a set of activities. All GRs had these. The following are extracts of the lists from GRs.

(NOTE: The grammatical and/or spelling mistakes are the translator's or editor's mistakes and not the researcher's.)

Ibhokisi lamagama	
ukwelusa	ukuzingela
umhlambi	ukucupha izife
ukunqanda	ukotha umlilo
igquma	isibaya
amaloba	isethembiso

New words			
actual	count	hungry	proud
afraid	cows	hurt	quick
again	dinner	impossible	river
agreed	early	jackal	roar
anger	enough	kill	safe
anymore	favour	know	shake
believe	fiercely	kraal	still
bravely	fright	lightning	tracks
cattle	goodbye	loads	traps
caught	growl	lose	village
close	heavy	meat	watching
cool	herdboy	promise	while

Figure 5-31: Taken from GR: *UTHula nehubesi / Thula and the lion*

From the above extract it is clear that the number of new words in the English GR is far more than the number of new words in the isiZulu GR. The reason could be that since English is a disjunctive language, it is easier to list new words. Yet when coming to isiZulu, because of its agglutinative nature, it could be difficult to pick up individual words. Most of its words are inflected and one word could be a sentence on its own.

It is also noted that none of the companies that published isiZulu GRs indicate the number of headwords, and the fact stated above that the number of headwords was not a requirement could be the reason for this omission. But levels are stated clearly on the covers of all the GRs. The following are examples in this regard.

(NOTE: The grammatical and/or spelling mistakes are the translator’s or editor’s mistakes and not the researcher’s.)

Ibanga le-4 linencwajana yoku-1 kuye kweye-12
 Ibanga le-5 linencwajana ye-13 kuye kweyama-24
 Ibanga le-6 linencwajana yama-25 kuye kweyama-36
 Noma kunjalo abanye abafundi bangathola izincwajana esizingeni elingaphezu noma elingezansi kwebanga labo zihambisana namakhono abo okufunda.

Lena yiYokufunda 2, Imibhalo esuselwa ekhanda, Ibanga 4 – bheka ukuthi ingena kuphi Kuhlelo Lezincwajana Ezibekwe Ngamazinga ngaphakathi kwekhava yangaphambili yale ncwadi.



LEVEL 4
 Beginner
 Intermediate
 Advanced ✓

**Other titles available at Level 4:
 Advanced**

Lesi-6: Abaqalayo



LESI-6
 Abaqalayo ✓
 Abaphakathi
 Abathuthukile

Incwadi yabacathulayo yokuqala

Figure 5-32: Extract of cover of GRs showing levels

There is no prescribed number of GRs to be produced in each level nor the number of levels a series needs to have. This is all at the discretion of each publisher but there are common elements across publishers, for example, almost every publisher's Level 1 GR 1 does not have above 150 headwords. The same applies to language structure; a GR at this level either has one word per page or a simple (Subject-Verb-Object) sentence. As much as the number of words and language structure are controlled in each level this should never become apparent to the reader (Claridge 2011:97). One of the questions one could ask is, 'What happens when a book is translated into another language?' Will there not be a case where a cluster of sounds which should be introduced later in the series gets introduced sooner, merely because the translated word demands it?' Another question could be 'Will there not be a case where a translation commands a language structure complex for the level?' For example, a 'skipping rope' is *'ingqathu'* in isiZulu. The sound *'ngq'* is usually introduced later on when teaching isiZulu language when the learners have already mastered the individual sounds which make meaningful words on their own. The featuring of words with complex clusters in lower level readers compromises simplicity and leads to counter CI.

5.3.6 Grammar and Syntax

During the translation process, the translator's in-depth knowledge of grammar and syntax of both the ST and TT is put to the test. Grammar and syntax in particular because of its limited flexibility, can be a huge challenge especially when the translation is between languages belonging to different language families. For example:

- English has articles and prepositions and isiZulu does not.
- IsiZulu uses suffixes to render diminutives and augmentatives whereas English uses adjectives.
- In English adjectives always come before the noun yet the opposite goes in isiZulu and should an adjective appear before the noun it has a specific function.

Such differences need careful attention on the side of the translator lest grammatical rules get broken leading to counter CI.

Discussion:

As much as translators showed a fair competency in grammatical rules and syntax, there are significant examples where they were broken. It was noted that this happened mainly in GRs that had factual content with a number of concepts which could have been new to the translators. The following are examples.

- **Literal translation leading to unnaturalness of text**

Taken from GR: *Amaqhawe aseHout Bay*

Uma le pulasitiki ifika esiswini ifike ibambeke lapho (p19). (When this plastic gets into the stomach, it gets stuck there). This sentence does not sound natural. The natural version would be: *Uma le pulasitiki ifika esiswini iyabambeka* (when this plastic gets into the stomach, it gets stuck)

Taken from GR: *Ibhubesi Elimhlophe LaseSkukuza*

Ungiqalaza ngenhla kwehlombe lakhe (p4). (He is looking at me over his shoulder) Such a sentence would never be found in original isiZulu text. The natural version would be: *Uyangijeqeza* (He is looking at me over his shoulder).

Taken from GR: *Amaqhawe aseHout Bay*

Ngokokuqala ngqa wakwazi ukuthi akubone ngokoqobo (p18). (For the first time he was able to see it in real life.) Again, this sentence is cluttered and does not sound natural. The natural version would be: *Wakubona ngamehlo enyama ngokokuqala ngqa*. (He saw it with bare eyes for the first time.) Normally, in isiZulu the adverb comes after the verb phrase.

Taken from GR: *Umhlaba omatasatasa*

Wayelale cishe usuku lonke olunesiphepho lwaseKaroo (p9). (He had slept almost the whole stormy Karoo day) According to isiZulu syntax a possessive always comes before any other qualificative. Therefore *lwaseKaroo* (of the Karoo) should have come before *olunesiphepho* (that had storm). The natural version should be: *Wayelale cishe usuku lonke lwaseKaroo olunesiphepho*. (He had slept almost the whole stormy Karoo day).

Taken from GR: *Ibhubesi Elimhlophe LaseSkukuza*

UNokwazi ubeka isandla engalweni yami (p4). (Nokwazi puts her hand on my arm) This literal translation does not make sense especially since the context indicates that Nokwazi is scared. When someone is scared he/she holds someone's hand tightly. Therefore the natural version would be: *uNokwazi wabamba ngqi ingalo yami* (Nokwazi held tightly onto my arm).

- **Incorrect use of concordial agreements**

Taken from GR: *Kuqhamukaphi ukudla*

Imifino ewumdumba (p4). (Vegetables in pods). *Ewumdumba* (pod like) comes from the noun *umdumba* (pod) which is in singular. It would be more correct if this noun was in the plural *imidumba* (pods). Since the concordial agreement for *imidumba* is *i-* (*yi*), the correct phrase would be *Imifino eyimidumba* (Vegetables in pods).

Taken from GR: *Izindlela zokwenza izinto*

Similarly, in the phrase *imicwi zewuli* (strands of wool) (p11) the concordial agreement should be *ye-*, that is, *imicwi yewuli*, (strands of wool) since the noun starts with *i-*.

Taken from GR: *Siyazungeza*

Izilwane zaqala ukusebenza. Bahlikiza ...(p32). (The animals started working. They destroyed...) Here, in the first sentence the concordial agreement *za-* is correct and it should have been used in the following sentence as well, that is, *Zahlikiza* (They destroyed) instead of *Bahlikiza* (They destroyed).

Taken from GR: *Abangani*

Thina sobane saya engosini elikude lenkundla yokudlala (p1). (The four of us went to a far corner in the playground) *Ingosi* (corner) is a class 9 noun and its concordial agreement is *i-* or *y-* but here a class 5 concordial agreement has been used instead rendering the text unnatural. The correct text would be: *Thina sobane saya engosini ekude yenkundla yokudlala*. (The four of us went to a far corner in the playground).

Taken from GR: *Isihlahla esisesikebheni*

Ibheji yegama (p3). (name badge). *Ibheji* (badge) is a class 5 noun and the full form of its noun prefix is *ili-* from which concords are derived. Therefore the correct phrase is *ibheji legama* (name badge).

Taken from GR: *Ugogo nezinto zasendle*

Inkosikazi waqoqa yonke into (p25). (The woman collected everything). The noun *inkosikazi* is a class 9 noun and its subject concord is *i-* which can change to *y-* if followed by another vowel. Therefore the correct sentence should be *Inkosikazi yaqoqa yonke into* (The woman collected everything). However, there is also the noun *unkosikazi* (wife) which is a class 1a noun and the subject concord for class 1a nouns is *u-*. This *u-* changes to *w-* if followed by another vowel. It is clear that the translator combined the class 9 noun with a class 1a concord. This resulted in an incorrect sentence.

5.4 Conclusion

In this chapter, ideological and poetological factors relevant to the study of GRs were first classified into different categories and then discussed. The discussion included examples from various GRs. From the discussion and examples given, it is clear that there are still crucial issues pertinent to the idiom of isiZulu and English that need careful attention during the translation process for the translations to be regarded sound and acceptable. The discussion also showed that the inconsistencies could not only be assigned to the translators' level of competence but to other factors as well, such as the status of African languages in South Africa as well as the attitudes of the people in power (publishers, government) towards these languages.

Chapter 6:

Crossing the language border – does the status of GRs remain? Investigating teacher voices

6.1 Introduction

GRs have been, over the years, used in numerous language and reading programmes with activities ranging from comprehension and grammar to inculcation of the love of reading and improvement of reading fluency. Mohd-Asraf and Ahmad (2003) are of the view that if reading is not incorporated as part of the classroom programme, learners might end up not reading at all. Considering the level of reading in South Africa at large, as well as the general perception towards African languages (see Chapter 3 Section 3.2.2), I agree that if reading of isiZulu GRs is not done in the classroom under teachers' supervision and also incorporated in language learning, very little reading would be done, if at all. Similarly, the NDoBE (2011:11) in its document titled 'Curriculum and Assessment Policy Statement' advocates an integrated approach to learning in general and language learning in particular, where reading comprises other language activities such as phonics, language patterns, word identification, vocabulary, comprehension and grammar.

Generally there is consensus of opinion amongst applied linguistics scholars that the outcome, or rather desired outcome, of GRs is to motivate learners to read thus improving their reading fluency as well as language learning and vocabulary. Macalister (2010:60) confirms that "...there is no shortage of evidence that extensive reading contributes to successful language learning". Further, he cites a number of scholars who assert the invaluable impact of extensive reading on language skills, for example, listening, vocabulary, reading comprehension and fluency, writing, even examination performance and attitude to reading in general (Macalister 2010:60). Even though most of these scholars did their research on foreign and/or second language learning, their results hold true for first language learning as well.

Research on reading abounds wherein scholars provide elaborate discussions on what they term **extensive reading** (ER) and **intensive reading** (IR). They see ER as a programme where students select, and read at their own pace large quantities of books that are within their linguistic competence (Krashen 1987; Bamford 1984; Mohd-Asraf & Ahmad 2003; Hitosugi & Day 2004; Hill 2008). Richards and Schmidt (2002:193-194) maintain ER "...means reading in quantity and in order to gain a general understanding of what is read. It is intended to develop good reading habits, to build up knowledge of vocabulary and structure, and to encourage a liking for reading". Further, Hill (2008:302) asserts that ER "...should be a major part of the compulsory language learning syllabus, fully integrated into the assessment schedule". IR, on the other hand, is defined as a reading programme where learners read in order to practise and learn the language and grammar with the result that the learner gets intensely involved in looking inside the text for grammatical aspects and vocabulary (Waring 2000:5). As a result a distinction is made that in IR, building language knowledge takes precedence over gaining reading skill, whereas in ER, building reading fluency and confidence is the priority. However, there are cases where reading starts off as ER but is followed by IR related activities. As properly mentioned by Claridge (2011:180), sometimes IR masquerades as ER.

Coming to the GRs used in this study, and considering NDoBE's integrated approach stated above, it is clear that they are mainly intended for IR and that GRs are used as part of an integrated language learning programme. Hill (2001:303) endorses the notion emphasised by NDoBE's Curriculum Assessment Policy Statements CAPS. He argues that GRs should be used in three ways that complement each other, namely:

1. As supplementary readers – to read for pleasure and also to consolidate language learnt in class.
2. As a reading course – undertaken by learners who want to learn and improve their fluency with the aim of progressing to difficult texts.

3. As class texts – where the teacher guides learners through the book, influences the quality of reading and uses the content for language learning purposes.

This chapter investigates the effectiveness of the translated GRs in promoting the universal outcomes of GRs. It shows how the features of GRs were maintained or lost in the translation and how this affected the achievement of the GRs' outcome in the TL. Subsequently, it highlights how the loss of the elements of GRs had a negative bearing on the GRs' CI. The following two key questions were deemed pertinent in guiding the investigation:

- Do prescribed translated isiZulu GRs bear the universal features of GRs?
- Do translated isiZulu GRs serve the same purpose served by their originals?

Through tackling these questions, it will be apparent whether or not translated GRs maintain their status in the TL and whether or not the desired outcome is achieved. Questionnaires to the end users (teachers) were used to address the above questions. Hereunder, the discussion is organised under each question.

6.2 Do prescribed translated isiZulu GRs bear universal features of GRs?

In order to answer this question, a total of 38 readers from across the five publishing companies and from the following different genres: folklore (6), fiction (15), non-fiction (15), and mixed (2), were analysed. After grouping all 147 GRs (the total number of translated GRs that appear in the Catalogue) into the categories specified above, the 38 GRs were then randomly selected for analysis. The focus was on the universal features of GRs which are sentences with simple syntax and grammar, repetition of words and phrases, use of high frequency words and vocabulary lists or glossary¹⁹. The results are tabled below.

¹⁹ It is important to highlight here that some of the features of GRs were included in the NDoBE criteria for evaluation (see Appendix 8)

Results:

Table 6-1: GRs' universal features

GR feature	Always	Sometimes	Lack
1. Sentences with simple syntax and grammar		√	
2. Use of high frequency words			√
3. Repetition of words/phrases		√	
4. Vocabulary list / Glossary			√

Discussion:

From the table above, the following deductions could be made.

6.2.1 Sentences with simple syntax and grammar

The 'sometimes' in the table above indicates that in most cases GRs had a mix of both simple and not so simple sentences. Once the sentences are cluttered, consistency and natural reading get affected leading to counter CI.

Probably a sentence is regarded as simple merely because it is short but this is not always the case. 'Simple' does not necessarily refer to length but considers other important factors as well, like tense, verb form, structure and vocabulary. In addition, it is important to note that a simple sentence in ST might not be a simple sentence in TT both in terms of length and structure. The factors relating to simple sentences are dealt with here in three categories: sentence length, sentence structure and verb form. Vocabulary is dealt with separately below.

(i) Sentence length

Due to some concepts used in SL which are foreign in TL, a number of sentences which were short in the ST became long in the TT mainly because of amplification, (the addition of other words to help clarify a foreign concept). This process always leads to longer sentences in the TT. The following are examples:

Taken from GR: *Umhlaba Omatasatasa*

ST: jackal

TT: ***impungushe enamadlebe angamagwagwa***

Complete sentence:

Izimpungushe ezinamadlebe angamagwagwa seziqala ukushabalala manje. (p23) (Jackals are beginning to disappear now.)

ST: jackal

TT: ***ujakalazi onomhlane omnyama***

Complete sentence:

Ujakalazi onomhlane omnyama wafike wahlwitha omunye wabantwana bakaLulu wabaleka naye (p21). (The jackal came and grabbed one of Lulu's children and ran away with him.)

Taken from GR: *Abantu basemphakathini wami*

ST: mask

TT: ***isembozo sobuso esimhlophe***

Complete sentence:

Isembozo sobuso esimhlophe asifakayo simenza abonakale sengathi ungasathane uqobo lwakhe (p6). (The mask he wears makes him look like a real devil)

Taken from GR: *Ubabekazi ka-Elizabeth*

ST: tripod

TT: ***isekelo esibamba ikhamera esinemilenze emithathu***

Complete sentence:

U-Elizabeth waphatha isekelo esibamba ikhamera esinemilenze emithathu (p18). (Elizabeth carried a tripod.)

Taken from GR: *UKinati nebululu*

ST: gemsbok

TT: ***inyamazane enezimpondo ezinde ezibheke emuva***

Complete sentence:

Zinikezela ngokudla ezilwaneni eziningi njangamanqe, ojakalazi nenyamazane enezimpondo ezinde ezibheke emuva (p28). (They give food to many animals like vultures, jackals and gemsbok.)

Taken from GR: *Ukuba sengozini kwezimbali eziqhakazayo*

ST: protea

TT: ***isiqalaba sentaba esinesilevu esimnyama***

Complete sentence:

Wabuyela kuso isiqalaba sentaba esinesilevu esimnyama (p12).
(She came back to the protea)

ST: beak

TT: ***umlomo wakhe omude owugwinci phakathi nendawo***

Complete sentence:

UMnandi wacobhoza umlomo wakhe omude, owugwinci phakathi nendawo kwimbali²⁰, enambitha amanzi ayo amtoti (p1).
(Mnandi placed her beak on the flower, enjoying its nectar)

Taken from GR: *Siyazungeza*

ST: mosque

TT: *Indawo yokukhonzela yaMasulumane* (p3)

(Note: This was not in a sentence but in a list of places found in a community.)

In the examples above, one word is translated into many words in the TT because the translator could not find an equivalent word in the TT or an equivalent word does not exist in the TT. Obviously, this affected the length of the sentences in the TT and longer sentences have a tendency to impact negatively on text readability especially in the lower levels. This adversely affects the CI of the text.

²⁰ *kwimbali* – the original grammatically correct form is *embalini* (in the flower). The use of this prefix ‘kwi-’ is discussed extensively in Chapter 5, section 5.3.2 p194.

It is interesting that in one GR *Umhlaba omatasatasa*, two different translations are given to the English word 'jackal' yet the artwork is the same. First the jackal is translated as *Ujakalazi onomhlane omnyama* (a jackal with a black back) and two pages later the very same picture of the jackal is used in the artwork but the text now is *impungushe enamadlebe angamagwagwa* (a jackal with big leafy ears). Clearly, this is another example of counter CI. The translator could have easily used the word *ujakalase* (jackal) as this is an old borrowing which is used even in folktales. Also, there was no need to qualify 'jackal' because the story is not about features of animals but animals are used simply as characters. In another book belonging to the same series 'jackal' is translated as *ujakalazi onomgogodla omnyama* (a jackal with a black backbone).

The isiZulu word *isifonyo* is widely used as an equivalent of 'mask'. According to Doke, Malcolm, Sikakana and Vilakazi's *English Zulu / Zulu English Dictionary* (1990), *isifonyo* is a muzzle for a calf (to stop it from sucking from its mother) or a dog (to stop it from biting). However, the meaning has since spread to anything that is used to cover the mouth and nose either for protection from germs or against spreading germs. Considering this information, the translator could have easily used *isifonyo* instead of the three words describing what a mask is especially since the way it is described is not correct: it is described as a white cloth that covers the face, yet it does not cover the face but only the mouth and nose.

Simple sentences are a feature of GRs especially in the lower levels, and once the sentences become dense and too long, this becomes a hindrance to reading. However, GR developers are warned against a sequence of disjointed short simple sentences as this could be just as difficult to read and decipher as long complex sentences (Simensen, 1987:53). Considering the examples given above which obviously led to long sentences in the TT, the translator could have used a number of procedures that would have helped keep the sentences in the TT short and simple and at the same time not distort the story or adversely affect the CI of the text. For example:

- **Generalisation** – instead of using five words explaining the features of a gemsbok, the translator could have used the general word *inyamazane* (antelope).
- **Borrowing** – change ‘mosque’ to *imosque* and give an explanation of this in the glossary.
- **Adoption** – change ‘protea’ to *imbali iphurothiya* or just *iphrothiya*. ‘Protea’ is one of the national symbols so it is widely known as ‘protea’.

(ii) Sentence structure

Since isiZulu is an agglutinating language sometimes sentences appear short but not simple because words making up the sentence are multi-morphemic. For example: *Ngilahlekelwe ngumntwana* (My child has been lost) – (*uKinati nebululu p7*). First, this sentence is in the passive voice which makes the verb and the noun take even more morphemes than if it was in the active voice. Second, the structure of some of the syllables, for example, *-ntwa-*, is complicated for the level of the GR. Now, such multi-morphemic words can bring about language structures that would not have been introduced at that level if the GR had been an original isiZulu GR. For example, most isiZulu readers for beginners use the word *unana* to refer to a child instead of *umntwana* (child) mainly because the latter has a complicated syllabic structure which is introduced later on in the language learning process. Other examples found in the GRs are:

Taken from GR: *Inkukhu/ Hen*

ST: Chicks come out
 TT: *Kuphuma amachwane* (p5)
 Syllabic structure: *-chwa-*

Taken from GR: *Idube nehhashi / Zebra and the Horse*

ST: I work hard
 TT: *Ngisebenza kanzima* (p3)
 Syllabic structures: *ngi-*, *-nza-*, *-nzi-*

Taken from GR: *Ikati eliyivila / Lazy cat*

ST: The mouse ate the cat's food

TT: *Igundane ladla ukudla kwekati* (p5)

Syllabic structures: *nda-*, *-kwe-*

These examples are from Level 1 GRs and the syllable *-chwa-*, *-nda-*, *-nga-*, *kwe-*, *are* complicated but the pictures help in reading.

(iii) Verb form

“Verb forms are probably the type of language item dealt with most consistently in the lists of structures” (Simensen 1987:50). Largely, scholars agree on the pattern to be followed in introducing verb forms in GRs and differences between series produced by different publishing companies are minimal in this regard. In the lowest levels only the simple and continuous present tense and some future tense is recommended. Past, perfect and future are recommended for the intermediate level and the rest, that is, past perfect continuous, future continuous, future perfect continuous, et cetera, in the higher levels (Simensen 1987:50). Since isiZulu indicates tenses by adding affixes to the verb, this results in multi-morphemic verb forms even in the lower levels, but this cannot be avoided. The following are some examples found in the GRs.

Taken from GR: *Ikati eliyivila / Lazy cat*

ST: The cat was hungry

TT: *Ikati lalilambile* (p8)

(*lalilambile* → *la-li-lamb-ile*)

la- → *it (past tense)*

-li- → *it*

-lamb- → *hungry*

-ile → *(stative perfect)*

Taken from GR: *uHelena oyivila / Lazy Helena*

ST: Everyone was gone

TT: *Wonke umuntu wayesehambile* (p8)
(*wayesehambile* → *wa-ye-se-hamb-ile*)

wa- → *he/she (past tense)*

-ye- → *he/she being*

-se- → *then*

-hamb- → *go*

-ile → *(stative perfect)*

The examples have been taken from a Level 1 GR and the tense used is past perfect making the structure very complex.

6.2.2 High frequency words

Since isiZulu and English belong to different language families, what is regarded as a commonly used, thus high frequency word type (for example, colours) or word category (for example, preposition) in English might not necessarily be the case in isiZulu. For example: prepositions are regarded as high frequency words in English yet prepositions are non-existent in isiZulu. Instead of using prepositions, isiZulu uses prefixes and/or suffixes. This results not only in the change of form of the word but sometimes change of word class as well. For example, *umama* (mother) is a noun but once a prefix *ku-* is attached to it, it becomes *kumama* (to mother); which is no longer a noun but an adverbial form. Therefore an adverbial marker can be prefixed and / or suffixed to a noun and sometimes this could lead to a multi-morphemic word that is not a simple mono-morphemic word like its equivalence in the ST.

Another example is the kinship terms – mother, father, brother, sister, et cetera., which fall in the category of frequently used words. Normally, these words do not change their form in English. Yet in isiZulu the following variations could be found and seven of these variations are adverbial forms:

Table 6-2: Variations of kinship terms in isiZulu

ST- father is a noun	TT – ubaba changes form and word class	Word
Father	ubaba	Noun
to father	kubaba	Adverb
I have a father	nginobaba	Copulative
we were with father	besinobaba	Copulative
and/with father	nobaba	Adverb
next to father	ngakubaba	Adverb
than father	kunobaba	Adverb
like father	njengobaba	Adverb
of father	kukababa	Adverb
by/with father	ngobaba	adverb

The table above shows the word *ubaba* (father) taking different forms thus changing word class. All the words share the stem *-baba* (father). The following are examples found in the GRs.

In the GR titled *UThobekile* the noun *indodakazi* (daughter) appeared in different forms:

<i>indodakazi</i>	(daughter)
<i>namadodakazi</i>	(and daughters)
<i>zamadodakazi</i>	(of daughters)
<i>nendodakazi</i>	(and daughter)
<i>ngendodakazi</i>	(about daughter)

In the GR titled *Siyazungeza* the verb root *-bhal-* (write) appeared in different forms:

<i>abhaleni</i>	(what to write)
<i>kubhale</i>	(write it)
<i>ubungakasibhali</i>	(you have not yet written it)
<i>ngizibhale</i>	(I write them)
<i>olubhalwe</i>	(that is written by)
<i>bazibhala</i>	(they wrote them)

Even though there are five or more forms of each word given above, the list is not exhaustive. There could still be an equal number of other variations depending on the context the word is found in.

Colours are also just as problematic. Besides the fact that they take prefixes (and suffixes) like most isiZulu words, some of the names of colours in English do not have equivalent names in isiZulu. For example: blue → *-luhlaza*²¹ *sasibhakabhaka* (blue of the sky). The following is an example of the word ‘blue’ used in a sentence:

SL: It is blue.
 TL: *Kuluhlaza sasibhakabhaka.*

Now the question is: Is this a simple sentence? Can ‘*luhlaza sasibhakabhaka*’ (blue) be regarded as a high frequency word in isiZulu? Can isiZulu talk of high frequency words or high frequency phrases or high frequency stems?

Numbers are also commonly regarded as high frequency words in many languages including English. However, the isiZulu equivalent of English names of numbers is another matter.

Table 6-3: Numerals in isiZulu

English	IsiZulu
one	-nye
two	-bili
three	-thathu
four	-ne
five	-hlanu
six	-sithupha
seven	-sikhombisa

²¹ *Luhlaza* – is both green and blue depending on the qualifier. If something is blue then isiZulu translation is *luhlaza okwesibhakabhaka* (‘green’ like the sky). If it is green the translation is *luhlaza okotshani* (green as grass).

eight	-sishiyagalombili ²²
nine	-sishiyagalolunye ²³
ten	-shumi

Firstly, the dash (-) before the stem indicates that a prefix has to be added to the stem in order for it to function properly in a sentence. How many prefixes would be determined by the context. This makes the isiZulu word more complex than English. The following are examples of what happens in a translation of sentences that have named numbers.

(NOTE: the following examples are made up. They are not extracts from the GRs)

ST: I see nine hats.

TT: *Ngibona izigqoko eziyisishiyagalolunye.*

ST: I see eight boys.

TT: *Ngibona abafana abayisishiyagalombili.*

'I see nine hats', 'I see eight boys' are simple sentences that could easily appear in a Level 1 GR. Obviously the translations, although they have a smaller number of words than their originals, look dense with multi-morphemic and multisyllabic words. The following are more examples of sentences with numbers.

ST: There are ninety eight birds on the branch.

TT: *Kukhona izinyoni ezingamashumi ayisishiyagalolunye nesishiyagalombili egatsheni.*

(lit: there are birds which are tens which are a leaving behind of one finger and a leaving behind of two fingers on the branch)

ST: At half past nine.

TT: *Uma ligamanxa ihora lesishiyagalolunye (Isihlahla esisesikebheni p1)*
(lit: when it cuts across the hour of leaving behind of one finger)

²² *shiyagalombili* → *shiya* (leave behind) + *galo* (limb) + *mbili* (two)

²³ *shiyagalolunye* → *shiya* (leave behind) + *galo* (limb) + *nye* (one)

The two isiZulu 'eight' and 'nine' are complicated terms with three elements. They are based on the counting system of ten fingers.

Recently, the writing of numbers in isiZulu has moved from being written in words to a shorter version. For example: *Ngibona izigqoko eziyi-9*. (I see nine hats). However, even though the way in which they are written has been standardised there are a number of authors and translators who still write them inconsistently (see Chapter 5, section 5.4) and this causes another problem.

Hulstijn (2001) states that focusing on the features of a word (for example, morphological, orthographic, and semantic) is crucial in vocabulary acquisition and retention. Probably this works better with languages that are not as agglutinating as isiZulu where the structure and form of the word changes almost every time it is used in a sentence. This does not mean that learners of agglutinating languages struggle with vocabulary acquisition but simply means that teachers should always intentionally draw the learners' attention to the linguistic forms of the language.

6.2.3 Repetition

Repetition aids in reinforcing words and concepts. It is a popular feature in GRs especially at the lower levels. This feature is noticed in the translated GRs more so where the text is one word or one or two sentences. Kruger (2010:151) concurs that "...repetition of vocabulary and grammatical structures is understandably common in readers, since it assists with language learning and literacy development."

Taken from GR: *UHelena oyivila* /Lazy Helena

ST: I want to rest. I want to sleep just a little.

TT: *Ngifuna ukuphumula. Ngifuna ukulala nje isikhashana.*

These two sentences are repeated many times throughout the book. This is a common feature of GRs. Here are other examples:

Taken from GR: *Iqhawekazi uNoshobishobi* / Tadpole

ST: **Mummy frog** began to worry. **Mummy frog** was worried. **Mummy frog** started crying.

TT: *Umama uXoxo wabe eseqala ukukhathazeka. Lwamushaya lwameqa uvalo umama uXoxo. Wakhala ezimathonsi umama uXoxo* (p3-4)

Taken from GR: *Inkukhu / Hen*

ST: **The chicks** come out. **The chicks** grow. **The chicks** follow the hen.
The chicks grow.

TT: *Kuphuma amachwane. Ayakhula amachwane. Amachwane alandela inkukhu. Ayakhula amachwane* (p5-6).

NOTE: In the following extract, the translator used both *ingulube yehlathi* (wild pig) and *intibane* (warthog) in the heading as an isiZulu equivalent for warthog. Clearly, the translator does not know there is distinct difference between the two animals – wild pig and warthog.

Taken from GR: *Izilwane zasezweni*

TT: Heading in the GR = *ingulube yehlathi (intibane)* (p27) → Wild pig (warthog)
Izingulube zehlathi zihlala ngamaqoqo. (The wild pigs stay in troops.)
Izingulube zehlathi ziyangana (The wild pigs kiss each other.)
Izingulube zehlathi ziyathanda ukuginqika odakeni. (The wild pigs like to roll in the mud.

In the texts above the highlighted words are deliberately repeated for reinforcement purposes. With regards to the GRs in the higher levels, not much repetition was observed even in the ST.

6.2.4 Vocabulary list or Glossary

Though some GRs have better lists than others generally, it is clear that translators struggled with this section. There are a number of reasons for this.

(i) Explicitation

Some words that do not have an equivalent word in isiZulu were explicated in the TT and thus fell off the vocabulary list. For example, *Igundane elinsundu*

*elinemigqa emine lasesigangeni*²⁴ (field mouse) (*UKinati nebululu p1*). Such words need no longer be listed in the glossary because it is already explained in the text. In fact, there is a word for a 'field mouse' in isiZulu – it is *imbiba*. However, it is clear that the translator did not know this word and instead of looking it up he/she decided to go for the explicitation procedure instead, which unfortunately yielded a complex sentence that is counter CI.

(ii) Common words in ST

Sometimes common words in the ST have unusual words in the TT but did not appear in the glossary list because they were not listed in the ST. For example:

Isiqalaba (protea) (*GR: Ukuba sengozini kwezimbali eziqhakazayo p1*).

Ibhasitela (hybrid) (*GR: Uthando aluyona neze into embi p4*).

These words are not common in the vocabulary of isiZulu speakers. It is therefore expected that if they are used in a book and the book has a glossary, they should appear in the glossary list but they do not, probably because they did not appear in the ST's glossary. This is counter CI.

(iii) Compulsory borrowing

Normally, translators borrow words when there is no word-word equivalence and they cannot find a suitable translation procedure to apply other than borrowing. A number of GRs did not include borrowed words in their vocabulary lists yet others included some. For example in the GR titled *Izilwane zasezweni*, three words are borrowed but only the first one appears in the glossary and not the others.

- *Igama leqoqo lezimfene ngesiNgesi kuthiwa yi “troop”* (p23) (A group of baboons is called a troop of baboons in English)
- *Izingulube zehlathi zidla inyama ebolile ebizwa ngokuthi yi “carrion”* (p26) (Wild pigs eat rotten meat called carrion)
- *Izingulube zehlathi zihlala ngamaqoqo abizwa ngesiNgesi ngokuthi ama “sounders”* (p27) (Wild pigs stay in groups called 'sounders' in English)

²⁴ (lit: mouse which is brown which has stripes which are four of in the field)

The bold and italicised words are borrowed from English and are all used in a similar way and put in inverted commas in the text. However, when it comes to the glossary only 'troop' is listed and not the other two ('sounders' and 'carrion'). The reason could be that the one appearing in the glossary also appears in the ST glossary which would mean that the translators did not create a new glossary appropriate for TT but merely translated the ST glossary. If this is the case, this distorts the purpose of a glossary. Also of interest is that when this word appears in the glossary it is written differently than in the text. In the text it is *yi "troop"* but in the glossary it is *itroop* (the issue of orthography was discussed in Chapter 5 section 5.3.2). All this is common in factual GRs (especially the ones focusing on science and technology) but is counter Cl.

(iv) Optional borrowing

In some GRs, though, borrowed words are used even if a proper isiZulu word exists or a commonly used adoptive is available. For example: In the GR titled *Izilwane zasezweni p13* the translator opted to borrow the word 'grunts' and wrote it as *ama "grunts"* (grunts) yet a proper isiZulu word for *grunts* exists. It is *ukukhonya*. Now, given that these GRs are used for teaching first language, it is expected that they keep to standard isiZulu as much as possible unless the word does not exist in the TT or the context demands code-switching or borrowing.

Yet again, this could be a hindrance in reading if the reader does not understand the meaning of the borrowed word. There are a few GRs (as shown in figure 6-1 and 6-2 below) where a borrowed word was used in the text and then an explanation of the borrowed word was given in the glossary.

In the following Figure 6-1, entries 5 onwards are borrowed words and an explanation in proper isiZulu is given. It should be highlighted that there is consistency in the way all the borrowed words are written, for example, they are italicised and there is a dash (-) separating two vowels as expected according to the orthography of isiZulu. Similarly in Figure 6-2, the borrowed words are written 'properly'. However, in this GR the way the borrowed words are written in the glossary is not the same as they are written in the story, for example, *amagrunts*,

itroop, *iscavenger* (in the glossary) but ama“grunts”, i“troop”, *iscavenger* (in the story).

(NOTE: The grammatical and/or spelling mistakes in the following glossary lists are the translator’s or editor’s mistakes and not the researcher’s.)

Extract of glossary from GR: *Abantu abasemphakathini wami*

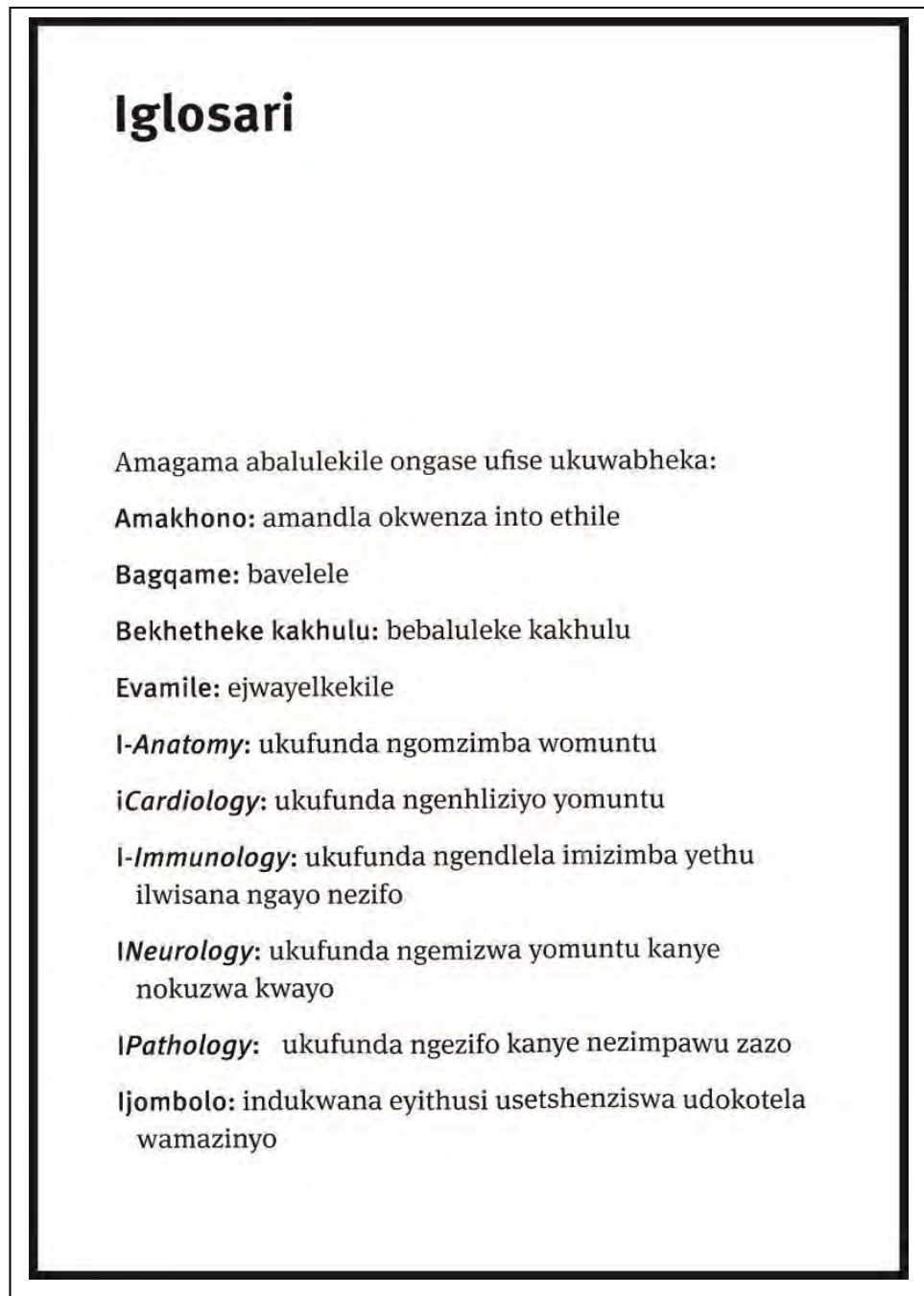


Figure 6-1: Taken from GR: *Abantu abasemphakathini wami*

Extract of glossary from GR: *Izilwane zasezweni*



Figure 6-2: Taken from GR: *Izilwane zasezweni*

There are also cases where the glossary included idioms and/or proverbs and/or phrases. In the extract below entries 4, 5, 6, 9, 10 and 11 are idioms.

Extract of glossary from GR: *Bhasobha, Sengifikile*

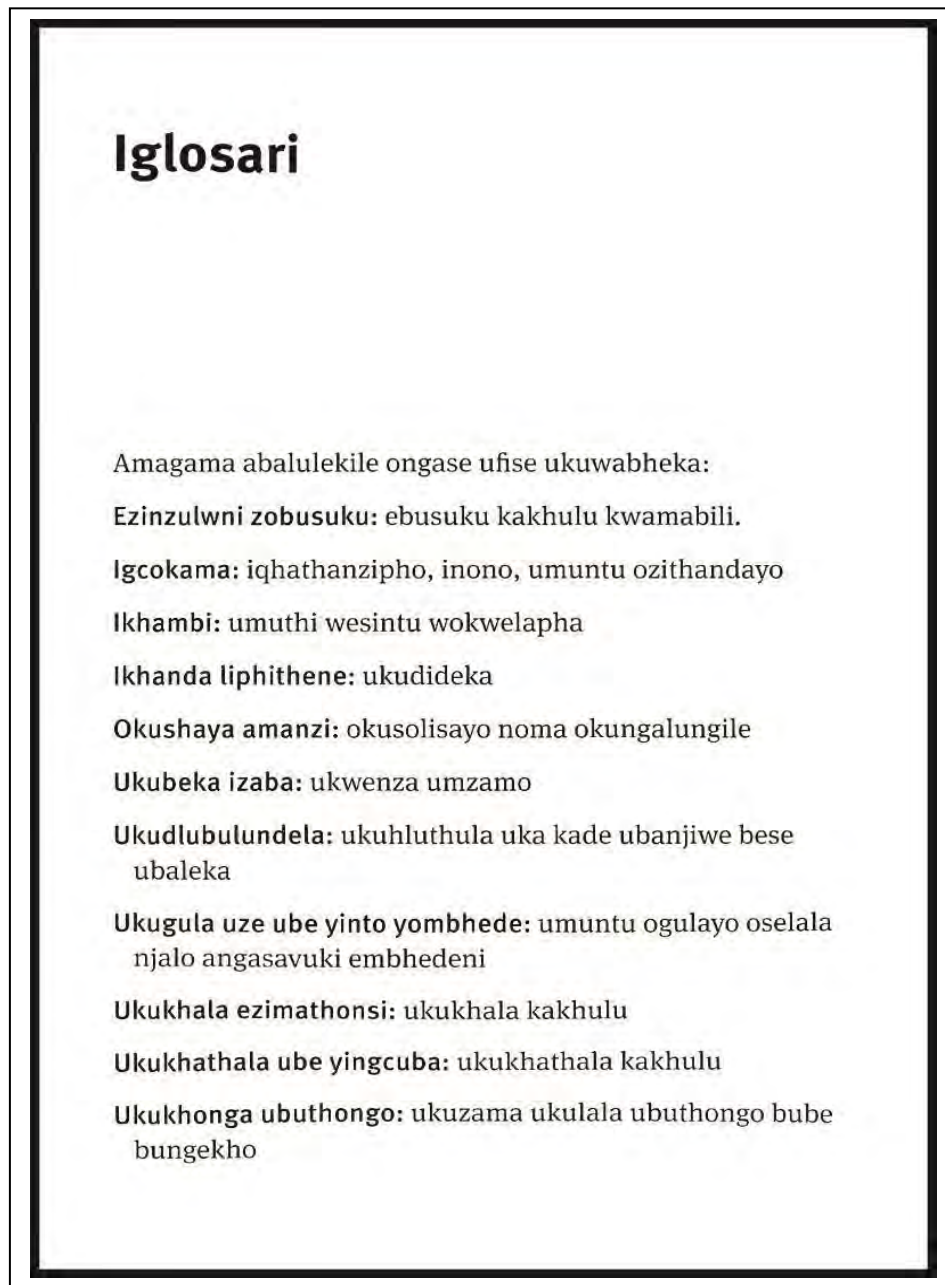


Figure 6-3: Taken from GR: *Bhasobha, sengifikile*

6.3 Do translated isiZulu GRs serve the same purpose served by their originals?

In order to address this second question, I had to rely on the users (that is, the teachers) of the GRs. The aim here was to elicit information about the teachers' perceptions of the translated isiZulu GRs and their usefulness in achieving the desired outcome.

A total number of 28 teachers from different schools (20 from the province of KwaZulu Natal and 8 from Gauteng province) were given a questionnaire (see Appendix 7). These two provinces were selected because of the large number of speakers of isiZulu in these two provinces and, as a result, a large number of schools offering isiZulu is found in these provinces. Out of the 28 teachers, 18 teachers were able to fill in the questionnaire and return them. 10 requested that we discuss the questions together and they gave me their responses verbally. The responses were not recorded. They were transcribed at the same time and read back to the interviewee for confirmation.

Results:

The consolidated responses to each question are discussed below under four broad topics: type of GR, content focused, learner focused, and teacher focused. Even though this is not a quantitative study, some of the responses below were quantified to enrich discussion. Despite the fact that some of the questions do not show an obvious connection with the topic of the study, they however give a background that is pertinent to the entire study.

6.3.1 Type of GR

(i) Which GRs are you using?

Most respondents gave a list of GRs that were at different levels and from different publishing companies. Although the GRs are listed per level in the Catalogue, it does not look like the respondents observed and used that as a criterion in their selection. For example, one respondent gave a list of 8 GRs that she had been using. Five of these GRs were level 3 and three of them were level 4. Also they

are published by two different publishing companies. Nation and Wang Ming-tzu (1999:356) explain that "... a learner would begin reading books at the lowest level ... and when reading at that level was comfortable, would move on to books at the next level". If learners only have books from one level and not the other levels and from different publishing companies, their reading proficiency could be hampered in one way or the other. The following are the reasons for this claim:

- even though the number of headwords per GR per level is almost the same across publishing companies, the way the companies structure their GRs is different;
- the way one publishing company's GRs at one level leads to GRs in the next level is not the same; and
- authors of GRs tend to repeat words introduced in previous GRs for reinforcement and also introduce new words. If a learner was not exposed to the other words that were reinforced, he/she would be disadvantaged.

It is for these reasons that it is advisable for learners to use GRs from one publishing company especially at the lower levels.

(ii) Why did you choose these series of GRs?

Close to three-quarters of the respondents indicated that they were not involved in the selection and purchasing of books. This was a responsibility of Heads of Department or selected teachers. Hence, they only use what has been selected and bought for them by other teachers who might not even be teaching that class or subject.

(iii) Do you know if your series is a translation from English? If yes, how do you know?

Responses to this question showed that most respondents only noticed when they were reading the GRs in class that they were translated. Some teachers highlighted the high use of borrowed words whilst others cited grammatical mistakes and sometimes incomplete sentences as indicators that the GRs were translations. A few mentioned that the titles of some of the GRs were an indication

that the GRs were translated as they just did not sound natural. This comment ties up with the discussion on Chapter 5 Section 5.3.1 (ii) p183.

6.3.2 Content focused

(i) Do the GRs that you use tell ‘good’ stories?

YES	SOMETIMES	NO
18	7	3

The word ‘good’ is very broad and it was used in this question to enable the respondents to mention anything that made them think the GR was or was not suitable. Although most responded in the affirmative, a significant number of the respondents brought up an issue about some of the GR titles. They pointed out that sometimes the title of the GR was so dull that one did not even think of picking up the GR to read. Some respondents raised the issue that the fiction GRs were more interesting and read better than the non-fiction. A significant number of respondents were in favour of non-fiction GRs indicating that they helped introduce learners to concepts they come across in other subjects and so were cross-curricular. But they complained that the text in these GRs was sometimes so dense that they ended up using the pictures and working out their own stories with the learners.

(ii) Do your GRs have varied content to address learners’ diverse interests?

YES	SOMETIMES	NO
28	0	0

All respondents responded in the affirmative citing that some stories are factual and cross-curricular and others are fiction. Most of their comments in support of their positive responses touched on the fact that cross-curricular stories, though sometimes difficult to read, were helpful since they reinforced concepts discussed

in other subjects, for example, life orientation/lifeskills, science, technology, et cetera. In the table below are examples of these GRs.

Table 6-4: Examples of GRs with cross-curricular content

Original GR	Translated GR	Cross-curricular Content
The watercart that ran away	Kungenxa yamasondo	Technology
Exploring my world	Siyaziqhenya ngoMzansi	History
Animals in our land	Izilwane zasezweni	Life Science
People in my community	Abantu Abasemphakathini wami	Life skills
Natural Disasters	Izinhlekelele Zemvelo	Geography

There are also stories based on folktales which learners find very interesting. The following table show examples of these GRs:

Table 6-5: Examples of folktales found in GRs

Original folktale	Translated folktale	Content in brief
Thula and the lion	UThula nebhubesi**	Folktale of a lion who was trapped. Thula helped him and then the lion wanted to eat Thula.
Cinderella	uThobekile**	This is a very popular folktale
Hansel and Gretel	UHambanathi noGethi	Story of a stepmother who wanted to get rid of her two stepchildren (Hansel and Gretel)
Bojabi	Bojabi	Animals needed help from a magician from far away. Each animal sent had to remember the magic word 'Bojabi'
The tortoise and the hare	Sihamba noManqoba	The hare and the tortoise entered a race and surprise, surprise the tortoise won the race.

Only the first two folktales (with **) listed above were also titles of GRs. The other three folktales were included together with other stories, therefore only the title of the folktales and not the title of GRs are given.

(iii) Is the artwork appealing and relevant?

YES	SOMETIMES	NO
28	0	0

Generally all respondents agreed that the artwork was very good. They were happy with the full colour artwork as well as the colourful and attractive covers. Unfortunately, some of the titles did not match the quality of the cover (see 6.3.1(iii) above). In actual fact, almost all respondents mentioned that it was the first time they had isiZulu readers with such high quality pictures. Only 11 teachers commented on the issue of White, Asian and Jewish children with isiZulu names, with 5 teachers indicating that this issue was raised by their learners. Even though this was picked up as an issue that contributes to lack of CI in Chapter 5, it does not seem to be that significant amongst the users of the GRs.

(iv) Is the glossary helpful?

YES	SOMETIMES	NO
10	18	0

Most respondents pointed out that some of the words that are not known to the learners did not appear in the glossary. This is discussed extensively under section 6.2.4 above. Some respondents mentioned that they ended up creating their own vocabulary list to complement the one in the GR since there were more words learners did not understand than the ones listed in the glossary.

(v) Are the questions and activities at the end of each story helpful?

YES	SOMETIMES	NO
4	22	2

Almost all respondents were not so positive about the activities and questions in the GRs. The main concern was that sometimes the questions and activities available did not focus on the language aspects the respondents wanted to reinforce. As a result they end up creating their own that are in line with the concepts and skills they have to cover as prescribed by CAPS.

The following are examples of activities found in the GRs.

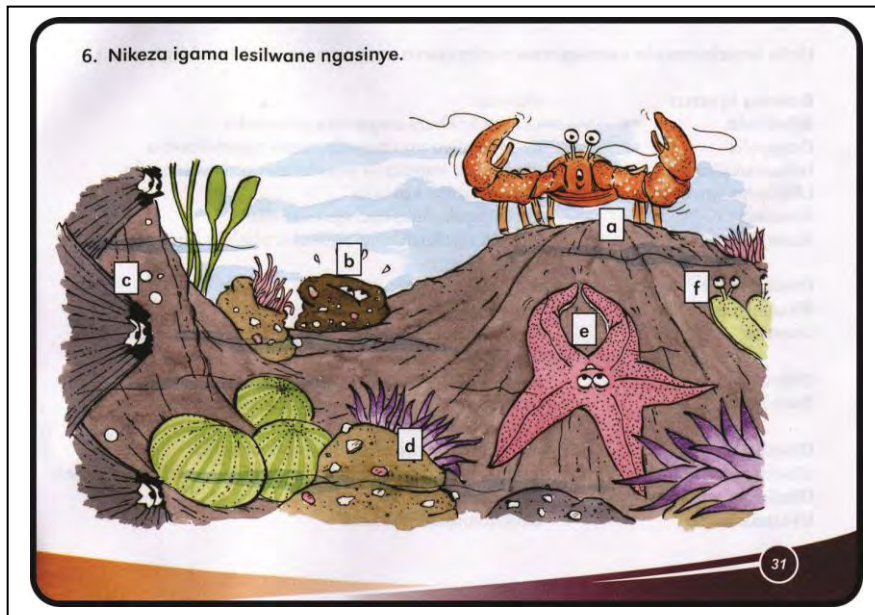


Figure 6-4: Taken from GR: *Ukeke iqhawekazi*

Izinto ezizokwenziwa

Funa lawa magama. Abhalwe ngokuhlanekezelwa!

isondo	ijoka	ipulazi	umshini
tshala	ungwaqa	umhwamuko	ukushicilela
umlilo	uthelefoni	ugesu	imoto
inthanethi	ubuchwepheshe	ezokuthutha	xhumana

o	t	o	m	i	i	s	u	m	u	a	k	o	j	i
i	s	e	g	u	i	h	t	e	n	a	h	t	n	i
i	z	a	l	u	p	i	x	i	n	i	h	s	m	u
a	h	t	u	h	t	u	k	o	z	e	l	o	l	i
a	j	e	g	i	i	n	o	f	e	l	e	h	t	u
u	q	e	h	s	e	h	p	e	w	h	c	u	b	u
a	h	c	a	l	e	l	i	c	i	h	s	u	k	u
o	l	i	l	m	u	y	w	z	o	d	n	o	s	i
u	d	o	c	i	h	t	e	h	b	a	f	l	a	i
a	n	a	m	u	h	x	u	k	u	m	i	s	n	i

25

Figure 6-5: Taken from GR: *Ubuchwepheshe obuhlanu obaguqula umhlaba*

Masixosane ngale mibuzo sisemaqenjini ethu:

1. Ubani igama likamngane kaKeke?
2. Kambe yini eyenza uKeke adinge elinye igobolondo?
3. Sifundo sini esimayelana nobungane obuqotho osithola kule ndaba?
4. Ukube uKeke akazange ampitshwe yigobolondo ngabe amagobolondo aphela echibini. Ngabe uyavumelana nalokhu? Chaza wenabe.
5. Ucabanga ukuthi kungani izinkanyezana neminenke zingenazikhali zokuzilwela?
6. Yize uNkanyezana ayengakwazi ukulwa kepha wayebonakala ethokozile futhi enelisekile. Ngakube yini le eyayenza azizwe ngalolu hlobo?
7. UBafana wayefuna ukuzitholela igobolondo elihle azoya nalo esikoleni atshengise abangani bakhe ngesikhathi ebaxoxela ngechibi abekade elivakashela. Ucabanga ukuthi yini azoxoxa ngayo mayelana nechibi njengoba igobolondo engalitholanga?

30

Figure 6-6: Taken from GR: *Ukeke iqhawekazi*

Izinto ezizokwenziwa

Buka la makhamera. Ungakwazi ukuwahlela uqale ngekhamera endala, ugcine ngeyesimanjemanje?



32

Figure 6-7: Taken from GR: *Ubuchwepheshe obuhlanu obaguqula umhlaba*

6.3.3 Learner focused

(i) Do the learners find the GRs fun and a pleasure to read?

YES	SOMETIMES	NO
7	21	0

There was a consensus amongst respondents that GRs were a pleasure to read more especially at the lower levels where GRs have a word or a sentence per page. Obviously the appealing and exciting artwork contributed to making GRs fun and a pleasure to read. It is interesting to note that instead of an outright 'yes' the bigger number of respondents opted for the 'sometimes' response. The reason could be the issues highlighted under 6.2 above, for example, complex word and / or sentence structures. This means that even though the GRs have appealing artwork which is fun and exciting, the complex text adversely affects the fun.

(ii) Do the GRs help improve your learners' reading fluency and vocabulary?

YES	SOMETIMES	NO
9	19	0

No respondent gave a negative response here. However, the 'sometimes' response which is much higher than the 'yes' response shows that respondents have some reservations. The issue of vocabulary is discussed at length under 6.2.4 above. Of concern is that one of the GRs' functions is to improve learners' reading fluency and vocabulary. If they are falling short in doing that, it means there is a problem in the make-up of the GRs. It means there is CI deficiency in the GRs.

6.3.4 Teacher focused

(i) Do you monitor your learners' reading progress?

YES	SOMETIMES	NO
28	0	0

The responses to this question suggested respondents' positive attitudes to reading and they were amazingly similar. All respondents believe in learning through reading, and thus make sure they monitor the learners' reading ability and improvement therein. Monitoring learners' progress is part of a teacher's everyday role and also forms part of their training. It is therefore not surprising that they all responded positively to this question. In fact a 'no' response would have been of concern.

(ii) Do you integrate the reading into your entire language teaching programme?

YES	SOMETIMES	NO
28	0	0

All respondents concurred that it was expected of them to integrate reading with the entire language teaching programme as is prescribed by CAPS. From the reading, teachers are able to teach various aspects of language, for example, phonics, word recognition, vocabulary, language structure and use, comprehension, listening, writing, et cetera.

(iii) What skills do you focus on when teaching reading and do these GRs allow you to focus on those skills and achieve your desired outcome?

According to the current curriculum (CAPS), skills to be achieved by learners from reading are stipulated and, as might be expected, all respondents merely cited

those skills. All respondents had positive beliefs about the benefits of reading in general, so they all commented about language learning benefits through reading, but without indicating whether or not the GRs they used contributed to attaining these benefits. This made me think that teachers have attended many workshops on the curriculum and that what they were giving me here was what they got from their numerous workshops instead of what they had been experiencing in their classrooms. The responses they gave in 6.3.2 and 6.3.3 above where they cited shortfalls of the GRs, support my assumption.

(iv) On a scale of 1-5 (1 being least and 5 most), how would you rate the usefulness of GRs in your teaching of isiZulu? Focus on the following aspects:

Table 6-6: Rating of usefulness of GRs

Aspect	5	4	3	2	1
Vocabulary acquisition		√			
Reading ability			√		
Linguistic ability				√	

From the table above it is clear that the translated GRs promote learners' reading ability and vocabulary acquisition but do not help much with regards to linguistic ability. It was not expected that 'vocabulary acquisition' score this high considering the issues regarding vocabulary that are highlighted in 6.2.4 above.

(v) Are there any challenges you encountered when using these GRs?

YES	SOMETIMES	NO
26	2	0

The common challenge that was raised by almost all the respondents was the level of the GRs which was either too difficult or too easy as well as the mistakes in the GRs which crippled smooth reading. These challenges are related to the responses already stated above. Strangely, no respondent commented on the fact that they did not have GRs for all the levels (see 6.3.1 above). This accentuates the notion that teachers still do not understand how GRs work.

(vi) Is there anything else you would like to add which you believe is pertinent to this study?

This question was open for respondents to mention anything that they thought to be relevant to the study. Although a lot of comment was given, most of it was outside of this study and directed to the NDoBE. Obviously these comments were left out since they fell outside the scope of this study. However, a few issues are worth mentioning:

- **Resources** – almost all respondents commented about the lack of resources. Sometimes they only have four books to be shared by a class of more than 40 learners.
- **Time** – the common response here was that there is not enough time to dedicate to reading in order to monitor individual learner’s fluency because the classes are too big and there is a demanding curriculum to follow.
- **Curriculum** – the curriculum gives guidelines of how reading should be implemented but most of these guidelines are mere ‘pie in the sky’ because the conditions (classroom size, resources, et cetera) just do not allow for proper implementation.
- **Content and range** – some said the fact that they have to choose GRs only from the National Catalogue is limiting. There are other books that they would like to use but because they are not in the Catalogue, the Department cannot buy them.
- **Quality** – almost all respondents requested that the GRs be revised so that mistakes could be corrected. Interestingly, a number of respondents offered their translation services vowing that they could do a better job. Ironically, the very same respondents who were complaining about translated GRs saying that it would be better to have authentic isiZulu GRs were now offering their translation services.

Discussion:

This survey has highlighted a number of crucial issues with regards to the effectiveness of the translated isiZulu GRs used in schools. The good thing is that these GRs are of some benefit as there are a number of positive facts raised by teachers regarding these GRs. Obviously, there are also shortcomings pointed out by the teachers. The following is a discussion on the results of the survey.

Type of GR

The fact that teachers bought GRs for different levels from different publishing companies is problematic (see Section 6.3.1 (i) above). Also the fact that some teachers are not involved in the procurement of the books they use, complicates matters even further because they are unable to choose titles they like. It is important to note that this matter is not necessarily in the hands of the teachers as indicated in their responses but it unfortunately impacts negatively on their teaching. Another situation that contributes to the problem is that in the National Catalogue the GRs are not listed as a series but as individual titles and sometimes listed on different pages. Extract from NDoBE's Catalogue appears in Appendix 33.

In this extract it is clear that GRs from one publisher and within one level are listed on different pages. In between them are titles from other publishers. This on its own makes it difficult for teachers to find all the titles that belong to a certain publisher and also to one level.

Considering that teachers used GRs at different levels and from different series means that some learners did not progress from level 1 to 2, et cetera, as expected. In the case of the teacher who only got levels 3 and 4 GRs, there is a possibility that her learners found these GRs difficult and this probably adversely affected their confidence in reading. It is also worth noting that as much as the question posed to teachers stipulated that it is based on GRs, teachers did not use this term 'graded reader' instead kept on saying 'readers'. This was the case even when I had informal discussions with isiZulu subject advisers; they didn't use the word 'graded' even though in my discussion I kept on saying 'graded readers'.

This, on its own, is a sign that the term 'graded reader' is indeed relatively new to teachers of isiZulu. Understandably, the purpose of graded readers and their benefits are therefore not yet known to the teachers.

Content

There is no denying the fact that content is important to teachers. In order for teachers to perform their task, they need content. Nuttall (1996:171) concurs and states that 'a text you cannot exploit is no use for teaching' and teachers had a lot to say under this section. Though the teachers commented positively about the artwork and the varied content that benefits learners, there was some concern on a number of issues relating to usability, foreign concepts and activities and questions.

First, as much as there is uniformity in what content is appropriate for what level, each publishing company organises its series differently, with one GR building into the other within a level and each level leading to another. For example, one publisher has fifteen GRs listed in the Catalogue.

These fifteen GRs are grouped into three levels (5 Level 1, 5 Level 2 and 5 Level 3). Within each Level there is Book 1 of Level 1, Book 2 of Level 1, et cetera. This means that a learner reading Level 1 books has to start with Book 1 level 1 before going to Book 2 Level 1.

Lezi zincwadi zehlukene izigaba ezintathu. Isigaba ngasinye sinezincwadi eziyisihlanu ezihlukene ngokwamazinga.

(These books come in three levels. Each Level has five books which are also graded)

Figure 6-8: Extract from back cover of a GR series

Furthermore, the type of questions and style used differs from series to series. Therefore it is better to use GRs from one series especially in the early stages of reading.

Second, teachers raised a concern regarding foreign concepts which are found mainly in non-fiction GRs. Introducing non-fiction to lower levels of GRs could be problematic because concepts used in non-fiction could be complicated. According to Hill (2001:312) the concepts commanded by non-fiction texts could be difficult for learners whose language level is still low since such texts are usually denser and harder to read. In this case the outcome of GRs, that is, the improvement of reading fluency, would not be achieved. The situation would be worse when these dense and hard non-fiction GRs with new concepts are translated into another language that does not even have equivalent words for these concepts. The translator gets caught up in a situation where he/she has to employ explicitation or amplification translation procedures. However, using these procedures means adding extra words. This process leads to long and complicated sentences yet one of the GRs' features is simple sentences (see Section 6.2 (i) above).

Lastly, the issue of questions and activities was also raised. Although many teachers applauded the concept of questions and activities in the GRs, they were not happy with their quality. Hence, they ended up creating their own. These concerns mean that translators and/or editors should pay more attention to the style and quality of the questions and activities. An endeavour has to be made to link these with the requirements of CAPS so that they benefit both teachers and learners and also add to the quality of the GR.

Learner focused

Although teachers who responded in the affirmative were in the minority, no teachers gave a 'no' response. The fact that most teachers responded with 'sometimes' to both questions relating to learners, could be attributed to a number of factors. First, the obvious reason is that teachers are not learners and the best people to answer these questions, probably with more confidence, are learners. But learners are not included as respondents in this study (see Chapter 1 Section

1.5.5 p34). Second, the teachers cited a number of issues in 6.4.2 above that could hinder reading fluency so it is understandable that they gave such responses. Lastly, teachers indicated that it was not easy to assess learners' reading fluency because their classes are big and they have other language skills to focus on besides reading.

Looking at GRs being a pleasure to read for the learners, the teachers agreed that in the lower levels this could be the case because the text is minimal. However, as the levels go up and pages have more text, frustrations and problems in reading arise. The reasons for these problems cited by teachers range from difficult words and concepts introduced too soon, complicated sentence structure, incomplete sentences, and lack of cohesion within and beyond the sentence. The last issue was discussed in Chapter 5 Section 5.3.5 (p217). The explanations highlighted by these responses are proof of CI deficiency.

Teachers were inclined to suggest that foreign words found especially in non-fiction GRs crippled reading fluency. Yet they applauded the inclusion of these non-fiction GRs indicating that they contributed to integration (see 6.3.2). Other areas seen as affecting reading fluency were syntax which included long sentences as well as ungrammatical and incomplete sentences (see Chapter 5 Section 5.3.2 p194). The latter is common with non-fiction GRs. The following is an example of a complete sentence in the ST which has been translated into an incomplete sentence in the TT:

ST: Buru is the female leader belonging to the generation of the twenty four hyenas.

TT: *UBahle wesifazane ophethe wozalo lwezimpisi ezingamashumi amabili nane. (GR: UBahle noNdoda izimpisi ezimabalabala p1)*

(lit: Bahle of the female folk who is the leader of the generation of the hyenas that are tens that are two and four.)

A positive impact was mentioned with regards to fiction. Generally, all respondents agreed that most of these fiction GRs had simple sentences and not many difficult

or unusual words. Understandably, such GRs used general vocabulary which was known to the translators.

Teacher focused

Almost all teachers had similar remarks as to how they monitored their learners' reading progress. They mentioned strategies such as:

- grouping learners in the same reading level together in order to push them further,
- mixing learners of different levels in order to help each other and
- bringing struggling readers to the teacher's table to read with him/her.

They also pointed out that reading is mainly a group activity with individual reading only reserved for formal assessment. It is worth noting that the teachers' responses were in line with the CAPS requirements.

Further, teachers mentioned that they prepared activities for learners to do usually after reading but sometimes even before, as activities relating to prediction. The majority of the teachers concurred they preferred their own activities to the ones found in the GRs since they used the reading to focus on particular aspects of grammar or language they were teaching at that time (see section 6.3.2 (v) above). Furthermore, most respondents mentioned that it would benefit the learners if they were able to read more in their own time or at home but this was not possible since GRs were shared. There was also a fear of mishandling if GRs are used outside the classroom without supervision.

The CAPS curriculum prescribes how the GRs have to be utilised and all teachers seem to be doing their best in adhering to the curriculum guidelines. On the rating of the usefulness of these GRs, the results show the general benefit of the isiZulu translated GRs as the improvement in the reading ability and the acquisition of vocabulary, though the latter to a lesser extent. With regards to linguistic ability, the current GRs did not seem to be contributing positively. The problems highlighted in Chapter 5 section 5.3 as well as in Section 6.2(i) and 6.3.3 above could be contributing factors to meagre improvement in linguistic ability. It is however important to realise that the current status of GRs and their use in

schools is a result of a number of related facets, some of which are beyond the hands of the teachers.

6.4 Conclusion

In this chapter the voice of the penultimate users of the GRs was brought to the fore. As much as teachers are not the ultimate users of GRs, their comments were deemed crucial in this study since teachers are the ones who have an influence on how the end users perceive, use and benefit from the GRs. A number of challenges in using the translated isiZulu GRs were highlighted. Needless to say a great number of these have a negative impact on CI. Their opinions especially on content reflect the extent of work that still needs to be done in improving the quality of translations of GRs. However, it is pleasing to note that irrespective of these hindrances, teachers put an effort into utilising the GRs in the best way possible. It is also noted that the producers (publishers and translators) of these GRs as well as the prescribers (NDoBE) also have their role to play in changing the status quo.

Chapter 7:

Conclusion and Recommendations

7.1 Introduction

This study investigated the extent to which CI is retained when GRs are translated from English into isiZulu. CI is a concept borrowed from architecture indicating, amongst other related aspects, the seamlessness, consistency, naturalness and simplicity of a design. Thus the employment of this concept in this study was to ascertain the extent to which GRs read naturally in spite of the fact that they are translations. The GRs used in this study were prescribed by the South African National Department of Basic Education in 2011 and 2012 for use in schools. These GRs are still in the 2015/2016 National Catalogue and are currently used in schools for language teaching and learning, mainly in Home Language classrooms. The focus of the research was on the whole body of GRs and their entire production process starting from the selection of English GRs for translation purposes right up to the use of the translated IsiZulu GRs by teachers in their classrooms. Data gathered led to the investigation of CI in the entire production process. Although CI is a theory in its own right, it was translation theories that propelled the research. Four translation theories were used in the analysis of GRs. Each chapter was organised in a manner that it drew on one or two of the translation theories to structure the analysis.

In Chapter 1, four sub-questions that guided this study were listed:

1. What is CI in the context of translation of GRs?
2. How does CI surface in the translation of GRs from English into isiZulu?
3. Why is coherence between the idiom of the two languages significant for the translated GRs to be considered sound and acceptable?
4. How does the use of translated GRs facilitate the desired outcome of enriching language acquisition when isiZulu is being learnt?

Whilst Chapter 6 dealt mainly with question 4 and Chapter 5 with question 3, questions 1 and 2 were sufficiently addressed across all the chapters. The following are the research findings.

7.2 Research findings

The findings revealed by the research are discussed under the following broad categories:

- Translation process
- The performance of the translator
- User's knowledge

A diagram has been developed for each category. Each diagram consolidates the fundamental elements found in each category.

7.2.1 The translation process

The following diagram summarises crucial elements that featured in the process of the translation of GRs from English into isiZulu. These are also the elements by which CI was investigated.

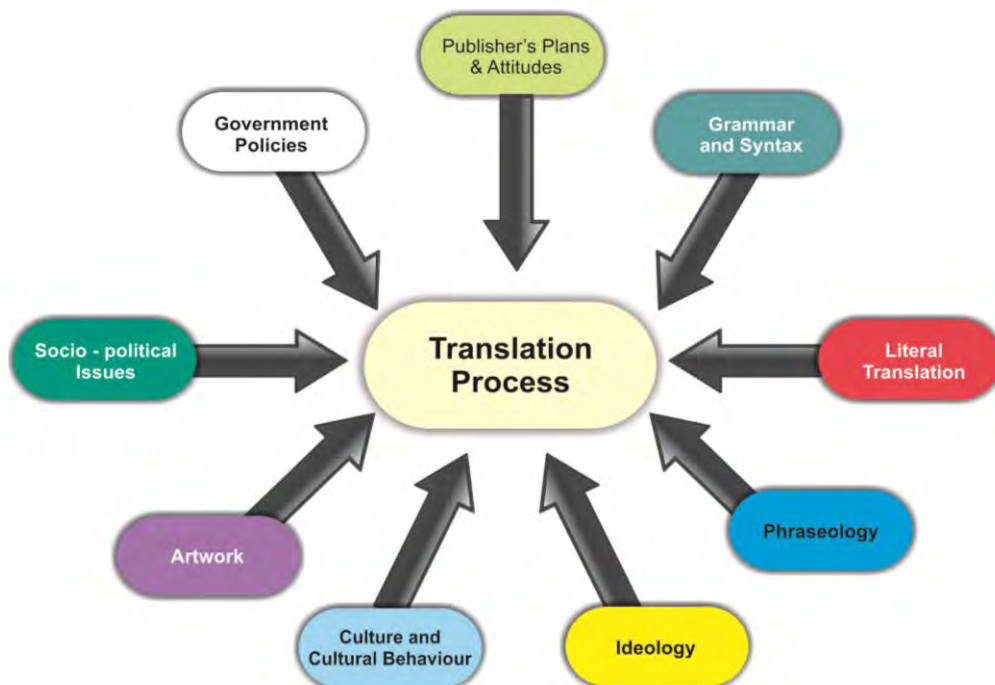


Figure 7-1: The dynamic nature of translation of GRs from English into isiZulu

The elements shown in the figure above could be grouped under primary and secondary factors. Primary factors are the ones from which CI could be observed directly and the secondary factors contributed indirectly to the lack of CI in the GRs.

7.2.1.1 Primary factors

These are:

- Grammar and syntax
- Literal translation (of text and titles)
- Phraseology
- Ideology
- Culture and cultural behaviour (observed in both artwork and text)
- Artwork

The analysis revealed a number of mistakes within these factors that led to counter CI. Although mistakes were found across all GRs, they were prevalent in non-fiction GRs and rare in folklore GRs. Clearly, if translators pay attention to these factors during the translation process and editors during the editing process, CI would be maintained in their translations. However, there are other factors (for example, timeframes and resources) beyond the translators' and editors' control that also contribute indirectly to the status quo. Gauton et al. (2008:149) indicate that the "...most challenging aspect of translating technical texts from a language such as English into the South African Bantu languages, is the lack of terminology in these languages in the majority of specialist subject fields". This is indeed one of the reasons why mistakes were more prevalent in non-fiction GRs, as these GRs addressed topics of which some were technical in nature. The reasons why mistakes were rare in folklore could be that folklore uses general language with no technical terms and that folklore is retold over time. So even though the translators had to translate, they were texts they had already come across in their own language.

Generally, the following elements were well handled by translators and contributed to the CI of the GRs. These elements fall within the primary factors outlined above:

- Figures of speech
- Idioms and proverbs
- Terms of address

7.2.1.2 Secondary factors

The study also revealed that the translation of GRs from English into isiZulu involved other factors which were beyond the control of the translator and even the editor. These are what I have called secondary factors:

- Socio-political issues
- Government policies
- Publishing companies' plans and attitudes.

Taking socio-political issues and the implementation of government's language policy into account, the research showed that these indirectly contribute to the quality of the translated product. In fact these factors have a bearing on almost all the other factors involved in the translation process. Changes need to happen in the broader socio-political and educational contexts. Without such changes, translations of educational materials from English into indigenous languages and the status of indigenous languages in the country will always remain undermined and kept in the periphery, only to be raised up intermittently for economic or political gain.

Understandably, if the government undertakes bold and conspicuous steps in its implementation of the multilingual policy, the attitudes of publishers would change and the publishing of material in indigenous languages would be given proper recognition especially in terms of resources, like time and money. This in turn would lead to the addressing of most, if not all, the counter CI factors highlighted in 7.2.1.1 above. However, this by no means puts the blame squarely on the government and its policies. Publishers also have an obligation to publish work that is of good quality and standard, especially if that work is to be used for

educational purposes. In the same vein, the translators, as supposedly language specialists, also need to play their part.

7.2.2 The performance of the translator

The diagram below summarises the elements linked to the performance of the translator in the translation of the GRs. These elements had a bearing on the CI of the GRs.

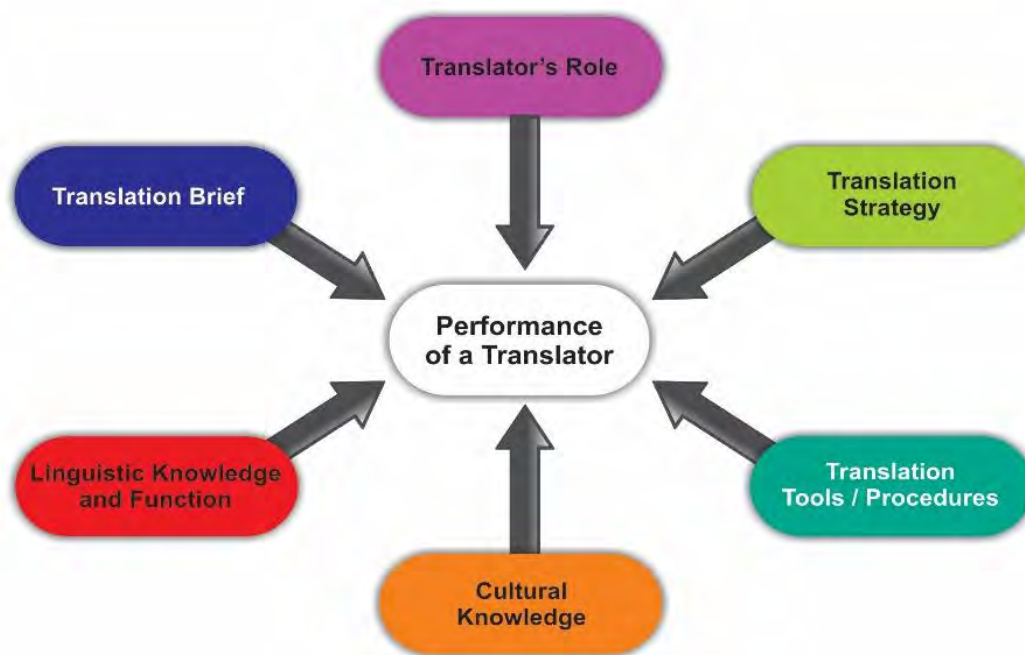


Figure 7-2: The dynamics of the performance of a translator

The study revealed that most of the translators involved in the translation of GRs from English into isiZulu did not have a formal translation qualification. Yet, a formal qualification, although good to have, does not necessarily do the job. What is important during the translation process is the skill in translation. Whether or not the translator got this skill through formal training becomes secondary or even insignificant, especially if the product is of high quality. In fact, there are people who are hailed for producing great translations from English into indigenous languages but some of these people, if not all of them, performed their translations long before translation became a formal field of study in South Africa. This confirms the importance of the translation skill more than a formal translation qualification.

Coming back to the translators of the GRs used in this study, it should be highlighted that there were GRs that could not be faulted, but there were few. Most of the issues relating to translation briefs, translation strategies and procedures were discussed in Chapter 3. This discussion revealed a plethora of factors that led to the compromised quality of most of the GRs currently used in schools. Clearly something has to be done to correct the status quo. This will be discussed under recommendations.

The study also revealed that, besides matters relating to translation, some translators did not apply their linguistic knowledge and function and this led to cases of ungrammatical texts leading to counter CI. This was revealed in Chapter 5 under the analysis of poetological factors. It is in this section that extracts from GRs were analysed and grammatical problems that led to counter CI were found. There were of course other elements that were well handled by the translators. Such elements included the use of idioms and proverbs as well as the use of figures of speech as highlighted under 7.2.1.1 above. The fact that translators handled proverbs, idioms and figures of speech well, means they did have a good command of the languages involved in the translation.

Another factor is the role of the translator. This factor also has a bearing on the CI of the GRs. The research revealed that, whereas all the five publishing companies used translators, the role played by translators in each publishing company was different. This was elaborated on in Chapter 3. Clearly, if a translator is told that his/her name is going to appear either on the cover or the title page of the GR, the translator would take extra care in fine-tuning the product because his/her competence could be measured by the quality of the product. The more fine-tuning the translator does on the product the better the CI of the product.

7.2.3 User's knowledge

The following diagram highlights elements related to the knowledge of the user.

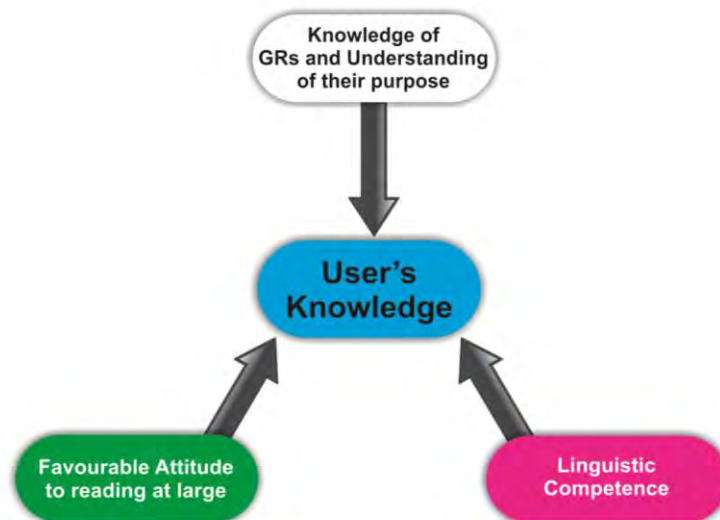


Figure 7-3: Elements related to the knowledge of the user

Data collected from teachers showed that they did not really understand what GRs were and what their purpose was but nonetheless they had used them to the best of their ability. Clearly, if they had had the correct understanding they would have benefitted more than they were currently benefitting. What they cited as the biggest benefit was the fact that most GRs had a cross-curricular content which they concurred was of benefit to their learners. They were also very happy about the colourful, high quality artwork. Some went on to comment that it was for the first time they had seen isiZulu readers with such beautiful artwork.

The study also revealed that teachers had a favourable attitude towards reading in general because, in spite of all the shortcomings they highlighted which were counter CI, they still put an effort into utilising the GRs in the best way possible.

7.3 Recommendations

This study leads to two types of recommendations:

- Recommendations to the stakeholders in GRs
- Recommendations for further research

7.3.1 Recommendations to the stakeholders in GRs

Understandably, content is the main element that needs to be taken care of in order to improve CI in the translation of GR. However, there are other elements that are just as important, which could turn the quality of GRs either way depending on whether or not they are taken care of.

(i) Translator knowledge and competence

It is important here to highlight the old saying that ‘not every bilingual speaker is a translator’. The art of translation goes far beyond a mere speaking of the two languages involved in the translation process. It commands both cultural and linguistic competence not only of the language one is translating into but the source language as well. It also demands knowledge of translation strategies and procedures. Moreover, it needs the translator to have a certain intuition of the target language that would guide the translator to the most suitable form for a particular context.

It is therefore crucial that translators improve their linguistic knowledge of both the SL and TL they work with and go for training to equip themselves with the requisite skills that would help them produce translations of good quality.

(ii) Publisher and editor commitment

A lot has already been said about how, generally, publishers consider publishing material in indigenous languages. As a result, only issues relating to translation will be highlighted. It is crucial for the publisher and editor to understand that there are critical linguistic and cultural differences between English and isiZulu. Therefore, the selection of titles for translation should be a very important exercise

involving experts in isiZulu – people that can provide advice on which books can be translated for what type of readers and what expertise would be needed to perform the translation.

Once the selection has been done, the editor has to do thorough preparation before handing over the work to the translator for translation. Such preparation includes development of translation briefs, decisions on artwork, drawing up of vocabulary lists, et cetera; and most importantly finding a suitable translator with the requisite skills to perform the task. The following are some of the actions that could contribute to the production of translations of better quality:

- Holding face-to-face commissioning meetings with translators,
- Providing translators with comprehensive translation briefs,
- Allowing enough time for the translation process
- Allocating proper resources

The importance of a translation brief can never be overemphasised. Almost every translator has once faced a situation where his/her translation was turned down by the commissioner because it was not suitable. The issue of suitability forms part of the translation brief. If the translation brief is not provided and the translator does not request it, either the translator or the initiator will suffer the consequences.

Ntuli (2011:325) comes from a different angle which does not promote translations. She states that publishers as well as the government should take the matter of training writers and illustrators seriously. She believes that once writers are well skilled they will be motivated to write in their own languages and publishers will not need to rely on translations. Also, the government's mission to promote indigenous languages would be partly accomplished.

(iii) Content issues

The study revealed a need to pay more attention to the content of the translation. The gap between the languages entering the translation process should always be acknowledged and the wider the gap the more differences linguistically and culturally. Chapter 4 discussed the procedures translators can follow during the translation process. It is crucial that translators understand these procedures and

also decide on the translation strategy they want to follow from the outset so that their content maintains CI.

Artwork is a content issue which is another important point when it comes to CI. Although, it is understandable that publishers use artwork of the original GRs in the translated GRs to cut costs, they should also be aware that in some cases this artwork would not work in the translated GRs and thus lead to counter CI. It is therefore crucial to analyse the artwork and make sure that there is consistency between the artwork and the text.

Grammar and culture are other important issues to bear in mind during the translation process. The grammar of English is different from that of isiZulu, therefore correct translation procedures need to be applied in order to produce content that is grammatically and culturally fitting in isiZulu.

(iv) External issues

Lefevere (1992b) refers to these external factors as patronage - the people that create the need for translations to happen. In this case the NDoBE called for submission of GRs, that is, created the need. But, due to the tight deadlines given by the NDoBE, most publishers resorted to translation as a quick way to get the required material ready on time. Unfortunately, most of this material leaves a lot to be desired. It is crucial that NDoBE understands the publishing timeframes and publishing process so that they provide enough time for the development of good quality material.

The issue of prescribing material of good quality for teaching and learning sits squarely on the shoulders of the NDoBE that evaluates the material suitable for use in schools. It is important that the criteria for selection of suitable material for schools include issues of grammar and culture amongst others so that at least the materials that reach the classrooms have texts that are grammatically correct and culturally suitable.

(v) Growing the genre

It was indicated in the study that these prescribed GRs are the first of their kind in indigenous languages. It was the first time in the catalogue of the National Department of Basic Education that GRs in indigenous languages were listed. Of course there are storybooks, although not many, that are available in indigenous languages but they are not GRs.

In chapter 3 Section 3.2.3.1 (p81), a question was raised: What challenges could the primary position of isiZulu GRs pose in the isiZulu literary system? In this chapter Even Zohar's polysystems theory was discussed and it was concluded that isiZulu GRs fall in the primary position. If a literary work falls in a primary position it means that it participates actively in shaping the centre of the polysystem and plays a pivotal role in the literary history of a country. Again, in chapter 5, it was concluded that shortcomings which counter CI abound in the current GRs. This is the biggest challenge which needs to be resolved before these GRs, in their current state, create a norm for future GRs. It is imperative that corrective measures be taken to reshape the current GRs and this is a responsibility of all the stakeholders involved in the development and prescription of these GRs.

There is a need to develop this genre but not necessarily through translations. It has become apparent that GRs are used for language teaching and learning therefore it is important that they are developed in their own languages so that the important nuances of the languages do not get compromised. Indigenous language authors need to be trained to develop materials fitting this genre. They need to craft the guidelines for more material fitting this genre.

Another way of developing GRs is to use GR guidelines to adapt already existing literary works, for example, classics and novels, instead of translating. This is another option but only when those tasked with this responsibility understand what the product should be like.

Folktales were regarded as the better translated genre within the GRs. The reason could be that it is common to find variations of one folktale across different cultures. Therefore instead of translating a folktale literally, a translator could retell the version that already exists in the TL. More folktales could be written to increase the number of GRs.

(vi) Educating the user – curriculum

The general lack of awareness and understanding about the features of GRs, their purpose and benefits suggests that the NDoBE has to provide more specific training on GRs. This will also shed light on the procurement and use of GRs. Surely, once teachers procure their GRs correctly and understand the multiple benefits of using GRs, a great number of their challenges will be addressed. The teachers will then be able to utilise GRs in their classrooms to maximum benefit.

7.3.2 Recommendations for further research

The following have been identified as possible aspects for further research related to this study:

(i) Users' perceptions of GRs

It would be interesting to do an in-depth study on how users perceive these GRs. My study only did a snapshot because user's perceptions were not my main focus. Such a study could also include users' opinions on the value of these GRs and how they believe this new genre should be further developed.

(ii) Learners' reading attitudes

Another study could be on learners' reading attitudes. It would be interesting to hear what learners think about reading books in indigenous languages. The learners' perceptions as users of the GRs could also be studied. This study could also include a survey on learners' reading fluency and language proficiency.

(iii) Development of GRs

It would also be interesting to do a study on how publishers embark on developing GRs: if they translate, how they decide which GRs are suitable for translation and what criteria they use as a guide; and if they do not translate, how they select suitable authors to develop their GRs.

(iv) Translation procedures

Because this was the first study that applied Vinay and Darbelnet's linguistic model on translated isiZulu texts, it would be interesting to see how other researchers apply this model (or translation procedures by other scholars) in their own linguistic analysis of translated texts.

(v) Development of translation textbooks

In the introduction it was highlighted that there is still a dearth of research in the field of translation, especially focusing on indigenous languages. There is also an absence of textbooks dealing with translation and focusing on isiZulu or even indigenous languages as a whole. This scarcity needs to be addressed. Scholars need to write textbooks to fill this void.

7.4 Concluding Remarks

It can be concluded that GRs used in this study generally lack CI in a number of factors as revealed above. This study has, through investigation of CI in the translation of GRs, hopefully raised awareness about the important factors to be considered when translating from English into isiZulu. It is hoped that the findings and recommendations outlined above will inspire scholars interested in the field of translation to embark on further research that would grow this field into one of the most vibrant fields within language studies; and, in addition, provide translation practitioners with valuable tools to perform their tasks skilfully.

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- Herman, K. 2011d. *Inkukhu*. Pretoria: Marumo Publishing.
- Herman, K. 2011e. *Ndizisa Ifulegi Lakho*. Pretoria: Marumo Publishing.
- Herman, K. 2011f. *Thanda Umzimba Wakho*. Pretoria, Marumo Publishing.
- Herman, K. 2011g. *UBenny Nenyoni*. Pretoria: Marumo Publishing.
- Herman, K. 2011h. *Udade Nedada*. Pretoria: Marumo Publishing.
- Herman, K. 2011i. *UHelena Oyivila*. Pretoria: Marumo Publishing.
- Herman, K. 2011j. *UPam NoPat*. Pretoria: Marumo Publishing.
- Injalo, N. 2012. *Iqhawekazi Unoshobishobi*. Pretoria: Marumo Publishing.
- Ismail, M. and Dlamini, P.D. 2012. *Mina NginguSmokey*. Pietermaritzburg:
Shuter and Shooter.
- Jacobs, J. 2012. *Umzingeli Khumalo Nomcebo Wezigebengu Zasolwandle*.
Cape Town: Via Afrika Publishers.
- Jacobs, J., Massey, A. and van der Walt, K. 2012. *UBathathe NoJika*. Cape Town:
Via Afrika Publishers.
- Jacobs, S. 2012a. *Abangani*. Cape Town: Via Afrika Publishers.
- Jacobs, S. 2012b. *Into Ocingweni*. Cape Town: Via Afrika Publishers.
- Jacobs, S. and Lague, P. 2012. *Amaqhawe AseHout Bay*. Cape Town:
Via Afrika Publishers.
- Jiyane, B., Zondo, N.F. and Mthethwa, M.M. 2011a. *Asenzeni Isipho*. Northlands:
Macmillan South Africa (Pty) Ltd.
- Jiyane, B., Zondo, N.F. and Mthethwa, M.M. 2011b. *Ebusuku*. Northlands:
Macmillan South Africa (Pty) Ltd.
- Jiyane, B., Zondo, N.F. and Mthethwa, M.M. 2011c. *Edanyini*. Northlands:
Macmillan South Africa (Pty) Ltd.
- Jiyane, B., Zondo, N.F. and Mthethwa, M.M. 2011d. *Ekhaya*. Northlands:

- Macmillan South Africa (Pty) Ltd.
- Jiyane, B., Zondo, N.F. and Mthethwa, M.M. 2011e. *Esidlekeni Sezinyoni*.
Northlands: Macmillan South Africa (Pty) Ltd
- Jiyane, B., Zondo, N.F. and Mthethwa, M.M. 2011f. *Esiqiwini Sezinyamazane*.
Northlands: Macmillan South Africa (Pty) Ltd
- Jiyane, B., Zondo, N.F. and Mthethwa, M.M. 2011g. *Gabigabi Ngobuso Bami*.
Northlands: Macmillan South Africa (Pty) Ltd.
- Jiyane, B., Zondo, N.F. and Mthethwa, M.M. 2011h. *Ibhubesi Negundane*.
Northlands: Macmillan South Africa (Pty) Ltd.
- Jiyane, B., Zondo, N.F. and Mthethwa, M.M. 2011i. *Incema Kamama*. Northlands:
Macmillan South Africa (Pty) Ltd.
- Jiyane, B., Zondo, N.F. and Mthethwa, M.M. 2011j. *Izigamu Zonyaka*. Northlands:
Macmillan South Africa (Pty) Ltd.
- Jiyane, B., Zondo, N.F. and Mthethwa, M.M. 2011k. *UJabulani*. Northlands:
Macmillan South Africa (Pty) Ltd.
- Jiyane, B., Zondo, N.F. and Mthethwa, M.M. 2011l. *Umndeni Wakwagundwane*.
Northlands: Macmillan South Africa (Pty) Ltd.
- Jiyane, B., Zondo, N.F. and Mthethwa, M.M. 2011m. *USEbenzile Ulusizo*.
Northlands: Macmillan South Africa (Pty) Ltd.
- Jiyane, B., Zondo, N.F. and Mthethwa, M.M. 2011n. *Waze Wahlabana Jabu*.
Northlands: Macmillan South Africa (Pty) Ltd.
- Koopedi, M., Michell, L. 2012. *USteve Ukuthola Kahle*. Northlands: Macmillan
South Africa (Pty) Ltd.
- Kritzinger, D. 2012. *Izindlela Zokwenza Izinto*. Cape Town: Via Afrika Publishers.
- Lague, P., Jacobs, S. and Mbude, Z. 2012. *Bhasobha, Sengifikile*. Cape Town:
Via Afrika Publishers.
- Leggat, G. 2012a. *Ikusasa Eliqhakazile*. Northlands: Macmillan South Africa
(Pty) Ltd.
- Leggat, G. 2012b. *Inkosi Yamatshe*. Northlands: Macmillan South Africa (Pty) Ltd.

- Leggat, G. 2012c. *UZolani Wenza Umehluko*. Northlands: Macmillan South Africa (Pty) Ltd.
- Leggat, G. and Michell, L. 2012. *Ukwangiwa Okukhulu*. Northlands: Macmillan South Africa (Pty) Ltd.
- Long, M. 2012a. *Intombazane Engenalo Ucingo*. Northlands: Macmillan South Africa (Pty) Ltd.
- Long, M. 2012b. *Izinsuku Ezintathu Ehlanzeni*. Northlands: Macmillan South Africa (Pty) Ltd.
- Long, M. 2012c. *Ozekamanzi Abaluhlaza Okwesibhakabhaka*. Northlands: Macmillan South Africa (Pty) Ltd.
- Long, M. and Eagar, E. 2012. *Icebo Elihle LikaJabulani*. Northlands: Macmillan South Africa (Pty) Ltd.
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- Madondo, L.M.M.S. and Zungu, R.T. 2009b. *Inkosi Yezinyoni*. Sandton: Heinemann.
- Madondo, L.M.M.S. and Zungu, R.T. 2009c. *Nginomndeni Omkhulu*. Sandton: Heinemann.
- Madondo, L.M.M.S. and Zungu, R.T. 2009d. *Ubuhlalu Benhlanhla*. Sandton: Heinemann.
- Madondo, L.M.M.S. and Zungu, R.T. 2009e. *Ubuvila Abukhokheli*. Sandton: Heinemann.
- Madondo, L.M.M.S. and Zungu, R.T. 2009f. *Umfana Onesizungu*. Sandton:

- Heinemann.
- Madondo, L.M.M.S. and Zungu, R.T. 2009g. *UThula Nebhubesi*. Sandton:
Heinemann.
- Madondo, L.M.M.S. and Zungu, R.T. 2011a. *Abafundi Bayadlala*. Sandton:
Heinemann.
- Madondo, L.M.M.S. and Zungu, R.T. 2011b. *Ake Siye Embukisweni*. Sandton:
Heinemann.
- Madondo, L.M.M.S. and Zungu, R.T. 2011c. *Akukho Okunjani, Konke Kuyabulala*.
Sandton: Heinemann.
- Madondo, L.M.M.S. and Zungu, R.T. 2011d. *Ezasemkhathini*. Sandton:
Heinemann.
- Madondo, L.M.M.S. and Zungu, R.T. 2011e. *Impilo Yasemkhathini*. Sandton:
Heinemann.
- Madondo, L.M.M.S. and Zungu, R.T. 2011f. *Iqhawe Lezemidlalo*. Sandton:
Heinemann.
- Madondo, L.M.M.S. and Zungu, R.T. 2011g. *Isimilamongo*. Sandton: Heinemann.
- Madondo, L.M.M.S. and Zungu, R.T. 2011h. *Izikhathi Zonyaka*. Sandton:
Heinemann.
- Madondo, L.M.M.S. and Zungu, R.T. 2011i. *Kumnandi Ukuba Yimi*. Sandton:
Heinemann.
- Madondo, L.M.M.S. and Zungu, R.T. 2011j. *Kuthini Lokhu?* Sandton: Heinemann.
- Madondo, L.M.M.S. and Zungu, R.T. 2011k. *Izithuthi*. Sandton: Heinemann.
- Madondo, L.M.M.S. and Zungu, R.T. 2011l. *Izwekazi Lase-Afrika*. Sandton:
Heinemann.
- Madondo, L.M.M.S. and Zungu, R.T. 2011m. *Thanda Umzimba Wakho*. Sandton:
Heinemann.
- Madondo, L.M.M.S. and Zungu, R.T. 2011n. *Uhambo Lokuyothenga*. Sandton:
Heinemann.

- Madondo, L.M.M.S. and Zungu, R.T. 2011o. *Ukuphilisana Kwezizwe*. Sandton: Heinemann.
- Madondo, L.M.M.S. and Zungu, R.T. 2011p. *Umfowethu Onomona*. Sandton: Heinemann.
- Madondo, L.M.M.S. and Zungu, R.T. 2011q. *Usuku Lwami Lokuqala Esikoleni*. Sandton: Heinemann.
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- Munitich, B. and Dlamini, P.D. 2012b. *Ngaxoxelwa Ngugogo*. Pietermaritzburg: Shuter and Shooter.
- Munitich, B. and Dlamini, P. D. 2012c. *Noma Kanjani*. Pietermaritzburg: Shuter and Shooter.
- Munitich, B. and Dlamini, P.D. 2012d. *Umdobi*. Pietermaritzburg: Shuter and Shooter.
- Murdoch, C. and Grove, E. 2012a. *UJana Ubhejane Omncane*. Pietermaritzburg: Shuter and Shooter.
- Murdoch, C. and Groves, E. 2012b. *UVana Indlovu Encane*. Pietermaritzburg: Shuter and Shooter.
- Plant A. and Plant, A. 2012a. *Imikhuba Yezilokazane*. Pietermaritzburg: Shuter and Shooter.
- Plant, A. and Plant, A. 2012b. *Izihlahla, Ikhaya Lezilwane*. Pietermaritzburg: Shuter and Shooter.

- Plant, A. and Plant, A. 2012c. *Kungenxa Yamasondo*. Pietermaritzburg: Shuter and Shooter.
- Plant, A. and Plant, A. 2012d. *Ugogo, Umama Nezimbiza Ezintsha*. Pietermaritzburg: Shuter and Shooter.
- Plant, A. and Plant, A. 2012e. *Ukeke Iqhawekazi*. Pietermaritzburg: Shuter and Shooter.
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- Rangata, M. 2011a. *Ubani Ontshontsha Ubisi?* Pretoria: Marumo Publishing.
- Rangata, M. 2011b. *Zeqa Izinkawu*. Pretoria: Marumo Publishing.
- Scheepers, E. 2012. *Ihubesi Elimhlophe LaseSkukuza*. Cape Town: Via Afrika Publishers.
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- Seed, J. 2012a. *Iculo LikaNtombi*. Northlands: Macmillan South Africa (Pty) Ltd.
- Seed, J. 2012b. *Idolobhakazi Lamatende*. Northlands: Macmillan South Africa (Pty) Ltd.
- Seed, J. 2012c. *Igolide Lentombazane*. Northlands: Macmillan South Africa (Pty) Ltd.
- Seed, J. 2012d. *Imbulu Eluhlaza Okotshani Eyiqili*. Northlands: Macmillan South Africa (Pty) Ltd.
- Seed, J. 2012e. *Izinyoni Zikhetha Inkosi*. Northlands: Macmillan South Africa (Pty) Ltd.
- Seed, J. 2012f. *UMoses Nenkawu*. Northlands: Macmillan South Africa (Pty) Ltd.
- Seed, J. 2012g. *UNelisiwe Osebenza Engadini*. Northlands: Macmillan South Africa (Pty) Ltd.
- Seed, J. and Pressler, R. 2012. *INkinga NgoToddy*. Northlands: Macmillan South Africa (Pty) Ltd.
- September, C. 2007. *UZanele Wenza Icebo*. Northlands: Macmillan South

- Africa (Pty) Ltd.
- September, C. 2012a. *Babekwenza Kanjalo*. Northlands: Macmillan South Africa (Pty) Ltd.
- September, C. 2012b. *Izinto Zisebenza Kanjani*. Northlands: Macmillan South Africa (Pty) Ltd.
- Stewart, K.S., Behardien, F., Plant, A. and Plant, A. 2012. *Izindaba ZaseMzansi*. Pietermaritzburg: Shuter and Shooter.
- Stewart, K.S., Behardien, F. and Plant A. 2012. *Siyaziqhenya NgoMzansi*. Pietermaritzburg: Shuter and Shooter.
- Stewart, K.S., Behardien, F., Plant, A. and Plant, A., and Rahbeeni, S. 2012. *Sabelana Ngezindaba*. Pietermaritzburg: Shuter and Shooter.
- Stewart, K.S., Behardien, F., Rahbeeni, S., Plant, A. and Plant A. 2012. *Siyazungeza*. Pietermaritzburg: Shuter and Shooter.
- Tsoe, N., Jacobs, S. and Lague, P. 2012. *Ayihlabi Ngakumisa*. Cape Town: Via Afrika Publishers.
- Van der Heever, M. 2012. *Ixoxo Elinguqili*. Cape Town: Via Afrika Publishers.
- Van Rooyen, E. 2012. *Isihlahla Esisesikebheni*. Cape Town: Via Afrika Publishers.
- Van Rooyen, N. and Moll, E. 2012a. *Isikhondlakhondla EsinguBobo*. Cape Town: Via Afrika Publishers.
- Van Rooyen, N. and Moll, E. 2012b. *Izintshe Zasendle Zasemagquma Ogwadule*. Cape Town: Via Afrika Publishers.
- Van Rooyen, N. and Moll, E. 2012c. *Ukuphunyuka KukaZama*. Cape Town: Via Afrika Publishers.
- Wade, F. 2012. *UKhaya Ufunda Amalungelo Akhe*. Northlands: Macmillan South Africa (Pty) Ltd.
- Wade, F. and Pressler, R. 2012. *Ubuchwepheshe Obuhlanu Obaguqula Umhlaba*. Northlands: Macmillan.
- Walton, A and Krug, C. 2012. *UKinati Nebululu*. Cape Town: Via Afrika Publishers
- Walton, A. and Milton, S. 2012. *Umhlaba Omatasatasa*. Cape Town:

- Via Afrika Publishers.
- Walton, A. and Moll, E. 2012a. *UBahle NoNdoda Izimpisi Ezimabalabala*.
Cape Town: Via Afrika Publishers.
- Walton, A. and Moll, E. 2012b. *Ukuba Sengozini Kwezimbali Eziqhakazayo*.
Cape Town: Via Afrika Publishers.
- Walton, A. and Moll, E. 2012c. *Umndeni Omuhle Wezintibane*. Cape Town:
Via Afrika Publishers.
- Walton, A. and Moll, E. 2012d. *UTakalani Nomlilo Omkhulu*. Cape Town:
Via Afrika Publishers.
- Whiteman, W. and Wolmarans, L. 2012a. *Abantu Abasemphakathini Wami*.
Cape Town: Via Afrika Publishers.
- Whiteman, W. and Wolmarans, L. 2012b. *Indlela Izinto Ezisebenza Ngayo*.
Cape Town: Via Afrika Publishers.
- Whiteman, W. and Wolmarans, L. 2012c. *Izilwane Zasezweni*. Cape Town:
Via Afrika Publishers.
- Whiteman, W. and Wolmarans, L. 2012d. *Izilwane Zasolwandle Kanye
Nezasemoyeni*. Cape Town: Via Afrika Publishers.
- Whiteman, W. and Wolmarans, L. 2012e. *Izimangaliso Zemvelo Zomhlaba*.
Cape Town: Via Afrika Publishers.
- Whiteman, W. and Wolmarans, L. 2012f. *Izimangaliso Zomhlaba Ezenziwa
Ngabantu*. Cape Town: Via Afrika Publishers.
- Whiteman, W. and Wolmarans, L. 2012g. *Izinhlekelele Zemvelo*. Cape Town:
Via Afrika Publishers.
- Whiteman, W. and Wolmarans, L. 2012h. *Ukuvakasha ENingizimu Afrika Yonke*.
Cape Town: Via Afrika Publishers.
- Whiteman, W. and Wolmarans, L. 2012i. *Zisebenza Kanjani Izinto Eziningi*.
Cape Town: Via Afrika Publishers.
- Zondi, N.M. 2012a. *UMthokozisi Epulazini*. Pietermaritzburg: Shuter and Shooter.
- Zondi, N.M. 2012b. *Umuhle Unjalo*. Pietermaritzburg: Shuter and Shooter.

Appendices

Appendix 1: List of GRs used in the study

The GRs used in this study are published by the following publishers: Via Afrika, Marumo, McMillan, Heinemann and Shuter & Shooter (JFT). Their GRs are the first ever IsiZulu GRs to be prescribed by the National Department of Basic Education for use in schools.

A – K	K – Z
1. Abafundi Bayadlala	2. Kungenxa Yamasondo
3. Abangani	4. Kuqhamukaphi Ukudla
5. Abantu Abasemphakathini Wami	6. Kuthini Lokhu?
7. Ake Siye Embukisweni	8. Mina NginguSmokey
9. Akukho Okunjani, Konke Kuyabulala	10. Ndizisa Ifulegi Lakho
11. Amaqhawe AseHout Bay	12. Ngaxoxelwa Ngugogo
13. Amanzwe ngamazwe	14. Nginomndeni Omkhulu
15. Asenzeni Isipho	16. Noma Kanjani
17. Ayihlabi Ngakumisa	18. Ozekamanzi Abaluhlaza Okwesibhakabhaka
19. Babekwenza Kanjalo	20. Sabelana Ngezindaba
21. Bhasobha, Sengifikile	22. Siyaziqhenya NgoMzansi
23. Ebusuku	24. Siyazungeza
25. Edanyini	26. Thanda Umzimba Wakho (H)
27. Ekhaya	28. Thanda Umzimba Wakho (M)
29. Esidlekeni Sezinyoni	30. Ubabekazi Ka-Elizabeth
31. Esiqiwini Sezinyamazane	32. UBahle NoNdoda Izimpisi Ezimabalabala
33. Ezasemkhathini	34. Ubani Ontshontsha Ubisi
35. Ezweni Elikude	36. UBathathe NoJika
37. Gabigabi Ngobuso Bami	38. UBenny Nenyoni
39. Ibhokisi Lemali	40. Ubuchwepheshe Obuhlanu Obaguqula Umhlaba
41. Ibhubesi Elimhlophe LaseSkukuza	42. Ubuhlalu Benhlanhla
43. Ibhubesi Negundane	44. Ubuvila Abukhokheli
45. Icebo Elihle LikaJabulani	46. Ubuwena Obuphilile
47. Icebo Eliluhlaza Okotshani	48. Udade Nedada
49. Iculo LikaNtombi	50. Ugogo Nezinto Zasendle

51. Idolobhakazi Lamatende	52. Ugogo, Umama Nezimbiza Ezintsha
53. Idube Nehhashi	54. Uhambo Lokuyothenga
55. Igolide Lentombazane	56. UHelena Oyivila
57. Ikati Eliyivila	58. UJabulani
59. Ikusasa Eliqhakazile	60. UJana Ubhejane Omncane
61. Imbulu Eluhlaza Okotshani Eyiqili	62. Ukeke Iqhawekazi
63. Imfihlo KaKhuphukani	64. UKhaya Ufunda Amalungelo Akhe
65. Imfihlo YaseMapungubwe	66. UKinati Nebululu
67. Imikhuba Yezilokazane	68. Ukuba Sengozini Kwezimbali Eziqhakazayo
69. Impilo Yasemkhathini	70. Ukuhamba Ukubona
71. Incema Kamama	72. Ukuphilisana Kwezizwe
73. Indoda Eyabe Ivilapha	74. Ukuphunyuka KukaZama
75. Indlela Izinto Ezisebenza Ngayo	76. Ukusindisa Ihotela ISun
77. Indlovu Isindisa UNosipho	78. Ukuvakasha ENingizimu Afrika Yonke
79. Inja Nojakalase	80. Ukwangiwa Okukhulu
81. INkinga NgoToddy	82. Umakhelwane Othanda Izindaba Zabanye Abantu
83. Inkosi Yamatshe	84. Umdobi
85. Inkosi Yezinyoni	86. Umfana Onesizungu
87. Inkukhu	88. Umfowethu Onomona
89. Into Ocingweni	90. Umgodi Omnyama
91. Intombazane Engenal Ucingo	92. Umhlaba Omatasatasa
93. Iqembu Eliphuma Phambili	94. Umndeni Omuhle Wezintibane
95. Iqhawe Lezemidlalo	96. Umndeni Wakwagundwane
97. Iqhawekazi Unoshobishobi	98. Umngane Omncane
99. Isihlahla Esisesikebheni	100. UMthokozisi Epulazini
101. Isikhondlakhondla EsinguBobo	102. UMoses Nenkawu
103. Isimilamongo	104. Umuhle Unjalo
105. Ixoxo Elinguqili	106. Umzingeli Khumalo Nomcebo Wezigebengu Zasolwandle
107. Izibankwa Ezesabisayo	108. UNelisiwe Osebenza Engadini
109. Izicathulo Ezifanele Ezingamapheya	110. U-Orville Kanye NoWilbur

111. Izigamu Zonyaka	112. UPam NoPat
113. Izikhathi Zonyaka	114. USandile Uya KuBhalethi
115. Izilwane Zasezweni	116. USEbenzile Ulusizo
117. Izilwane Zasolwandle Kanye Nezasemoyeni	118. USteve Ukuthola Kahle
119. Izihlahla, Ikhaya Lezilwane	120. Usuku Lwami Lokuqala Esikoleni
121. Izimangaliso Zemvelo	122. UTakalani Nomlilo Omkhulu
123. Izimangaliso Zomhlaba Ezenziwa Ngabantu	124. Uthando Aluyona Neze Into Embi
125. Izindaba ZaseMzansi	126. UThobekile
127. Izindlela Zokwenza Izinto	128. UThula Nebhubesi
129. Izinhlekelele Zemvelo	130. UThuthu Intuthwane Elahlekile
131. Izinkuni Zokwenza Umlilo	132. UVana Indlovu Encane
133. Izinyoni Zikhetha Inkosi	134. UZanele Wenza Icebo
135. Izinsuku Ezintathu Ehlanzeni	136. UZolani Wenza Umehluko
137. Izinto Zisebenza Kanjani	138. Waze Wahlabana Jabu
139. Izintshe Zasendle Zasemagquma Ogwadule	140. Yalahleka Inja KaMandla
141. Izithuthi	142. Zeqa Izinkawu
143. Izwekazi Lase-Afrika	144. Zihle Izingubo Zami
145. Kumnandi Ekhaya	146. Zisebenza Kanjani Izinto Eziningi
147. Kumnandi Ukuba Yimi	

Appendix 2: Letter of Introduction as a Researcher

1 Lexden Circle
Athlone
Pietermaritzburg
3201

15 February 2015

Dear Colleague

My name is Phindile Dlamini. I am a PhD student at the University of KwaZulu Natal (Pietermaritzburg campus). I am currently doing research for my thesis on the translation of graded readers from English into African Languages (focusing on isiZulu).

The aim of this letter is to request your assistance in collecting relevant information for my study. I would really appreciate it if you could answer the questions in the attached questionnaire. I have also attached a consent form which needs to be read, signed and a copy sent back to me.

I sincerely hope you will be able to participate in this study which will make an immense contribution in the burgeoning field of translation studies in African Languages.

I would be very grateful to get the questionnaire back by the 1st of March 2015.

Thank you

Phindi Dlamini

Appendix 3: Informed Consent Form

RESEARCH: TRANSLATION OF GRADED READERS (GRs) FROM ENGLISH INTO ISIZULU

Honourable Colleague

Please read the information below carefully before taking a decision to participate in this study. You are encouraged to contact the principal investigator or supervisor or research office whose contact details appear below, should you have any questions or need clarity.

PROJECT TITLE:

Lost in Translation? – An Exploration of conceptual integrity in the translation of graded readers from English into isiZulu.

PROJECT AIM:

The aim of the study is to determine the ways meaning and coherence are retained when graded readers are translated from English into isiZulu.

PRINCIPAL INVESTIGATOR:

Phindi Dlamini, University of KwaZulu Natal – Pietermaritzburg Campus, School of Arts, Old Main Building, Cell: 0845031008, Fax: 0865087172, dlaminip6@ukzn.ac.za

PROJECT SUPERVISOR:

Prof Adrian Koopman, University of KwaZulu Natal – Pietermaritzburg Campus, School of Arts, Old Main Building, Tel: 033-2605259 , Fax: 033-260 5576, koopman@ukzn.ac.za

RESEARCH OFFICE:

Premlall Mohum, University of KwaZulu Natal – Westville Campus, Research Office – Ethics, Goven Mbeki Centre, Tel: 031-2604557, Fax: 031-2604609, mohunp@ukzn.ac.za

PERTINENT INFORMATION ABOUT THE PROJECT:

- You are requested to take part in a research study as a person who works with graded readers in one way or another.
- Your company has been selected because its graded readers appear in the National Catalogue.
- Your participation in this study is voluntary.
- You are requested to answer a set of questions. This will not take you more than one hour.
- Your answers are not limited to the spaces provided. Please feel free to use additional paper.
- There are no monetary benefits from participating in this study.
- This study is not considered to have any risks.
- Anonymity will be ensured and all information provided will be treated in a confidential manner.
- The questionnaire will be shredded once the information has been transferred into the study and analysis thereof has been concluded.
- Partaking in this study is voluntary and by signing this form you are agreeing to take part in this study.
- You can revoke this form at any time by sending a letter clearly stating that you wish to withdraw from this study.

DECLARATION:

I..... (full names of participant) hereby confirm that I understand the contents of this document and the nature of the research project, and I consent to participating in the research project.

I understand that I am at liberty to withdraw from the project at any time, should I so desire.

SIGNATURE OF PARTICIPANT

DATE

.....

Appendix 4: Ethical Clearance



25 March 2014

Mrs Phindile D Dlamini (862867629)
School of Arts
Pietermaritzburg Campus

Protocol reference number: HSS/0801/013D
Project title: Lost in translation? – An exploration of conceptual integrity in the translation of graded readers from English into African Languages: A case of isiZulu

Dear Mrs Dlamini,

Full Approval – Expedited

With regards to your response to our letter dated 21 October 2013, the Humanities & Social Sciences Research Ethics Committee has considered the abovementioned application and the protocol have been granted **FULL APPROVAL**.

Any alteration/s to the approved research protocol i.e. Questionnaire/Interview Schedule, Informed Consent Form, Title of the Project, Location of the Study, Research Approach and Methods must be reviewed and approved through the amendment/modification prior to its implementation. In case you have further queries, please quote the above reference number.

PLEASE NOTE: Research data should be securely stored in the discipline/départment for a period of 5 years.

The ethical clearance certificate is only valid for a period of 3 years from the date of issue. Thereafter Recertification must be applied for on an annual basis.

I take this opportunity of wishing you everything of the best with your study.

Yours faithfully

Dr Shenuka Singh (Chair)

/ms

cc Supervisor: Professor A Koopman
cc School Administrator: Ms Debbie Brown

Humanities & Social Sciences Research Ethics Committee

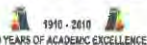
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Founding Campuses: ■ Edgewood ■ Howitt College ■ Medical School ■ Pietermaritzburg ■ Westville

Appendix 5: Questionnaire for Editors

STUDY: AN EXPLORATION OF CONCEPTUAL INTEGRITY (CI) IN TRANSLATION OF GRADED READERS (GRs) FROM ENGLISH INTO ISIZULU

1. When do you translate graded readers into African Languages and specifically into isiZulu?
2. For what purpose do you translate graded readers into isiZulu?
3. Do you get involved in selecting graded readers for translation into isiZulu? If yes, what selection process do you follow when selecting graded readers to be translated into isiZulu?
4. Would you publish graded readers continuously now that they have been called by the National Department of Education? OR Now that the market of graded readers in indigenous languages has been created would you be publishing more graded readers in indigenous languages soon?
5. Why do you follow this selection process?
6. Do you read all the books before sending them out to translators? If yes, why do you read them?
7. What process do you follow when commissioning translators?

8. Do you provide translators with artwork / original book? If yes, why? If no, why?
9. Besides the original text / book, are there any other documents you give to the translator? If yes, what are they?
10. Do you discuss the best translation methods / procedures with the translator before translating?
11. What do you do about the Western culture in the graded readers?
12. Do you specify the language variety and readership of the translation or you leave that to the translator?
13. Do you specify the length of the translation so that the layout conforms to the original? What do you do when the translation is longer or shorter than the expected length?
14. Generally, what are your expectations of translated graded readers? Do you expect work that reads like a translation or like an original? What are the reasons for your expectations?
15. In your opinion, what makes an excellent translation?
16. Have you ever rejected a translation? If yes, why? OR Have you ever returned the work back to the translator because it was not properly done? If yes, what was not properly done?
17. Are there any instances where you found yourself rewriting some of the translator's text / expressions? If yes, why?
18. How do you handle proper names in the translation of graded readers?

19. Do you feel translators are given enough time to translate?
20. Have you ever pushed a translator to meet the deadline? If yes, how did this affect the product?
21. If the book is 200 words in the source, do you ask your translator to stick to that number in the target language? If not, why?
22. What is your understanding of a graded reader?
23. What is your feeling about translation of graded readers from English into African Languages?
24. Do you inform your translators that they are translating a graded reader?
25. When the translation comes back, are features of a graded reader one of the things you check?
26. When the translation comes back what process do you follow before handing the translation over for typesetting?
27. Is there anything else you would like to add which you believe is pertinent to this study?
THANK YOU VERY MUCH FOR TAKING YOUR TIME TO ANSWER THESE QUESTIONS!

Appendix 6: Questionnaire for Translators

STUDY: AN EXPLORATION OF CONCEPTUAL INTEGRITY (CI) IN TRANSLATION OF GRADED READERS (GRs) FROM ENGLISH INTO ISIZULU

1. For how long have you been translating?
2. What do you enjoy the most about translating?
3. What type of texts do you usually translate and which type do you enjoy translating the most?
4. Are you a formally trained translator or self skilled?
5. According to your understanding, what are the differences between translating literary work and any other type of work e.g. brochures, company documents, et cetera?
6. Did you receive a translation brief telling you what you are translating and how to go about translating it?
7. Were you given information about the original text and author? Do you think such information is necessary and could help you in the translation process?
8. Did you get a contract giving you the deadlines and information on how you will be remunerated?
9. Were you told how many words or how long your translation should be? How does this affect your translation?
10. Were you told who the reader of your translation will be?
11. What is the first thing you do when you start working on a translation?

12. What is your understanding of a graded reader?
13. What is your preferred method or procedure of translating graded readers or storybook?
14. Do you double check if your translation still carries features of a graded reader or storybook? If yes, what features do you easily pick up?
15. Does the source language come with artwork? If yes, what contribution does the artwork have in your translation?
16. How do you handle personal names when translating graded readers or storybooks? Why do you handle them in that way?
17. If you change the names how do you decide on the new name?
18. How do you handle place names when translating graded readers or storybooks? Why do you handle them in that way?
19. What informs your decision to change / not change names?
20. How do you handle translation of old English classics?
21. Have you ever returned work to the editor because you couldn't translate it?
22. Do you feel you are given enough time to translate?
23. On average how long does it take you to translate a book of 200 ¹ words?
24. If the book is 200 words in the source, do you also have to stick to that number in the target language? If not, why?

25. What is the most pleasurable book you have ever translated? Why was it pleasurable to translate it?

26. What is the most difficult book you have ever translated? Why was it difficult to translate?

27. Is there anything else you would like to add which you believe is pertinent to this study?

THANK YOU VERY MUCH FOR TAKING YOUR TIME TO ANSWER THESE QUESTIONS!

Appendix 7: Questionnaire for End User

STUDY: AN EXPLORATION OF CONCEPTUAL INTEGRITY (CI) IN TRANSLATION OF GRADED READERS (GRs) FROM ENGLISH INTO ISIZULU

1. Which GRs are you using?
2. Why did you choose these series/these GRs?
3. Do you know if your series is a translation from English? If yes, how do you know?
4. Do you think the GRs that you use tell good stories?
5. Do the learners find the GRs fun and a pleasure to read?
6. Do your GRs have varied content to address learners' diverse interests?
7. Do the GRs help improve your learners' reading fluency and vocabulary?
8. Is the artwork appealing and relevant?
9. Is the glossary helpful?

10. Are the questions / activities at the end of each story helpful?
11. Do you integrate the reading into your entire language teaching programme?
12. What skills do you focus on when teaching reading and do these GRs allow you to focus on those skills and achieve your desired outcome?
13. Do you monitor your learners' reading progress?
14. How useful are these GRs in your teaching of isiZulu?
15. Are there any challenges you encountered when using these GRs?
16. Is there anything else you would like to add which you believe is pertinent to this study?
THANK YOU VERY MUCH FOR TAKING YOUR TIME TO ANSWER THESE QUESTIONS

Appendix 8 (A): NDoBE’s criteria for selecting GRs for inclusion in the National Catalogue of Teaching and Learning Material

Category:

- Pack ID:**
- Pack “Blind”**
- Name:**
- Pack Type:**
- Phase:**
- Category:**
- Subject:**
- Language:**
- Language Level:**
- Components in Pack:**
- ISBNs in Pack:**

PART 2 A

Please rate material under the criteria listed below using a scale of 1 to 10 (10 being excellent). Provide a motivation for the rating in the space provided. Use additional sheets as necessary.

GRADED READER SERIES				
Criteria	Motivation	Rating		
		GRADE 1	GRADE 2	GRADE 3
1. The Graded Reader series has relevance to South African learners, has no bias, and is gender sensitive, supports inclusivity and the values of the Constitution.				
2. The language and vocabulary used are appropriate and relevant for the specific grade and reading level.				

GRADED READER SERIES				
Criteria	Motivation	Rating		
		GRADE 1	GRADE 2	GRADE 3
3. The title and cover (illustrations) for each book is relevant and is linked with the content of the story				
4. The stories in the Graded Reading Series include characters and settings that are appealing to the reader.				
5. The events are coherent and support the main idea or plot in the stories.				
6. Appropriate language, vocabulary, grammar and punctuation are used to express and communicate emotions and feelings.				
7. The texts are written in a style that allows for repetition and consolidation of sight words, high frequency words and phrases that are appropriate for the specific grade in the whole series.				
8. The Series includes a variety of fiction (traditional tales, fantasy, science fiction) and non-				

GRADED READER SERIES				
Criteria	Motivation	Rating		
		GRADE 1	GRADE 2	GRADE 3
fiction readers				
9. The set of Guided Readers are differentiated to cater for the different reading levels(Emergent, Beginner, Fluent, Independent et cetera)				
10. The texts can be used effectively to teach language across the curriculum. (integration across subjects)				
11. The font and typeface are appropriate for Foundation Phase and is in a larger print making it easy to read.				
12. The texts are supported by bold, expressive graphics (illustrations) that captivates the reader's interest.				

Total score for Graded Readers			
Percentage for Graded Readers			
Overall percentage for the series			

PART 2 B

Please provide a brief narrative (200 to 400 words), motivating why this material should be **accepted** or **not accepted** for the national catalogue of learner and teacher support material.

The material it is accepted because ...

SUMMARY SHEET

Title of Item Screened		
ISBN		
Recommendation		
Shortlisted for National Catalogue		
Do not accept for National Catalogue		
Accept for National Catalogue <u>on condition</u> that the following changes are made (please list below):		

Appendix 8 (B): NDoBE’s criteria for selecting GRs for inclusion in the National Catalogue of Teaching and Learning Material

DEPARTMENT OF BASIC EDUCATION

EVALUATION FORM FOR INTERMEDIATE PHASE LEARNING AND TEACHING SUPPORT MATERIAL
--

FORM MUST BE COMPLETED IN BLOCK LETTERS IN BLACK PEN.
ALL SECTIONS INCLUDING “MOTIVATIONS” SHOULD BE COMPLETED IN
FULL.

DATE		CATEGORY OF SUBMISSION	
	PACK ID OF ITEMS SCREENED		
	GRADES		
	SUBJECT		
	LANGUAGE		
	LANGUAGE LEVEL (HL or FAL)		
	ISBN NUMBERS		

PART I: Compliance with Curriculum and Assessment Policy Statement (CAPS)

Please provide a rating score based on the scale provided below and motivate your rating in the space provided. Cite specific page numbers, CAPS content/concepts/skills as well as textual references to substantiate the motivation. Use additional sheets as necessary.

CURRICULUM CONTENT	RATING SCORE
Materials present the main content/concepts/skills that support the instructional objectives for the subject and grade in the CAPS. Content is well presented and scaffolded.	
Motivation: Strength: Weaknesses: Recommendations:	

GUIDELINES FOR USING KNOWLEDGE AND CONTENT RATING SCALE

KNOWLEDGE AND CONTENT		
Score	Descriptors	Key/Comment
9-10	Excellent	<ul style="list-style-type: none"> ➤ All relevant information & subject content appropriate for the grade has been included ➤ All content and skills are presented in a format that : <ul style="list-style-type: none"> ✓ provides understanding and clear insight that underpin the knowledge; ✓ is well scaffolded and structured (e.g. from known to unknown or concrete to abstract, or builds on prior knowledge presented in the material) ✓ will enable the learner to acquire and apply concepts and skills in different situations.
7-8	Good	<ul style="list-style-type: none"> ➤ <i>Most</i> relevant information and subject content appropriate for the grade has been included ➤ <i>Most</i> content and skills are presented in a format that : <ul style="list-style-type: none"> ✓ provides understanding and clear insight that underpin the knowledge; ✓ is well scaffolded and structured (e.g. from known to unknown or concrete to abstract, or builds on prior knowledge presented in the material) ✓ that will enable the learner to acquire and apply concepts and skills in different situations
5-6	Satisfactory	<ul style="list-style-type: none"> ➤ <i>Only some</i> relevant information and subject content appropriate for the grade has been included ➤ <i>Only some</i> content/topics is presented in a fashion that : <ul style="list-style-type: none"> ✓ provides understanding and clear insight that underpin the knowledge; ✓ is well scaffolded and structured (e.g. from known to unknown or concrete to abstract, or builds on prior knowledge presented in the material) ✓ will enable the learner to acquire and apply concepts and skills in different situations
1-4	Unsatisfactory	<ul style="list-style-type: none"> ➤ No link or very little information related to the subject content ➤ Content is irrelevant and inappropriate for the grade ➤ Not well scaffolded and structured (e.g. from known to unknown or concrete to abstract, or builds on prior knowledge presented in the material)

PART II: CONTENT ANALYSIS

The content analysis is based on a sample topic in the text, where the goal is to assess how a topic is presented pedagogically.

Please provide a rating score based on the scale provided below and motivate your rating in the space provided. Cite specific page numbers, CAPS content/concepts/skills as well as textual references to substantiate the motivation. Use additional sheets as necessary.

	RATING SCORE
The pedagogical approach is sound and will engage learners, while the content is accurate and well explained.	
Motivation: Strength: Weaknesses: Recommendation:	

GUIDELINES FOR CONTENT ANALYSIS RATING SCALE

CONTENT ANALYSIS		
Score	Descriptors	Key/Comment
9-10	Excellent	<ul style="list-style-type: none"> ➤ The topic is accurately described in terms of the current disciplinary understanding. ➤ The pedagogic approach in the textbook is based on a sound understanding of how learning takes place; ➤ The topic is presented in a way that: <ul style="list-style-type: none"> ✓ will engage learners and provide clear understanding of the topic; ✓ the visuals/illustrations will enhance learners' understanding of the topic; ✓ will enable the learner to acquire and apply concepts and skills in different situations.
7-8	Good	<ul style="list-style-type: none"> ➤ The topic is <i>mostly</i> accurately described in terms of the current disciplinary understanding. ➤ The pedagogic approach in the textbook is <i>mostly</i> based on a sound understanding of how learning takes place; ➤ The topic is <i>mostly</i> presented in a way that: <ul style="list-style-type: none"> ✓ will engage learners and provide clear understanding of the topic; ✓ the visuals/illustrations will enhance learners' understanding of the topic; ✓ will enable the learner to acquire and apply concepts and skills in different situations.
5-6	Satisfactory	<ul style="list-style-type: none"> ➤ <i>Only some</i> of the topic is accurately described in terms of current disciplinary understanding. ➤ <i>Only some</i> of the pedagogic approach in the textbook is based on a sound understanding of how learning takes place;

		<ul style="list-style-type: none"> ➤ <i>Only some</i> of the topic is presented in a way that: <ul style="list-style-type: none"> ✓ will engage learners and provide clear understanding of the topic; ✓ the visuals/illustrations will enhance learners' understanding of the topic; ✓ will enable the learner to acquire and apply concepts and skills in different situations.
1-4	Unsatisfactory	<ul style="list-style-type: none"> ➤ The topic is <i>not</i> accurately described in terms of the current disciplinary understanding. ➤ The pedagogic approach in the textbook is <i>not</i> based on a sound understanding of how learning takes place; ➤ The topic is mostly presented in a way that is <i>unlikely</i> to: <ul style="list-style-type: none"> ✓ engage learners or provide clear understanding of the topic; ✓ enhance learners' understanding of the topic through the use of visuals/illustrations; ✓ enable the learner to acquire and apply concepts and skills in different situations.

PART III: ACTIVITIES AND ASSESSMENT

In evaluating the activities and assessment please relate them to the topic coverage in the text.

Please provide a rating score based on the scale provided below and motivate your rating in the space provided. Cite specific page numbers, CAPS content/concepts/skills as well as textual references to substantiate the motivation. Use additional sheets as necessary.

ACTIVITIES AND ASSESSMENT	RATING SCORE
Activities and assessment are clear and will be engaging for learners in this grade. They are clearly related to the topic coverage and provide for interesting variety, while being clearly scaffolded.	
<p>Motivation:</p> <p>Strength:</p> <p>Weaknesses:</p> <p>Recommendation:</p>	

GUIDELINES FOR USING ACTIVITIES AND ASSESSMENT RATING SCALE

Score	Description	Key/Comment
9-10	Excellent	<ul style="list-style-type: none"> • <i>All activities</i> well-thought through, clear, unambiguous activities and addresses all cognitive levels • <i>A variety of</i> activities that is sufficient for daily class work practice and assessment that address content and skills. • <i>All</i> activities are well scaffolded, paced and structured (e.g. easy to complex) • <i>All</i> activities are engaging and enable learners to consolidate content, concepts and skills and stimulate critical thinking.
7-8	Good	<ul style="list-style-type: none"> • Most activities are well-thought through, clear, unambiguous and addresses most cognitive levels • Not enough variety of activities for daily class work practice and assessment that address content and skills.

		<ul style="list-style-type: none"> • <i>Most</i> activities are well scaffolded, paced and structured (e.g. easy to complex) • <i>Most activities</i> are engaging and enable learners to consolidate content, concepts and skills and stimulate critical thinking.
5-6	Satisfactory	<ul style="list-style-type: none"> • Activities address some cognitive levels, lack variety or not always well-thought through or not clear. • Some activities can be used for daily class work practice and assessment that address content and skills. • Some activities are scaffolded, paced and structured (e.g. easy to complex) • Some activities are engaging and enable learners to consolidate content, concepts and skills and stimulate critical thinking.
1-4	Unsatisfactory	<ul style="list-style-type: none"> • Only Few activities are relevant and appropriate for the grade level. • Only Few Activities are scaffolded, paced and structured. • Only few activities can be used for daily class work practice and assessment as most are unsuitable, repetitive and boring for most learners.

PART IV: LEVEL

Please provide a rating score based on the scale provided below and motivate your rating in the space provided. Cite specific page numbers, CAPS content/concepts/skills as well as textual references to substantiate the motivation. Use additional sheets as necessary.

LEVEL	RATING SCORE
The level of writing and explanation is appropriate for learners of this grade level.	
Motivation: Strength: Weaknesses: Recommendation:	

GUIDELINES FOR USING LEVEL RATING SCALE

LEVEL		
Score	Descriptors	Key/Comment
9-10	Excellent	<ul style="list-style-type: none"> ➤ All of the text is well written in language that is relevant and appropriate for the grade. ➤ All of the text is presented in a manner that : <ul style="list-style-type: none"> ✓ is relevant to South African learners of this age group ✓ provides understanding and clear insight appropriate for the age group ✓ will enable the learner to acquire and apply sufficient vocabulary and knowledge relevant to the subject
7-8	Good	<ul style="list-style-type: none"> ➤ <i>Most</i> of the text is well written in language that is relevant and appropriate for the grade. ➤ <i>Most</i> of the text is presented in a manner that : <ul style="list-style-type: none"> ✓ is relevant to South African learners of this age group ✓ provides understanding and clear insight appropriate for the

		<ul style="list-style-type: none"> age group ✓ will enable the learner to acquire and apply sufficient vocabulary and knowledge relevant to the subject
5-6	Satisfactory	<ul style="list-style-type: none"> ➤ <i>Only some</i> of the text is well written in language that is relevant and appropriate for the grade. ➤ <i>Only some</i> of the text is presented in a manner that : <ul style="list-style-type: none"> ✓ is relevant to South African learners of this age group ✓ provides understanding and clear insight appropriate for the age group ✓ will enable the learner to acquire and apply sufficient vocabulary and knowledge relevant to the subject
1-4	Unsatisfactory	<ul style="list-style-type: none"> ➤ Text is too difficult/easy for learners of this grade level. ➤ Explanations are not clear or appropriate for the grade level.

PART V: VALUES

Please provide a rating score based on the scale provided below and motivate your rating in the space provided. Cite specific page numbers, CAPS content/concepts/skills as well as textual references to substantiate the motivation. Use additional sheets as necessary.

VALUES	RATING SCORE
The text is appropriate for learners in a diverse society and promotes social transformation.	
Motivation: Strength: Weaknesses: Recommendation:	

GUIDELINES FOR USING VALUES RATING SCALE

Relevance		
Score	Descriptors	Key/Comment
9-10	Excellent	<ul style="list-style-type: none"> ➤ All of the text is suitable for South African learners in diverse school contexts. ➤ All of the text is presented in a manner that : <ul style="list-style-type: none"> ✓ demonstrates an appreciation of cultural and racial diversity; ✓ provides positive gender representation; ✓ shows an appreciation of indigenous knowledge systems; ✓ shows an appreciation of environmental sustainability.
7-8	Good	<ul style="list-style-type: none"> ➤ <i>Most</i> of the text is suitable for South African learners in diverse school contexts. ➤ <i>Most</i> of the text is presented in a manner that : <ul style="list-style-type: none"> ✓ demonstrates an appreciation of cultural and racial diversity; ✓ provides positive gender representation; ✓ shows an appreciation of indigenous knowledge systems; ✓ shows an appreciation of environmental sustainability.

5-6	Satisfactory	<ul style="list-style-type: none"> ➤ <i>Only some</i> of the text is suitable for South African learners in diverse school contexts. ➤ <i>Only some</i> of the text is presented in a manner that : <ul style="list-style-type: none"> ✓ demonstrates an appreciation of cultural and racial diversity; ✓ provides positive gender representation; ✓ shows an appreciation of indigenous knowledge systems; ✓ shows an appreciation of environmental sustainability.
1-4	Unsatisfactory	<ul style="list-style-type: none"> ➤ The text is not suitable for South African learners in diverse school contexts. ➤ The text does not represent an appreciation of diversity or provide positive gender representations

PART VI: DESIGN AND LAYOUT

Please provide a rating score based on the scale provided below and motivate your rating in the space provided. Cite specific page numbers, CAPS content/concepts/skills as well as textual references to substantiate the motivation. Use additional sheets as necessary.

DESIGN AND LAYOUT	RATING SCORE
The text is well designed and will be attractive and accessible for learners of this grade.	
<p>Motivation:</p> <p>Strength:</p> <p>Weaknesses:</p> <p>Recommendation:</p>	

GUIDELINES FOR USING DESIGN AND LAYOUT RATING SCALE

DESIGN AND LAYOUT		
Score	Descriptors	Key/Comment
9-10	Excellent	<ul style="list-style-type: none"> ➤ <i>All</i> of the text is designed in a way that makes it easy for learners to navigate the material. ➤ <i>All</i> of the visuals/illustrations are easy to understand and clearly enhance the text. ➤ <i>All</i> of the text is presented in a manner that : <ul style="list-style-type: none"> ✓ will be attractive and engaging for learners; ✓ will be accessible for learners; ✓ makes headings and captions clear; ✓ is easy to read with appropriately sized fonts and sufficient white space.
7-8	Good	<ul style="list-style-type: none"> ➤ <i>Most</i> of the text is designed in a way that makes it easy for learners to navigate the material. ➤ <i>Most</i> of the visuals/illustrations are easy to understand and clearly enhance the text. ➤ <i>Most</i> of the text is presented in a manner that : <ul style="list-style-type: none"> ✓ will be attractive and engaging for learners; ✓ will be accessible for learners; ✓ makes headings and captions clear;

		is easy
5-6	Satisfactory	<ul style="list-style-type: none"> ➤ <i>Only some</i> of the text is designed in a way that makes it easy for learners to navigate the material. ➤ <i>Only some</i> of the visuals/illustrations are easy to understand and clearly enhance the text. ➤ <i>Only some</i> of the text is presented in a manner that : <ul style="list-style-type: none"> ✓ will be attractive and engaging for learners; ✓ will be accessible for learners; ✓ makes headings and captions clear;
1-4	Unsatisfactory	<ul style="list-style-type: none"> ➤ The text is <i>not</i> easy for learners to navigate. ➤ The visuals/illustrations are <i>not</i> clear or easy to understand. ➤ The text is <i>not</i> attractive designed or accessible for learners of this grade level.

PART VII: TEACHER'S GUIDE

Please provide a rating score based on the scale provided below and motivate your rating in the space provided. Cite specific page numbers, CAPS content/concepts/skills as well as textual references to substantiate the motivation. Use additional sheets as necessary.

TEACHER'S GUIDE	RATING SCORE
The teacher's guide provides effective mediation of the subject content for the grade using language that ensures teachers can understand in diverse school contexts. It offers sufficient guidance in terms of planning, assessment, teaching methodology and gives useful examples.	
<p>Motivation:</p> <p>Strength:</p> <p>Weaknesses:</p> <p>Recommendation:</p>	

CRITERIA: TEACHER GUIDE

Score	Description	Key/Comment
9-10	Excellent	<ul style="list-style-type: none"> • Provides all the guidelines and information that are relevant and appropriate to inform the subject content for the grade • All aspects (content, planning assessment, teaching methodology) pertaining to the subject have been mediated.
7-8	Good	<ul style="list-style-type: none"> • Provides most of the guidelines and information that are relevant and appropriate to inform the subject content for the grade • Most aspects (content, planning assessment, teaching methodology) pertaining to the subject have been mediated.
5-6	Satisfactory	<ul style="list-style-type: none"> • Provides some of the guidelines and information that are relevant and appropriate to inform the subject content for the grade • Some aspects (content, planning assessment, teaching methodology) pertaining to the subject have been mediated.
1-4	Unsatisfactory	<ul style="list-style-type: none"> • Provides MINIMAL guidelines and information that is relevant. • Guidelines are outdated and inappropriate for the subject.

		<ul style="list-style-type: none"> • Teacher Guide is not relevant for the grade. • Teacher Guide is not aligned and does not mediate the teaching resource.
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SUMMARY SHEET

Pack ID of Item Screened	
ISBN numbers	
Rating score:	
Recommendation	
Conditionally accept for National Catalogue	
Do not accept for National Catalogue	
<p>For conditional accepted titles: Examples of areas for improvement (please list below):</p> <ul style="list-style-type: none"> • Refer to the CAPS document to ensure that the materials are CAPS compliant. • The materials should be edited to address issues such as: <ul style="list-style-type: none"> ○ Spelling mistakes ○ Mixture of languages ○ Incorrect usage of terminology ○ Grammatical errors ○ Numbering • Illustrations should be relevant to the text • Teachers Guide should correlate with the LB and the Reader 	

Appendix 9: Source Text Group A (1)

(Taken from GR: *The dog and the jackal*)

Every day the jackal used to see the dog watching over a flock of sheep in the bush. He decided to make friends with the dog. He wanted the dog to let him kill and eat the sheep. One day the jackal said to the dog, 'why are you working so hard every day watching over the sheep? Your master is using you. If I were you, I would kill some sheep to eat.' The dog laughed, and said, 'It is not necessary for me to kill the sheep. My master is looking after me very well.'

The jackal didn't believe what the dog was saying. He wanted to see for himself. The next day, the dog invited the jackal to come home with him. The dog told the jackal to hide next to the house and watch everything. The dog went into the house and started jumping around and playing. His master came and hugged him. They sat together on the couch. Later, the dog was given a bowl of food. The jackal watched as the dog wagged its tail while eating. The jackal was very hungry and became very jealous. After a while the dog went outside to the jackal. 'Did you see all the things I did? I told you I enjoy myself here,' said the dog. The jackal was very sad. He asked the dog to bring him some food. The dog refused.

Appendix 10: Target Text Group A (1)

(Taken from GR: *Inja nojakalase*)

Ujakalase wayejwayele ukubona inja yelusa umhlambi wezimvu ehlathini zonke izinsuku. Wanquma ukuba wumngani wenja. Wayefuna ukuthi inja imvumele abulale bese edla izimvu. Ngelinye ilanga wathi ujakalase enjeni, 'Usebenzelani kanzima kangaka zonke izinsuku welusana nezimvu? Umphathi wakho uyakufukuzisa. Mina uma benginguwe, bengizobulala ezinye izimvu. Ngidle.' Inja yahleka yabe isithi, 'Asikho isidingo sokuthi ngibulale izimvu. Umphathi wami unginakekela kahle kakhulu.'

Ujakalase akakhohlwanga okwakushiwo yinja. Wafuna ukuzibonela ngokwakhe. Ngosuku olulandelayo inja yamema kubo ujakalase. Inja yatshela ujakalase ukuthi acashe eduzane nendlu abukele yonke into. Inja yangena endlini maqede yagxumagxuma idlala. Umphathi wayo weza kuyona wayigona. Emva kwesikhashana inja yanikwa ukudla. Ujakalase wabukela inja itshikizisa umsila njengoba idla. Ujakalase wayelambe kakhulu. Waqala waba nomona. Emva kwesikhathi inja yaphumela phandle ukuyobona ujakalase. Ubonile-ke izinto ebengizenza? Ngikutshelile ngijabule kabi lapha,' kwasho inja. Ujakalase wadumala kakhulu. Wacela inja ukuba imlethele ukudla. Yenqaba.

Appendix 11: Group A (1)

Sample of Analysis

1	2	3	4	5	6	7
English	IsiZulu	Back Translation	Code	Type of Procedure	Type Definition	Example/Explanatory Notes
1. Every day the jackal used to see the dog watching over a flock of sheep in the bush.	Ujakalase wayejwayele ukubonainja yelusa umhlambi wezimvu ehlathini zonke izinsuku.	The jackal was used to seeing the dog herding a flock of sheep in the forest every day.	OA	T-OP-SP		every day → zonke izinsuku (shift from beginning to end of sentence in the TL)
				T-OB-N		day → izinsuku (days)
				T-OB-WC	ADVP→LOC	in the bush → ehlathini (in the forest)
				T-OB-WC	INFV →VN	to see → ukubona (to see)
				T-OB-WC	POSSG→POSS	sheep → wezimvu
2. He decided	Wanquma	He decided	OB	LT		
3. to make friends with the dog	ukuba wumngani wenja	to be a friend of the dog	OC	MOD		
4. He wanted the dog	Wayefuna ukuthiinja	He wanted the dog	OE	AMP		ukuthi (that)
5. to let him kill	invumele abulale	to allow him to kill	OF	LT		
6. And eat the sheep	bese edla izimvu	then eat the sheep.	OG	LT		
7. One day the jackal said to the dog,	Ngelinye ilanga wathi ujakalase enjeni	Another day he said the jackal to the dog	OH	T-OB-WC	ADJ→ADV	one → ngelinye
				T-OP-SP		jackal said → wathi ujakalase
				T-OB-WC	ADVP→LOC	to the dog → enjeni
8. Why are you working so hard every day	Usebenzelani kanzima kangaka zonke izinsuku	Why do you work hard so much every day	OI	MOD		every day → zonke izinsuku
				AMP		kangaka (so much)
9. watching over the sheep?	welusana nezimvu?	Keep on herding the sheep?	OJ	MOD		
10. Your master is using you	Umphathi wakho uyakufukuzisa.	Master your is slaving you	OK	MOD		your master → umphathi wakho
11. If I were you,	Mina uma benginguwe,	Me, if I were you,	OL	T-OP-SP		if I → mina uma
				T-OB-WC	PRON →COP	you → benginguwe
12. I would kill some sheep	bengizobulala ezinye izimvu	I would kill some of the sheep	OM	LT		
13. To eat	ukuze ngidle	So that I eat	ON	AMP		added – ukuze (so that)
14. The dog laughed,	Inja yahleka	The dog laughed	OO	LT		
15. And said	yabe isithi	and then it said	OP	LT		
16. It is not necessary for me	Asikho isidingo	There is no need	OQ	MOD		it is not necessary → asikho isidingo (there's no need)
17. to kill the sheep.	Sokuthi ngibulale izimvu.	For that I kill the sheep.	OR	T-OB-WC	INFV→POSS	for that → sokuthi
18. My master is looking after me	Umphathi wami unginakekela	My master is taking care of me	OS	T-OB-SP		my master → umphathi wami
				LT		
19. Very well	kahle kakhulu.	well very	OT	T-OB-SP		very well → kahle kakhulu
20. The jackal didn't believe	Ujakalase akakhohlwanga	The jackal it didn't believe	OU	LT		
21. what the dog was saying.	okwakushiwo yinja	what was said by it is the dog.	OV	MOD		
22. He wanted	Wafuna	He wanted	OW	LT		
23. to see for himself.	ukuzibonela ngokwakhe.	to see for himself.	OX	T-OB-WC	INFV→VN	to see → ukuzibonela
				T-OB-WC	POSSG→ADVL	for himself → ngokwakhe
24. The next day, the dog	Ngosuku olulandelayoinja	The day following, the dog	OY	MOD		
25. invited the jackal to come home with him.	yamema kubo ujakalase.	it invited to his home the jackal.	OZ	MOD		
26. The dog told the jackal	Inja yatshela ujakalase	The dog it told the jackal	AA	LT		

27.	to hide next to the house	ukuthi acashe eduzane nendlu	to hide next to the house	AB	T-OB-WC	ADVP→ADV	to the house → nendlu
28.	and watch everything.	abukele yonke into.	it watch everything	AC	LT		
29.	The dog went into the house	Inja yangena endlini	The dog entered into the house	AD	T-OB-WC	ADVP→LOC	into the house → endlini
30.	And started jumping around and playing	Maqede yagxumagxuma idlala	And then jumped around playing	AE	MOD		
31.	His master came	Umphathi wayo weza kuyona	His master came to him	AF	T-OB-SP AMP		His master → umphathi wayo Kuyona (to him)
32.	And hugged him	wayigona	He hugged it	AG	LT		
33.	They sat together	0	0	AH			
34.	On the couch	0	0	AI			
35.	Later, the dog was given	Emva kwesikhashanainja yanikwa	After some little time the dog was given	AJ	MOD		
36.	a bowl of food	ukudla	food	AK	GE		A bowl of food → ukudla
37.	The jackal watched	Ujakalase wabukela	The jackal watched	AL	LT		
38.	As the dog wagged its tail	Inja itshikizisa umsila	The dog wagged the tail	AM	LT		
39.	While eating	Njengoba idla	As it is eating	AN	LT		
40.	The jackal was very hungry	Ujakalase wayelambe kakhulu	The jackal was very hungry	AO	T-OB-SP LT		Very hungry → elambe kakhulu
41.	And became very jealous	Waqala waba nomona	It started to have jealousy	AP	MOD		
42.	After a while	Emva kwesikhathi	After some time	AQ	MOD		
43.	The dog went outside	Inja yaphumela phandle	The dog went outside	AR	LT		
44.	To the jackal	Ukuyobona ujakalase	To go see the jackal	AS	MOD AMP		Added-ukuyobona (to go see)
45.	Did you see	Ubonile ke	Did you see	AT	LT		
46.	All the things I did	Izinto ebengizenza	The things I was doing	AU	MOD		
47.	I told you	ngikutshelile	I told you	AV	LT		
48.	I enjoy myself here	Ngijabule kabi lapha	I am happy a lot here	AW	MOD		
49.	Said the dog	Kwashi inja	Said the dog	AX	LT		
50.	The jackal was very sad	Ujakalase wadumala kakhulu	The jackal was disappointed a lot	AY	T-OB-SP T-OB-WC	ADJ→V	Very sad → wadumala kabi Sad → wadumala
51.	He asked the dog	Wacela inja	He asked the dog	AZ	LT		
52.	To bring him some food	Ukuba imlethele ukudla	To bring him food	BA	LT		
53.	The dog refused	Yenqaba,	it refused	BB	MOD		

Appendix 12: Source Text Group A (2)

(Taken from GR: *Stories from around my world*)

Once he was a very brave soldier. He had fought many battles. Now he was very old. He was all on his own. His friends had all died. His only companion was his old dog. They wandered among the mountains together. At night they would lie down close together to sleep.

The dog would keep him warm. He was feeling very tired and knew that it would soon be his time to die. He was not afraid to die; he just wanted his dog to be with him. One night, as he lay down to sleep, he saw a ladder stretching up into the night sky. A wise man stood at the bottom of the ladder. The wise man told him it was his time to leave earth. He told him to climb up the ladder to the joys of heaven.

As he stepped onto the ladder to begin the climb, he heard his dog begin to howl. It was the sound that dogs make when they are very unhappy.

He looked back at his dog. The dog looked sad and very lonely. The brave soldier shook his head. He stepped off the ladder and picked up his dog. 'My dog is my best friend,' he said to the wise man. 'I cannot go to heaven without my dog. I will take him with me.' 'There is no room for dogs in heaven,' the wise man said. 'No room for dogs in heaven!' he said, 'My dog has been my best friend for ten years. Where I go, he goes. I will not leave him behind. If he cannot come, I would rather not go to heaven.' He gave his dog a big hug. 'You have been such a good friend, I will not leave you alone now.' Imagine his surprise. The dog turned into a God right in front of him. 'My friend,' he said, 'my very good friend, you were a brave and just soldier. You have looked after all my needs for the last ten years. I needed to see how you would treat a friend. Take my hand. We will climb to heaven together.'

Appendix 13: Target Text Group A (2)

(Taken from GR: *Ngaxoxelwa ngugogo*)

Wake waba yibutho elinesibindi. Wayeselwe izimpi eziningi. Manje wayesegugile. Wayesehlala yedwa. Bonke abangani bakhe sebashona. Ukuphela komngani ayenaye kwakuyinja yakhe endala. Babezulazula ezintabeni ndawonye. Ebusuku babelala besondelene. Inja yayimfudumeza. Wayezizwa ekhathele futhi azi ukuthi wayesengafa noma nini. Wayengakwesabi ukufa; kuphela wayefuna inja yakhe ibe kanye naye. Ngobunye ubusuku elele wabona iladi lelulekela esibhakabhakeni esimnyama sobusuku. Indoda ehlananiphileyo yayimi phansi. Le ndoda ehlananiphile yamtshela ukuthi kwase kuyisikhathi sokushiya umhlaba. Yamtshela ukuba akhuphuke ngeladi ayofinyelela ekujabuleni kwaseZulwini.

Wathi lapho ekhuphuka ngeladi wezwa inja yakhe iklewula. Kwakuwumsindo owenziwa yizinja uma zidabuke kakhulu. Waphenduka wabuka inja yakhe. Yayibukeka idabukile futhi inesizungu. Wanikina ikhanda wayesehla eladini. Waqubula inja wathi endodeni ehlananiphile, 'Angikwazi ukuya eZulwini ngaphandle kwenja yami.' 'Ayikho indawo yezinja eZulwini,' kwasho indoda ehlananiphile. Wathi, 'Ayikho indawo yezinja eZulwini! Inja yami kade ingumngani wami omkhulu iminyaka eyishumi. Lapho ngiya khona, nayo iyaya. Ngeke ngiyishiye. Ngingamane ngingayi eZulwini' Wayigona inja yakhe. 'Ube umngani omuhle, ngeke ngikushiye wedwa manje.'

Awucabange ukumangala akuthola. Inja yaphenduka uNkulunkulu phambi kwakhe. Yathi, 'Mngani wami, mngani wami omkhulu, ubunesibindi futhi ulibutho elinobulungiswa. Unginakekele kule minyaka eyishumi edlule. Ngangifuna ukubona ukuthi ungamphatha kanjani umngani. Bamblela engalweni yami. Sizokhuphuka sobabili, kanyekanye siye eZulwini.'

Appendix 14: Group A (2)

Sample of Analysis

1	2	3	4	5	6	7
English	IsiZulu	Back Translation	Code	Type of Procedure	Type Definition	Example/Explanatory Notes
Once he was a very brave soldier	Wake waba yibutho elinesibindi	He was once a brave soldier	OA	T-OB-WC	N-COP	soldier → yibutho (it is a soldier)
				T-OB-SP		brave soldier → yibutho elinesibindi
				LOSS		very → ∅
8 He had fought many battles. Now he was very old	Wayeselwe izimpi eziningi. Manje wayesegugile	He had fought many wars Now he was old	OB OC	LT		
				LOSS	very → ∅	
10 He was all on his own His friends had all died.	Wayesehlala yedwa. Bonke abangani bakhe sebashona	He was staying alone All his friends had died	OD OE	MOD LT		
12 His only companion was his old dog	Ukuphela komngani ayenaye kwakuyinja yakhe endala	The only friend that he had Was his old dog	OF OG	T-OB-WC	ADJ→N	his friends → abangani bakhe
				T-OB-WC	N→POSS	only → ukuphela
14 They wandered among the mountains together	Babezulazula ezintabeni ndawonye	They wandered In the mountains together	OH OI	T-OB-WC	N→ADV	companion → komngane (of friend)
				T-OB-SP		dog → kwakuyinja (it was a dog)
16 At night they would lie down close together to sleep The dog would keep him warm	Ebusuku babelala besondelene Inja yayimfudumeza.	At night they would sleep close together The dog kept him warm	OJ OK	MOD		his old dog → kwakuyinja yakhe endala
				LT		
18 He was feeling very tired and knew that it would soon be his time to die	Wayezizwa ekhathale futhi azi ukuthi wayesengafa noma nini	He was feeling exhausted And he also knew he could die anytime	OL OM	T-OB-WC	ADJ→V	warm → yayimfudumeza (it was warming him)
				MOD		
20 He was not afraid to die	Wayengakwesabi ukufa;	He was not scared of death	ON	MOD		
22 he just wanted his dog to be with him	kuphela wayefuna inja yakhe ibe kanye naye	But he just wanted his dog to be with him	OO	LT		
24 One night, as he lay down to sleep he saw a ladder	Ngobunye ubusuku elele wabona iladi	Another night when he was sleeping He saw a ladder	OP OQ	MOD LT		
26 stretching up into the night sky	lelulekela esibhakabhakeni esimnyama sobusuku	Reaching into the dark sky of the night	OR	T-OB-WC	N→LOC	Sky → esibhakabhakeni (in the sky)
					ADV→POSS	Night → sobusuku (of the night)
				AMP		Added – esimnyama (dark)
A wise man stood at the bottom of the ladder.	Indoda ehlananiphileyo yayimi phansi	A wise man was standing at the bottom	OS	T-OB-SP		Wise man → indoda ehlananiphile
				LOSS		Off the ladder → ∅
28 The wise man told him it was his time to leave earth	Le ndoda ehlananiphile yamtshela ukuthi kwase kuyisikhathi sokushiya umhlaba	This wise man told him That it was time to leave the earth	OT OU	T-OB-SP LT		Wise man → le ndoda ehlananiphile
30 He told him to climb up the ladder	Yamtshela ukuba akhuphuke ngeladi	He told him to go up the ladder	OV	LT		
				T-OB-WC	ADVP→ADVL	up the ladder → ngeladi (by means of a ladder)

	to the joys of heaven	ayofinyelela ekujabuleni kwaseZulwini	Until he reaches the joy of heaven	OW	T-OB-WC	ADVP→ADVL POSSG→POSS	to the joys → ekujabuleni (in the joy) heaven → kwasezulwini (of heaven)
36	As he stepped onto the ladder to begin the climb	Wathi lapho ekhuphuka ngeladi	When he was going up the ladder	OX	MOD		
	he heard his dog begin to howl.	wezwainja yakhe iklewula	He heard his dog howling	OY	LT		
37	It was the sound that dogs make when they are very unhappy	Kwakuwumsindo owenziwa yizinja uma zidabuke kakhulu	It was a noise made by dogs when they are very sad	OZ	LT		
38	He looked back at his dog	Waphenduka wabukainja yakhe	He turned and looked at his dog	AB	LT		
	The dog looked sad	Yayibukeka idabukile.	It was looking sad		T-OB-SP		his dog → inja yakhe
	and very lonely	futhi inesizungu	And lonely	AC	LT		
36				AD	LT		
	The brave soldier shook his head.	Wanikina ikhanda	He shook his head		LOSS		very → ∅
	He stepped off the ladder and picked up his dog	wayesehla eladini Waqubulainja	And went down the ladder He picked up the dog	AE	MOD		
39	My dog is my best friend,			AF	LT		
40	he said to the wise man	wathi endodeni ehlananiphile,	Said to the wise man	AG	MOD		
	I cannot go to heaven without my dog	Angikwazi ukuya eZulwini ngaphandle kwenja yami	I cannot go up to heaven without the presence of my dog	AH			
	I will take him with me	∅		AI	T-OB-WC	ADJ → REL	wise → ehlananiphile
42	There is no room for dogs in heaven	Ayikho indawo yezinja eZulwini	There is no place for dogs in heaven		T-OB-SP		wise man → endodeni ehlananiphile
	the wise man said	kwasho indoda ehlananiphile.	Said the wise man	AJ	T-OB-WC	ADVP→LOC N→POSS	heaven → ezulwini (to heaven) Dog → kwenja (of the dog)
	he said, 'No room for dogs in heaven'	Wathi, 'Ayikho indawo yezinja eZulwini!'	He said, "there is no place for dogs in heaven!"		T-OB-SP		my dog → kwenja yami
42	My dog has been my best friend	Inja yami kade ingumngani wami omkhulu	My dog has been my best friend	AK			
44	for ten years	iminyaka eyishumi	For ten years	AL	LT		
	Where I go,	Lapho ngiya khona,	Where I go		AM	LT	
	he goes	nayo iyaya	He also goes		T-OB-SP		wise man → indoda ehlananiphile
46	I will not leave him behind	Ngeke ngiyishiye	I can never leave it	AN	LT	POSSG→POSS ADVP→LOC	for dogs → yezinja (for dogs) in heaven → eZulwini (in heaven)
	If he cannot come	∅			T-OB-WC		room → place
46	I would rather not go to heaven	Ngingamane ngingayi eZulwini'	I rather not go to heaven		GEN		
	My dog has been my best friend	Inja yami kade ingumngani wami omkhulu	My dog has been my best friend	AO	LT		friend → ingumngani (it is a friend)
	for ten years	iminyaka eyishumi	For ten years		T-OB-WC	N→COP	my best friend → umngani wami omkhulu my dog → inja yami
	Where I go,	Lapho ngiya khona,	Where I go		T-OB-SP		ten years → iminyaka elishumi
49	he goes	nayo iyaya	He also goes	AP	LT		
	I will not leave him behind	Ngeke ngiyishiye	I can never leave it	AQ	LT		
	If he cannot come	∅		AR	LT		
51	I would rather not go to heaven	Ngingamane ngingayi eZulwini'	I rather not go to heaven		T-OB-WC	PRON→ADV	he → nayo (he also)
	My dog has been my best friend	Inja yami kade ingumngani wami omkhulu	My dog has been my best friend	AS	MOD		
	for ten years	iminyaka eyishumi	For ten years	AT			
	Where I go,	Lapho ngiya khona,	Where I go	AU	LT		
	he goes	nayo iyaya	He also goes				

Appendix 15: Source Text Group B (1)

(Taken from GR: *Lazy Helena*)

Helena likes to sleep all the time. Her mother wakes her up every day. Wake up! Wake up! It's time for school. She shouts No Mommy Can I sleep a little bit more? She asks. At school, she sits on the bench. Come and play Helena. Come and play. The other children call. No, I am tired. I want to rest. I want to sleep just a little. She answers.

At home, she eats her lunch. Let us walk to the park. Her sister asks. No sister. I am tired. I want to rest. I want to sleep just a little. She answers. When the teacher is out of class. She sleeps. Wake up! Wake up! Shouts the teacher. You cannot sleep in class, Helena. Don't be lazy please. Said the teacher. One day. Helena came home with a letter from school. We are going to the sea, Mama. We are going to Durban. She shouted. She was very happy. She didn't sleep that night. The day for the trip came. Her mother bought her food, clothes and drinks for her trip. She took her to school in her car. Helena was very happy.

At school, the kids waited for the bus. The bus was late. Helena was tired of waiting. She said to herself. I want to rest just a little! I will hear the bus when it arrives. She went to the classroom and slept. When she woke up there was nobody outside. The bus was gone. Everybody was gone. She cried and cried the whole day. Since that day Helena stopped being lazy. She stopped sleeping all the time.

Appendix 16: Target Text Group B (1)

(Taken from GR: *UHelena oyivila*)

UHelena uthanda ukulala ngaso sonke isikhathi. Umama wakhe umvusa zonke izinsuku. Vuka! Vuka! Isikhathi sesikole ememeza. Hhayi mama. Ngingalala nje kancane futhi? Kubuza yena. Esikoleni uzihlalela ebhentshini. Woza uzodlala Helena. Woza uzodlala. Abanye bayambiza. Cha, ngikhathele. Ngifuna ukuphumula. Ephendula. Ngifuna ukulala nje isikhashana. Kusho yena. Ekhaya udla ukudla kwakhe kwasemini. Asihambe siye epaki. Kucela udadewabo. Cha, dade. Ngikhathele. Ngifuna ukuphumula. Esho ephendula. Ngifuna ukulala nje isikhashana. Kusho yena. Uma uthisha ephumile egumbini lokufundela uyalala. Vuka! Vuka! Kumemeza uthisha. Awukwazi ukulala ekilasini Helena, kusho yena. Ngicela uyeke ubuvila. Ngelinye ilanga uHelena wafika nencwadi evela esikoleni. Siya olwandle mama. Kusho uHelena. Siya eThekwini. Esho ememeza. Wayejabule kakhulu. Akalalanga ngeleyomini. Lwafika usuku lohambo. Umama wakhe wamthengela ukudla, izingubo neziphuzo zohambo lwakhe. Wamhambisa ngemoto yakhe esikoleni. UHelena wayejabule kakhulu.

Esikoleni izingane zazilinde ibhasi. Ibhasi lalingasafiki. UHelena wayesekhathele ukulinda. Ekhuluma yedwa. Ngifuna ukuphumula isikhashana nje. Ngifuna ukuphumula isikhashana nje. Ngizolizwa ibhasi uma selifika, kusho yena. Wahamba waya ekilasini wayolala. Kwathi esevuka kwakungasekho muntu emnyango. Ibhasi lase lihambile. Wonke umuntu wayesehambile. Wakhala, wakhala usuku lonke. Kusukela ngalelo langa uHelena wabuyeka ubuvila. Wayeka nokulala ngaso sonke isikhathi.

Appendix 17: Group B (1)

Sample of Analysis

1	2	3	4	5	6	7
English	isiZulu	Back translation	Code	Type of Procedure	Type Definition	Example/Explanatory notes
1. Helena likes to sleep all the time	UHelena uthanda ukulala ngaso sonke isikhathi	Helena likes to sleep all the time	OA	LT T-OB-WC	INFV→VN	to sleep → ukulala (class 15 noun)
2. Her mother wakes her up every day.	Umama wakhe umvusa zonke izinsuku	Her mother wakes her up every day	OB	LT T-OB-SP		Her mother → umama wakhe
3. Wake up!	Vuka!	Wake up!	OC	LT		
4. Wake up!	Vuka!	Wake up!	OD	LT		
5. It's time for school	Isikhathi sesikole	It's time for school	OE	LT T-OB-WC	POSSG→POSS	School → sesikole (for school)
6. She shouts	ememeza	shouting	OF	MOD		
7. No Mommy	Hhayi mama	No Mommy	OG	LT		
8. Can I sleep a little bit more?	Ngingalala nje kancane futhi	Can I just sleep a little bit more	OH	LT		
9. She asks	Kubuza yena	Asks she	OI	LT T-OP-SP		She asks → Kubuza yena
10. At school,	Esikoleni	At school	OJ	LT T-OB-WC	ADVP→LOC	School → esikoleni (at school)
11. she sits on the bench	Uzihlalela ebhentshini	She just sits on the bench	OK	MOD		
12. Come and play Helena	Woza uzodlala Helena	Come play Helena	OL	LT		
13. Come and play	Woza uzodlala	Come play	OM	LT		
14. The other children call	Abanye bayambiza	Others call her	ON	MOD		
15. No, I am tired	Cha, ngikhathele	No, I am tired	OO	LT		
16. I want to rest	Ngifuna ukuphumula, ephendula	I want to rest., responding	OP	LT AMP		Added – ephendula (responding)
17. I want to sleep just a little	Ngifuna ukulala nje isikhashana	I want to sleep just for a short time	OQ	LT		
18. She answers	Kusho yena	Says she	OR	T-OP-SP		She answers → Kusho yena
19. At home,	Ekhaya	At home	OS	LT T-OB-WC	ADVP→LOC	Home → ekhaya (at home)
20. she eats her lunch	Udla ukudla kwakhe kwasemini	She eats her food for midday	OT	LT EXP		Lunch → ukudla kwasemini
21. Let us walk to the park	Asihambe siye epaki	Let us go to the park	OU	LT		
22. Her sister asks	Kucela udadewabo	Requests her sister	OV	T-OP-SP		
23. No sister	Cha dade	No sister	OW	LT		
24. I am tired	Ngikhathele	I am tired	OX	LT		
25. I want to rest	Ngifuna ukuphumula. Esho ephendula	I want to rest. Says responding	OY	LT AMP		Added - Esho ephendula
26. I want to sleep just a little	Ngifuna ukulala nje isikhashana	I want to sleep just a short time	OZ	LT		
27. She answers	Kusho yena	Says she	AA	T-OP-SP		She answers → Kusho yena
28. When the teacher	Uma uthisha	When the teacher	AB	LT		
29. is out of class	ephumile egumbini lokufundela	Is out of the room for learning	AC	LT T-OB-WC EXP	N→ADV	Class → egumbini Class → egumbini lokufundela

30. She sleeps	uyalala	She sleeps	AD	LT		
31. Wake up!	Vuka	Wake up!	AE	LT		
32. Wake up!	Vuka	Wake up!	AF	LT		
33. Shouts the teacher	Kumemeza uthisha	Shouts the teacher	AG	LT		
34. You cannot sleep in class Helena	Awukwazi ukulala ekilasini Helena, kusho yena	You cannot sleep in class Helena, says she	AH	LT		
				T-OB-WC	ADVP→LOC	in class → ekilasini (in the class)
				AMP		added → kusho yena (says she)
35. Don't be lazy please	Ngicela uyeke ubuvila	I am requesting that you stop laziness	AI	MOD		
36. Said the teacher	o	o	AJ			
37. One day Helena came home	Ngelinye ilanga uHelena wafika	One day Helena arrived	AK	LT		
				LOSS		home
38. With a letter from school	Nencwadi evela esikoleni	With a letter from school	AL	LT		
				T-OB-WC	ADVP→ADV	with a letter → nencwadi (with a letter)
39. We are going to the sea Mama	Siya olwandle mama. Kusho uHelena	We are going to the sea mama. Says helena	AM	LT		
				T-OB-WC	ADVP→LOC	to the sea → olwandle (to the sea)
				AMP		added → Kusho uHelena (says Helena)
40. We are going to Durban	Siya eThekwini	We are going to Durban	AN	LT		
				T-OB-WC	ADVP→LOC	to Durban → eThekwini
41. She shouted	Esho ememeza	Saying shouting	AO	LT		
42. She was very happy	Wayejabule kakhulu	She was very happy	AP	LT		
				T-OB-SP		very happy → jabule kakhulu
43. She didn't sleep that night	Akalalanga ngeleyomini	She didn't sleep that night	AQ	LT		
44. The day for the trip came	Lwafika usuku lohambo	The day for the trip came	AR	LT		
				T-OB-WC	ADJP→POSS	for the trip → lohambo (for the trip)
45. Her mother bought her food,	Umama wakhe wamthengela ukudla	Her mother bought her food,	AS	LT		
				T-OB-SP		her mother → wakhe
46. clothes and drinks for her trip	Izingubo neziphuzo zohambo lwakhe	clothes and drinks for her trip	AT	LT		
				T-OB-WC	N→ADV	drinks → neziphuzo
					ADJP→POSS	for her trip → zohambo lwakhe
			T-OB-SP		her trip → zohambo lwakhe	
47. She took her to school in her car	Wamhambisa ngemoto yakhe esikoleni	She took her by her car to school	AU	LT		
				T-OB-SP		her car → ngemoto yakhe
				T-OB-WC	N→ADV	car → ngemoto (by car)
				ADVP→LOC	to school → esikoleni (to school)	
48. Helena was very happy	UHelena wayejabule kakhulu	Helena was very happy	AV	LT		
				T-OB-SP		very happy → -jabule kakhulu
49. At school,	Esikoleni	At school,	AW	LT		
				T-OB-WC	ADVP→LOC	at school → esikoleni (at school)
50. the kids waited for the bus	Izingane zazilinde ibhasi	The kids were waiting for the bus	AX	LT		
51. The bus was late	Ibhasi lalingasafiki	The bus was not coming	AY	MOD		
52. Helena was tired of waiting	UHelena wayesekhathale ukulinda	Helena was tired of waiting	AZ	LT		
53. She said to herself	Ekhuluma yedwa	Talking to herself	BA	MOD		
54. I want to rest just a little!	Ngifuna ukuphumula isikhashana nje	I want to rest just for a short time	BB	LT		
				T-OB-WC	INFV→VN	to rest → ukuphumula
				AMP		added – kusho yena (says she)

Appendix 18: Source Text Group B (2)

(Taken from GR: *Saving the Sun*)

At the end of the week two more families arrived at The Sun from Johannesburg and Bloemfontein.

At breakfast the man from Johannesburg asked uncle Don, "What's the news about the sardines? I hear they were seen by people lower down the coast already. People say the sardines have started swimming up the coast early this year. The fishermen will be getting excited. You must have lots of people at the hotel when the sardines come," said the man.

Uncle Don shook his head. "The sardines never come into our little bay. They swim right past. Fisherman go to the bigger beaches." Sara and Tommy listened. "That's why many rooms at The Sun are still empty, with their doors locked and their curtains drawn," they thought. "I wish we could do something to help," said Sara. "I wish we could bring the sardines to Sunbeach," said Tommy.

There was a little shop at Sunbeach Village. It also had a Post Office where people came to collect their letters. Sara and Tommy went there every day because Mom and Dad sent postcards to them from London. "Two more postcards from London for you today," said Mr Wilson, who owned the shop. He looked at the pictures on the postcards. "Hmm!" he said. "These pictures are pretty. They make me want to go to London."

On the way back to The Sun Tommy and Sara kept looking at the pictures on the postcards. "I wish we could make people want to come to the Sunbeach and to The Sun," said Tommy. And all at once Sara had an idea. "We can make them want to come," she said. "We can draw pictures of all the lovely things here, and then we can put up the pictures on the main road!" Tommy and Sara raced back to the hotel and told their aunt and uncle about their plan.

Appendix 19: Target Text Group B (2)

(Taken from GR: *Ukusindisa ihotela iSun*)

Ekupheleni kweviki kwafika eminye imindeni emibili eSun eyayivela eGoli kanye naseBloemfontein.

Ngesikhathi sokudla kwasekuseni indoda lena evela eGoli yabuza umalume uDon, “Zindaba zini ezintsha ngezinhlanzi zamasaridinsi? Ngizwe kuthiwa sezibonwe ngabantu lena ezansi nogu. Abantu abathi izinhlanzi zamasaridinsi seziqale ukubhukuda zikhuphukela ngenhla kogu ekuqaleni kwalo nyaka. Abadobi bezinhlanzi bazokujabulela lokhu. Kufanele ukuthi kuzokuba nabantu abaningi lapha ehotela ngesikhathi amasaridinsi efika,” kwasho indoda.

Umalume uDon wanqekuzisa ikhanda lakhe. “Amasaridinsi awafiki kuleli theku lethu elincane. Abhukuda edlule. Abadobi bezinhlanzi baya emabhishi amakhulu. USara benoTommy balalela. “Yiso isizathu esenza ukuthi amagumbi amaningi lapha eSun angabi nabantu, neminyango yawo ivaliwe namakhethini awo adonsiwe,” bacabanga kanjalo. “Ngifisa sengathi singaletha amasaridinsi eSunbeach,” kwasho uTommy.

Kwakukhona isitolo esincane endaweni yokuhlala yase-Sunbeach. Kwakukhona neposi lapho abantu babelanda khona izincwadi zabo. USara benoTommy babeya lapho ngoba uMama noBaba babebathumelele amaphosikhadi ayevela eLondon. “Amanye futhi amaphosikadi enu amabili namuhla avela eLondon,” kwasho uMnu Wilson, owayengumninisitolo. Wabheka izithombe ezazikumaphosikadi. “Hmm!” washo kanjalo. “Lezi zithombe zinhle. Zingenza ngifise ukuya eLondon.”

Endleleni lapho sebephindela emuva eSun uSara benoTommy babelokhu bebheke izithombe ezisemaphosikadini. “Ngifisa sengathi singenza ukuthi abantu beze e-Sunbeach,” kwasho uTommy. Ngokushesha uSara wayesenomcabango othile. “Singabenza ukuthi bafune ukuza lapha,” washo kanjalo. “Singadweba izithombe zazo zonke izinto ezinhle ezikhona lapha, bese lezi zithombe sizibeka emgwaqeni omkhulu!”

UTommy noSara bagijima baphindela emuva ehotela base betshela u-anti wabo kanye nomalume wabo ngecebo labo.

Appendix 20: Group B (2)

Sample of Analysis

1	2	3	4	5	6	7
English	IsiZulu	Back translation	Code	Type of Procedure	Type Definition	Example/Explanatory notes
1. At the end of the week	Ekupheleni kweviki	At the end of the week	OA	LT		
				T-OB-WC	ADVP → ADVL	at the end - ekupheleni (at the end)
				T-OB-WC	POSSG → POSS	of the week → kweviki
2. two more families arrived at The Sun	kwafika eminye imindeni emibili eSun.	two more families arrived at The Sun	OB	LT		
				T-OB-WC	ADVL → LOC	at The Sun
3. from Johannesburg and Bloemfontein.	eyayivela eGoli Kanye naseBloemfontein	Coming from Johannesburg and Bloemfontein arrived	OC	AMP		
4. At breakfast the man from Johannesburg	Ngesikhathi sokudla kwasekuseni indoda lena evela eGoli	During the time for morning meal a man, the one from Johannesburg,	OC	EXP		Breakfast → isikhathi sokudla kwasekuseni (time for morning meal)
				AMP		the man from → indoda lena evela (a man, the one from)
				T-OB-WC	ADVP → ADVL	at breakfast → ngesikhathi
5. asked uncle Don	yabuza umalume uDon,...	asked uncle Don	OD	LT		
6. What's the news about the sardines?	Zindaba zini ezintsha ngezinhlanzi zamasaridinsi	What's this news about fish that belong to sardines	OE	T-OB-WC	ADJP → ADVL	about sardines → ngezinhlanzi
				EXP		Sardines → izinhlanzi zamasaridinsi (about fish that belong to sardines)
				BO		Sardines → zamasaridinsi
7. "I hear they were seen by people	Ngizwe kuthiwa sezibonwe ngabantu	I had that they have been seen by people	OF	LT		
8. lower down the coast already.	lena ezansi nogu	there down the coast	OG	MOD		
9. People say the sardines have started swimming up the coast	Abantu bathi izinhlanzi zamasaridinsi seziqale ukubhukuda zikhuphukela ngenhla kogu	People say the fish that belong to sardines have started swimming coming up the coast	OH	LT		
				EXP		Sardines → izinhlanzi zamasaridinsi (about fish that belong to sardines)
				BO		Sardines → zamasaridinsi
10. early this year	ekuqaleni kwalo nyaka	at the beginning of this year	OI	MOD		
11. The fishermen will be getting excited	Abadobi bezinhlanzi bazokujabulela lokhu	The fishermen are going to be happy about this	OJ	MOD		
12. You must have lots of people at the hotel	Kufanele ukuthi kuzokuba nabantu abaningi lapha ehhotela	It means that you will have lots of people here at the hotel	OK	MOD		
13. when the sardines come	ngesikhathi amasaridinsi efika,	At the time the sardines arrive	OL	LT		
				T-OB-WC	ADVP → ADVL	when → ngesikhathi
14. said the man	kwasho indoda.	Said the man	OM	LT		

15. Uncle Don shook his head.	Umalume uDon wanqekuzisa ikhanda lakhe.	Uncle Don nodded his head	ON	LT		
16. The sardines never come into our little bay	Amasaridinsi awafiki kuleli theku lethu elincane	Sardines do not come to this little bay of ours	OO	LT		
				T-OB-SP		Little bay → itheku elincane (bay little)
				BO		Sardines → amasaridinsi
17. They swim right past.	Abhukuda edlule.	They swim past	OP	LT		
18. Fisherman go to the bigger beaches	Abadobi bezinhlanzi baya emabhishi amakhulu	The fishermen of fish go to bigger beaches	OQ	LT		
				T-OB-WC	ADVP→LOC	to the bigger beaches → emabhishi amakhulu
				T-OB-SP		bigger beaches → amabhishi amakhulu
19. Sara and Tommy listened.	USara benoTommy balalela.	Sara and Tommy listened	OR	LT		
20. That's why many rooms at The Sun are still empty	Yiso isizathu esenza ukuthi amagumbi amaningi lapha eSun angabi nabantu	This is the reason that makes many rooms here at the Sun not have people	OS	MOD		
21. with their doors locked	neminyango yawo ivaliwe	With their doors locked	OT	LT		
				T-OB-WC	ADJP→ADVL	with their doors → neminyango yabo
				T-OB-SP		their doors → neminyango yabo
22. and their curtains drawn	namakhethini awo adonsiwe,	And their curtains drawn	OU	LT		
				T-OB-WC	ADJP→ADVL	their curtains drawn → namakhethini abo adonsiwe
23. they thought.	bacabanga kanjalo	They thought like that	OV	LOSS		they → ∅
				AMP		kanjalo (like that)
24. I wish we could do something to help	-	-	OW	LOSS		
25. said Sara	-	-	OX	LOSS		
26. I wish we could bring the sardines to Sunbeach	Ngifisa sengathi singaletha amasaridinsi eSunbeach	I wish we could bring sardines at Sunbeach,	OY	LT		
				T-OB-WC	ADVP→LOC	to Sunbeach → eSunbeach
27. said Tommy.	kwasho uTommy	said Tommy	OZ			
28. There was a little shop at Sunbeach Village	Kwakukhona isitolo esincane endaweni yokuhlala yase-Sunbeach...	There was a little shop in the residing area of Sunbeach	AA	T-OB-SP		isitolo esincane (shop little) endaweni yokuhlala yase-Sunbeach ((at the residing area of Sunbeach))
				EXP		Village → endaweni yokuhlala yase-Sunbeach (at the residing area of Sunbeach)
				LT		
29. It also had a Post Office	Kwakukhona neposi	Their was also a post office	AB	MOD		
30. where people came to collect their letters	lapho abantu babelanda khona izincwadi zabo	Where people fetched their letters	AC	LT		
31. Sara and Tommy went there every day	USara benoTommy babeya lapho	Sara and Tommy were going there	AD	LT		
				LOSS		every day → ∅
32. because Mom and Dad	ngoba uMama noBaba	Because Mom and Dad	AE	LT		
33. sent postcards to them from London	babebathumelele amaphosikhadi ayevela eLondon	had sent them postcards from London	AF	LT		
				T-OB-WC	ADVP→LOC	from London → eLandani

Appendix 21: Source Text Group C (1)

(Taken from GR: *A healthy you and other stories*)

The best way to lose weight is to follow a sensibly balanced diet, together with a regular exercise routine. The crash diets that promise you will lose 10 kilograms after only a week or two do not usually work very well. Often your body loses water and protein rather than fat. And then, when you eat normally again, you gain weight. Some diets can also put your health in danger. They may cause your blood pressure to drop, or they may not provide your body with the fuel it needs to function properly. In order to lose weight, you need to give your body all the vitamins and minerals it needs, but you need to cut down on the number of kilojoules you eat.

Avoid fatty and sugary foods and fizzy drinks. Fat contains double the number of kilojoules that you get from protein and carbohydrates, so cutting down on the fat in your food means cutting down on the number of kilojoules in your diet. Eat more nutritious foods like vegetables, fruit, lean meat or chicken, fish and low-fat dairy products. Drink lots of water to help clean out your body and assist with weight loss.

Appendix 22: Target Text Group C (1)

(Taken from GR: *Ubuwena obuphilile nezinye izindaba*)

Indlela elula yokwehlisa isisindo somzimba ukudla ukudla okunezingxenywe ezinesilinganiso esifanele, kanye nokuvocavoca umzimba izikhathi ezithile ezihlelwe kahle. Ukudla okuncane kakhulu okuthiwa kungehlisa isisindo somzimba ngamakhilogremu ayi-10 ngemuva kweviki elilodwa noma ngemuva kwamaviki amabili akuvamisile ukusebenza ngempumelelo. Kangingi umzimba wakho ulahla amanzi namaphrotheyini kunokuthi ulahle amafutha. Bese kuthi lapho usudla ngokujwayelekile, sivele sibuye emuva isisindo somzimba ebekade sehlile. Ezinye izinhlobo zokudla zingabeka impilo yakho engozini. Zingenza ukuthi umfutho wegazi lakho wehle, ube phansi kakhulu, noma kunokwenzeka ukuthi zingawuniki umzimba wakho uphethiloli owudingayo ukuze usebenze ngokufanele.

Ukuze wehlise isisindo somzimba, kudingeka ukuthi unikeze umzimba wakho wonke amavithamini kanye namaminerali owadingayo, kidwa kufanele wehlise inani lamakhilojuli owadlayo. Gwema ukudla okunamafutha, okunoshukela kanye neziphuzo ezinoshukela. Amafutha aqukethe amakhilojuli aphindaphindiwe owathola ekudleni okunamaprotheyini kanye namakhabhohayidrethi, ngakho-ke ukwehlisa amafutha ekudleni okudlayo kuchaza ukuthi uzobe wehlisa inani lamakhilojuli ekudleni kwakho. Yidla kakhulu ukudla okunezakhamzimba okufana namaveji, izithelo, inyama engenawo amafutha noma inkukhu, noma imifino kanye nokudla okuwumkhiqizo wobisi okunamafutha aphantsi.

Phuza amanzi amaningi ukuze usize ukuhlanza umzimba wakho kanye nokusiza ukuthi kwehle isisindo somzimba.

Appendix 23: Group C (1)

Sample of Analysis

1	2	3	4	5	6	7
English	IsiZulu	Back translation	Code	Type of Procedure	Type Definition	Example/Explanatory notes
1. The best way to lose weight is to follow a sensibly balanced diet,	Indlela elula yokwehlisa isisindo somzimba ukudla ukudla okunezingxenye ezinesilinganiso esifanele,	The easier way to lose weight of your body is to eat food that has portions of proper size	OA	EXP		to follow a sensibly balanced diet → ukudla ukudla okunezingxenye ezinesilinganiso esifanele
				EXP		weight → isisindo somzimba
				T-OB-SP		best way → indlela elula
				T-OB-WC	INF V → POSS	to lose → yokwehlisa
2. together with a regular exercise routine.	kanye nokuvocavoca umzimba izikhathi ezithile ezihlelwe kahle	And to exercise your body certain times that are well planned	OB	EXP		regular exercise routine → nokuvocavoca umzimba izikhathi ezithile ezihlelwe kahle
3. The crash diets that promise you will lose 10 kilograms	Ukudla okuncane kakhulu okuthiwa kungehlisa isisindo somzimba ngamakhilogremu ayi-10.	Small portions of food that are said to bring down the weight of your body by 10 kilograms	OC	MOD		
				T-OB-WC	N → ADVL	Kilograms → ngamakhilogremu
				BO		Kilograms → amakhilogremu
4. after only a week or two do not usually work very well.	ngemuva kweviki elilodwa noma ngemuva kwamaviki amabili akuvamisile ukusebenza ngempumelelo	After one week or after two weeks do not usually work successfully	OD	T-OB-WC	N → POSS	Week → kweviki
				AMP		Added → noma ngemuva kwamaviki (or after weeks)
				BO		Week → iviki
5. Often your body loses water and protein rather than fat	Kaningi umzimba wakho ulahla amanzi namaphrotheyini kunokuthi ulahle amafutha.	Many a times your body loses water and protein than lose fat	OE	LT		
				T-OB-SP		Your body → umzimba wakho
				BO		Protein → namaphrotheyini Fat → amafutha
6. And then, when you eat normally again,	Bese kuthi lapho usudla ngokujwayelekile,	Then when you eat normally	OF	LOSS		again → ∅
				LT		
7. you gain weight.	sivele sibuye emuva isisindo somzimba ebekade sehlile.	The weight that you had lost just comes back	OG	MOD		
8. Some diets can also put your health in danger	Ezinye izinhlobo zokudla zingabeka impilo yakho engozini.	Other kinds of food can put your life at risk	OH	LT		
				T-OB-SP		Your health → impilo yakho
				T-OB-WC	ADVL → LOC	In danger → engozini
				GEN		Diet → izinhlobo zokudla
9. They may cause your blood pressure to drop,	Zingenza ukuthi umfutho wegazi lakho wehle, ube phansi kakhulu,.	They can cause your blood pressure to drop, and be very low.	OI	LT		
				AMP		Added → ube phansi kakhulu (and be very low)
10. or they may not provide your body	noma kunokwenzeka ukuthi zingawuniki umzimba wakho	Or they may not give your body	OJ	LT		
11. with the fuel it needs to function	uphethiloli owudingayo ukuze	The petrol it needs to function	OK	BO		Fuel (petrol) → uphethiloli

properly.	usebenze ngokufanele	properly		LT		
12. In order to lose weight,	Ukuze wehlise isisindo somzimba,	In order to bring down the weight of your body	OL	EXP		Lose weight → wehlise isisindo somzimba
13. you need to give your body	kudingeka ukuthi unikeze umzimba wakho	You need to give your body	OM	LT		
				T-OB-SP		Your body → umzimba wakho
14. all the vitamins and minerals it needs,	wonke amavithamini kanye namaminerali owadingayo,	All the vitamins and minerals it needs	ON	LT		
				BO		Vitamins → amavithamini Minerals → amaminerali
15. but you need to cut down	kodwa kufanele wehlise	But you need to cut down	OO	MOD		
16. on the number of kilojoules you eat.	inani lamakhilojuli owadlayo.	The number of kilojoules you eat	OP	LT		
				BO		Kilojoules → amakhilojuli
17. Avoid fatty and sugary foods and fizzy drinks.	Gwema ukudla okunamafutha, okunoshukela kanye neziphuzo ezinoshukela	Avoid food that has fat, and that has sugar and drinks that have sugar	OQ	LT		
				T-OB-WC	ADJ→REL	Sugary → okunoshukela Fizzy → ezinoshukela
18. Fat contains double the number of kilojoules	Amafutha aqukethe amakhilojuli aphindaphindiwe	Fat contains double the kilojoules	OR	LT		
				BO		Kilojoules → amakhilojuli Fat → amafutha
19. that you get from protein and carbohydrates,	owathola ekudleni okunamaprotheyini kanye namakhabhohayidrethi,	You find in food that has protein and carbohydrates	OS	AMP		Added → ekudleni (in food)
				BO		Protein → amaprotheyini Carbohydrates → amakhabhohayidrethi
20. so cutting down on the fat in your food	ngakho-ke ukwehlisa amafutha ekudleni okudlayo	Therefore cutting down fat from the food that you eat	OT	T-OB-WC	N → LOC	Food → ekudleni
21. means cutting down on the number of kilojoules in your diet.	kuchaza ukuthi uzobe wehlisa inani lamakhilojuli ekudleni kwakho.	Means that you will be cutting down the number of kilojoules in your food	OU	MOD		
22. Eat more nutritious foods	Yidla kakhulu ukudla okunezakhamzimba	Eat a lot of nutritious foods	OV	LT		
				T-OB-WC	ADJP → REL	nutritious foods → ukudla okunezakhamzimba
				T-OB-SP		nutritious foods → ukudla okunezakhamzimba
23. like vegetables, fruit, lean meat	okufana namaveji, izithelo, inyama engenawo amafutha	Like vegetables, fruit, meat that has no fat	OW	LT		
				BO		Vegetables → amaveji
24. or chicken, fish and low-fat dairy products.	noma inkukhu, kanye nokudla okuwumkhiqizo wobisi okunamafutha aphantsi.	Or chicken, and food that is produced with low fat	OX	EXP		low-fat dairy products → nokudla okuwumkhiqizo wobisi okunamafutha aphantsi.

Appendix 24: Source Text Group C (2)

(Taken from GR: *Five technologies that changed the world*)

During the 18th century, people learnt to use metals to make machines. The big invention that started the Industrial Revolution in the 18th century was the invention of the steam engine. It was invented by James Watt in 1765. He burnt coal to boil water and make steam. He used the steam to drive the engine that he built.

The steam engine helped power steamships and steam trains. People were able to move around faster and further on land and sea. The steam engine was also used to power bigger and faster machinery. This meant that people could build bigger and better factories. In these factories they could produce things like cloth much quicker than spinning by hand.

Eventually people started looking for other ways to produce energy or power. Scientists had been experimenting with electrical power for many years, and in 1879, Thomas Edison invented the electric light.

Electricity was a new way of giving heat and light, just like fire. Electric light is cheaper and brighter than firelight. Electricity in turn gave people new ideas for new and different machines. Many new technologies started because people could now use electricity as a source of power.

Appendix 25: Target Text Group C (2)

(Taken from GR: *Ubuchwepheshe obuhlanu obaguqula umhlaba*)

Emakhulwini ayi-18 eminyaka, abantu bafunda ukusebenzisa insimbi ekwenzeni imishini. Ukusungulwa kwezinto okukhulu okwaqala inqubo eyaziwa ngokuthi yi-Industrial Revolution emakhulwini ayi-18 eminyaka kwakusungulwa kwenjini yomusi. Le injini yasungulwa nguJames Watt ngo-1765. UJames Watt washisa amalahle ukubilisa amanzi ukuze enze umusi. Wayesebenzisa umusi ukushayela injini yakhe.

Injini yomusi yasiza ukunika imikhumbi nezitimela ezihanjiswa ngomusa Amandla. Abantu bakwazi ukuhamba ngokushesha futhi bafinyelele nasezindaweni ezikude emhlabeni nasolwandle. Injini yomusi yayisetshenziswa futhi nasekunikeni imishini emikhulu nesebenza ngokushesha Amandla. Lokhu kwasho ukuthi abantu sebengakha amafekhtri amakhulu futhi asebenza kangcono. Kula mafekhtri babekhiqiza izinto ezinjengezimpahla ngokukhulu ukushesha kunokusebenzisa ukuphatha ngezandla. Abantu baqala ukufuna izindlela zokukhiqiza Amandla. Ososayensi babelokhu becwaninga ngamandla kagesi iminyaka eminingi, kwaze kwathi ngo-1879, uThomas Edison wasungula ukukhanya kukagesi.

Ugesi kwaba yindlela entsha yokunikeza ukushisa Nokukhanya, njengawo umlilo. Ukukhanya kukagesi kushibhile futhi kukhanya ngokucacile kunokukhanya komlilo. Ugesi kanjalo wanika abantu imiqondo emisha yemishini emisha nehlukeni. Ubuchwepheshe obuningi baqala ngoba abantu basebesebenzisa ugesi manje njengomthombo wamandla.

Appendix 26: Group C (2)

Sample of Analysis

1	2	3	4	5	6	7
English	isiZulu	Back translation	Code	Type of Procedure	Type Definition	Example/Explanatory notes
1. During the 18 th century	Emakhulwini ayi-18 eminyaka,	In 18 hundred years	OA	EXP		century → emakhulwini eminyaka
2. people learnt to use metals to make machines	abantu bafunda ukusebenzisa insimbi ekwenzeni imishini.	People learnt to use metal in making machines	OB	BO		machines → imishini
				T-OB-WC	INF V → LOC	to make → ekwenzeni
3. The big invention that started the Industrial Revolution in the 18 th century	Ukusungulwa kwezinto okukhulu okwaqala inqubo eyaziwa ngokuthi yi-Industrial Revolution emakhulwini ayi-18 eminyaka	The big inventions that started a process known as the Industrial Revolution in 18 hundred years	OC	MOD		
4. was the invention of the steam engine	kwakuwukusungulwa kwenjini yomusi.	It was the invention of the steam engine	OD	LT		
				BO		engine → injini
5. It was invented by James Watt in 1765	Le njini yasungulwa nguJames Watt ngo-1765.	This engine was invented by James Watt in 1765	OE	AMP		it → le njini (this engine)
6. He burnt coal	UJames Watt washisa amalahle	James Watt burnt coal	OF	AMP		he → uJames Watt (James Watt)
7. to boil water and make steam	ukubilisa amanzi ukuze enze umusi.	to boil water and make steam	OG	LT		
8. He used the steam	Wayesebenzisa umusi	He was using steam	OH	LT		
9. to drive the engine that he built	ukushayela injini yakhe	To drive his engine	OI	MOD		
				BO		
10. The steam engine helped power steamships and steam trains	Injini yomusi yasiza ukunika imikhumbi nezitimela ezihanjiswa ngomusa amandla	The steam engine to give power to ships and trains that used steam	OJ	T-OB-SP		steam engine → injini yomusi
				EXP		Steamships and steam trains → imikhumbi nezitimela ezihanjiswa ngomusa amandla
11. People were able to move around	Abantu bakwazi ukuhamba	People were able to move	OK	LOSS		Around → ∅
12. faster and further on land and sea	ngokushesha futhi bafinyelele nasezindaweni ezikude emhlabeni nasolwandle	faster and arrive in places that are far away in the world and in the sea	OL	AMP		Added → futhi bafinyelele nasezindaweni ezikude (and arrive in places that are far away)
13. The steam engine was also used	Injini yomusi yayisetshenziswa futhi	The steam engine was also used	OM	T-OB-SP		steam engine → injini yomusi
14. to power bigger and faster	nasekunikeni imishini emikhulu nesebenza ngokushesha amandla	To give power to big engines that worked fast	ON	MOD		

machinery						
15. This meant that people could build	Lokhu kwasho ukuthi abantu sebengakha	This meant that people could build	OO	LT		
16. bigger and better factories	amafekhthri amakhulu futhi asebenza kangcono.	bigger factories that also worked better	OP	EXP		Better → futhi asebenza kangcono (also work better)
17. In these factories	Kula mafekhthri	In these factories	OQ	LT		
				BO		Factories → -fektri
18. they could produce things like cloth	babekhiqiza izinto ezinjengezimpahla	they could produce things like cloth	OR	LT		
				GEN		Cloth → izimpahla (things)
19. much quicker than spinning by hand.	ngokukhulu ukushesha kunokusebenzisa ukuphatha ngezandla	much quicker than spinning by hand.	OS	LT		
				T-OB-WC	N → ADVL	Hand → ngezandla
20. Eventually people started looking for other ways	Abantu baqala ukufuna izindlela	people started looking for ways	OT	LT		
21. to produce energy or power	zokukhiqiza amandla.	to produce energy or power	OU	LT		
				T-OB-WC	INF V → POSS	To produce → zokukhiqiza
22. Scientists had been experimenting with electrical power for many years	Ososayensi babelokhu becwanginga ngamandla kagesi iminyaka eminingi.	Scientists had been analysing with electrical power for many years	OV	LT		
				BO		Scientists → ososayensi
23. and in 1879	kwaze kwathi ngo-1879	and in 1879	OW	LT		
24. Thomas Edison invented the electric light	uThomas Edison wasungula ukukhanya kukagesi	Thomas Edison invented the electric light	OX	LT		
25. Electricity was a new way of giving heat and light,	Ugesi kwaba yindlela entsha yokunikeza ukushisa nokukhanya	Electricity was a new way of giving heat and light	OY	LT		
26. just like fire	njengawo umlilo	Just like fire	OZ	LT		
27. Electric light is cheaper and brighter than firelight	Ukukhanya kukagesi kushibhile futhi kukhanya ngokucacile kunokukhanya komlilo	The lighting of electricity is cheaper and it shines brighter than the light of a fire.	AA			
				T-OB-WC	N → POSS	firelight → komlilo
28. Electricity in turn gave people new ideas	Ugesi kanjalo wanika abantu imiqondo emisha	Electricity gave people new ideas	AB	LT		
				T-OB-SP		New ideas → imiqondo emisha
				BO		Machines → imishini

Appendix 27: Source Text Group D (1)

(Taken from GR: *Stories from our world*)

This is a story of two special boys whose love of music brought them together. They came to love each other as brothers. They started a band, toured the world and sold millions of albums worldwide. At home in South Africa, they learned about each other's traditions and cultures. Their friendship, that started so many years ago, showed the way of the future. Today all South Africans - people of different cultures and traditions - have begun to know each other and are learning to work and play together. In 1951 Siphon was born in Kranskop, Natal, soon after apartheid became law. Black children didn't have the same advantages as other South African children. He went to work in Durban when he was nine. Then he went to work in Johannesburg. In 1953 Johnny was born in England. He grew up in Southern Rhodesia (now Zimbabwe). His family moved to Johannesburg, in South Africa, when he was nine. He lived at home with his family and went to school. At fourteen, Johnny began to play the guitar. His love of music led him to Charlie Mzila. Charlie was a cleaner in a block of flats and played street music near Johnny's home. They soon became friends. Charlie taught Johnny the basics of Zulu music and traditional dancing. For the next two years he took Johnny to rooftop shebeens and hostels where Johnny learnt about street music and the Zulu culture. Johnny became a good guitarist in the Masikande tradition. When Johnny was sixteen, he met Siphon who was eighteen. Siphon was another street guitarist. When he heard of Johnny and his skill, he went to find him. He challenged him to a guitar competition. He beat Johnny, but it didn't end there.

Appendix 28: Target Text Group D (1)

(Taken from GR: *Izindaba zaseMzansi*)

Le indaba yabangani abaqavile abahlanganiswa uthando lomculo bagcina sebethandana sengathi bayizelamani. Baziqalela iqembu labo lomculo, bazungeza izwe ngomculo wabo owawuthengwa ubuthaphuthaphu emhlabeni wonke jikelele. Lapha kwelakubo eNingizimu Afrika bazinika ithuba lokufundisana ngamasiko abo. Ubungani babo obabuqale eminyakeni eminingi eyayedlule, bathela izithelo zekusasa elihle. Namuhla bonke abantu eNingizimu Afrika - bezinhlanga ezahlukene namasiko ehlukene - baqala ukwazana bafunda nokusebenza kanye nokudla ndawonye. USipho wazalwa eKranskop, eNatali ngonyaka wezi-1951; emva nje kokuqala komthetho wobandlululo. Izingane zabantu abamnyama zazingenawo amathuba amahle afana nawezingane zezinye izinhlanga eNingizimu Afrika. USipho yena waya ukuyosebenza eThekwini eneminyaka eyisishiyagalolunye. Emva kwesikhashana wabuye waya ukuyosebenza eGoli. UJohny wazalelwa eNgilandi ngonyaka wezi-1953. Wakhulela eNingizimu Rhodeshiya (manje esiyaziwa ngokuthi yiZimbabwe). Umndeni wakhe wathuthela eNingizimu Afrika, eGoli eneminyaka eyi - 9. Wayehlala nomndeni wakhe efunda isikole. Kwathi eseneminyaka eyi-14, wafunda ukudlala isigingci. Uthando lwakhe lomculo lwamholela kuCharlie Mzila. UCharlie wayesebenza ukuhlanza amafulethi kanti futhi wayekhonzwe ukudlala umculo maduzane nakubo kwaJohnny. Bashsha ukuba ngabangani. UCharlie wafundisa uJohnny umongo womculo wesiZulu kanye nokusina. Eminyakeni emibili elandelanayo wayemthatha uJohnny aye naye phezu kophahla lwendlu kwalu hhohho nasemahostela; emzini wezinsizwa; yilapho afunda khona umculo wesiZulu, nomculo nje wabantu wasemgwaqeni. UJonny waba ngumpetha wokudlala isigingci kanye noMasikandi. Wathi uJohnny esenemnyaka eyi-16 watholana noSipho owaseneminyaka eyi-18. USipho wayengomunye umdlali wesigingci wasemgwaqeni. Kwathi angezwa ngoJohnny nobuciko bakhe waya ukuyomfuna. Wamphonsela inselelo yokuba bancintisane ngokudlala isigingci. Waludla ubhedu uSipho, kodwa-ke akugcinanga lapho.

Appendix 29: Group D (1)

Sample of Analysis

1	2	3	4	5	6	7
English	IsiZulu	Back Translation	Code	Type of Procedure	Type Definition	Example/Explanatory Notes
1. This is a story	Le indaba	This is a story	OA	LT		
2. of two special boys	yabangani abaqavile	Of special friends	OB	MOD		special boys → abangani abaqavile (special friends)
3. whose love of music brought them together	abahlnganiswa uthando lomculo	Who were brought together by the love of music	OC	MOD T-OB-WC	POSSG→POS S	of music → lomculo (of music)
4. They came	bagcina	They ended up	OD	M-PM		
5. to love each other as brothers	sebethandana sengathi bayizelamani	Loving each other like siblings	OE	MOD		
6. They started a band	Baziqalela iqembu labo lomculo	They started their own music group	OF	AMP EXP		added - labo (their own) band → iqembu lomculo (group for music)
7. toured the world	bazungeza izwe ngomculo wabo	They went around the world with their music	OG	MOD AMP		added – ngomculo wabo (with their music)
8. and sold millions of albums worldwide	owawuthengwa ubuthaphuthaphu emhlabeni wonke jikelele.	Which was being bought a lot in the entire world	OH	MOD		
9. At home, in South Africa	Lapha kwelakubo eNingizimu Afrika	Here in their country of birth in South Africa	OI	MOD T-OB-WC	ADVP→LOC	in South Africa → eNingizimu Afrika
10. they learned about each other's traditions and cultures	bazinika ithuba lokufundisana ngamasiko abo	They gave themselves a chance to teach each other their cultures	OJ	MOD AMP T-OB-WC T-OB-SP LOSS	N→ADVL	added – bazinika ithuba (they gave themselves a chance) cultures → ngamasiko (about cultures) each other's cultures → ngamasiko abo traditions → ∅
11. Their friendship,	Ubungani babo	Their friendship	OK	LT T-OB-SP		their friendship → ubungani babo
12. that started so many years ago	Obabuqale eminyakeni eminingi eyayedlule	That had started many years back	OL	LT T-OB-SP T-OB-WC	N→ADVL	many years → eminyakeni eminingi years → eminyakeni
13. showed the way of the future	bathela izithelo zekusasa elihle.	Bore fruit of a beautiful future	OM	MOD AMP		added – elihle (beautiful)
14. Today - all South Africans - people of different cultures and traditions	Namuhla bonke abantu eNingizimu Afrika - - bezinhlanga ezahlukene namasiko ehlukene	Today all the people in South Africa - of different races and different cultures	ON	LT T-OB-WC T-OB-SP	N→ADV	cultures → namasiko different cultures ... → bezinhlanga ehlukene...
15. have begun to know each other	baqala ukwazana	Are beginning to know each other	OO	LT T-OB-WC	INFV→NV	to know → ukwazana (class 15 noun)
16. and are learning to work	bafunda nokusebenza	They are learning to work	OP	LT T-OB-WC	INFV→ADV	to work → nokusebenza
17. and play together.	kanye nokudlala ndawonye.	And to play together	OQ	T-OB-WC	V→ADV	play → nokudlala

18. In 1951, Sipho was born in Kranskop Natal	USipho wazalwa eKranskop, eNatali ngonyaka wezi-1951	Sipho was born at Kranskop, in Natal, in the year of 1951	OR	T-OP-SP		in 1951... → ... wezi-1951
				LT		
				T-OB-WC	ADVP→LOC	in Kranskop Natal → eKranskop eNatali
19. soon after apartheid become law.	emva nje kokuqala komthetho wobandlululo	Just after the beginning of the apartheid law	OS	MOD		
20. Black children.	izingane zabantu abamnyama	Children of black people	OT	EXP		
				T-OB-SP		black children → izingane ...
21. didn't have the same advantages	zazingenawo amathuba amahle	They did not have good opportunities	OU	MOD		
22. as other South African children	afana nawezingane zezinye izinhlanga eNingizimu Afrika	Similar to the children of other races in South Africa	OV	EXP		
				T-OB-SP		
23. He went to work in Durban	USipho yena waya ukuyosebenza eThekwini	Sipho he went to work in Durban	OW	AMP		added – Usipho yena (Sipho he)
24. When he was nine	eneminyaka eyisishiyagalolunye	When he was 9 years	OX	LT		
25. Then He went	Emva kwesikhashana wabuye waya	After some time he then went	OY	AMP		Added – emva kwesikhashana
26. to work in Johannesburg.	ukuyosebenza eGoli.	To work in Johannesburg	OZ	LT		
				T-OB-WC	INFV→VN	to work → ukuyosebenza (class 15 noun)
				T-OB-WC	ADVP→LOC	in Johannesburg → eGoli
27. In 1953 Johnny was born in England	UJohny wazalwa eNgilandi ngonyaka wezi-1953.	Johny was born in England in the year of 1953	AA	T-OP-SP		In 1953... → ... wezi-1953
				LT		
				T-OB-WC	ADVP→LOC	in England → eNgilandi
28. He grew up in Southern Rhodesia (now Zimbabwe)	Wakhulela eNingizimu Rhodeshiya (manje esiyaziwa ngokuthi yiZimbabwe).	He grew up in Southern Rhodesia (now known as Zimbabwe)	AB	LT		
				T-OB-WC	ADVP→LOC	in Southern Rhodesia → eNingizimu Rhodeshiya
				T-OB-WC	N→COP	Zimbabwe → yiZimbabwe
29. His family	Umdlani wakhe	His family	AC	LT		
				T-OB-SP		His family → umndeni wakhe
30. Moved to Johannesburg, in South Africa,	Wathuthela eNingizimu Afrika, eGoli	Moved to South Africa, Johannesburg	AD	LT		
				T-OB-WC	ADVP→LOC	to Johannesburg → eGoli
				T-OP-SP		Johannesburg, in South Africa → eNingizimu Afrika, eGoli
31. when he was nine	eneminyaka eyi-9	When he was nine	AE	LT		
32. He lived at home	Wayehlala	He lived	AF	LOSS		At home → ∅
33. with his family	nomndeni wakhe	With his family	AG	LT		
				T-OB-WC	N→ADV	Family → nomndeni
				T-OB-SP		His family → nomndeni wakhe
34. and went to school.	efunda isikole.	Learning at school	AH	MOD		
35. At fourteen,	Kwathi eseneminyaka eyi-14,	When he was 14 years	AI	AMP		Added – kwathi (when)
36. Johnny began to play the guitar	wafunda ukudlala isigingci	He learnt to play guitar	AJ	MOD		

Appendix 30: Source Text Group D (2)

(Taken from GR: *Exploring my world*)

There were many protests against these laws – but none of them had any effect on the government of the day. One famous protest was the Women’s March in 1956. People began to protest against these unjust laws. The African National Congress grew quickly. Many people, who were looking for a South African society where everyone was treated equally, joined the ANC. Another organisation that began around this time was the Pan-Africanist Congress (the PAC). They were responsible for many of the protests.

In 1956, in Kliptown, people from all over South Africa, gathered to draw up and approve the Freedom Charter. There were people in traditional dress, women in saris, old men, young men, farm and mine workers, lawyers and politicians. There were people from all over South Africa – from every race or nation in the country. The Freedom Charter showed how South Africa could be a democracy. It protected the rights of everybody. This is what the protests would work towards – a South Africa where everyone was treated equally. These organisations had chosen to protest through civil disobedience. It had worked for Mahatma Gandhi in India. If enough people disobeyed the laws, there would not be enough space to send them all to jail. The PAC called upon all African men to disobey the Pass Laws. They told them to leave their passbooks at home and march to the nearest police station and demand to be arrested for not carrying them. South Africans from all organisations responded. On 21st March 1960, the people of Sharpeville, a township on the edge of Johannesburg, gathered outside the police station for a peaceful protest.

Appendix 31: Target Text Group D (2)

(Taken from GR: *Siyaziqhenya ngoMzansi*)

Kwaqala ukuvunguzela komoya wokubhikisha okuningi mayelana nale mithetho, kodwa akubanga nazinguquko ezenzeka kuhulumeni wangaleso sikhathi. Phela uhulumeni wangaleso sikhathi wayenguntamolukhuni. Omunye wemibhikisho emikhulu kwaba owalo mthetho wamapasi okwaba owomama owenzeka ngonyaka wezi-1956. Abantu baqala bayibhikishela le mithetho eyayingenabo ubulungiswa. Iqembu le-African National Congress (ANC) lakhula ngokushesha. Abantu abaningi abaqhamuka kulo lonkana ababefuna iNingizimu Afrika kube ngeyabantu bonke bajoyina iqembu lale nhlango. Elinye iqembu elaqalwayo ngaleso sikhathi kwaba yi Pan African Congress (PAC). Yile zinhlango ezimbili ezazihamba phambili ekubhikisheleni le mithetho.

Ngonyaka wezi-1956 abantu bonke baseNingizimu Afrika bahlanganela eKliptown ukuzo hlanganisa iFreedom charter. Abantu bafika begqoke bevela kulo lonke laseNingizimu Afrika. Kwakukhona zonke izinhlango zelizwe. Le Freedom Charter yayisho ukuthi iNingizimu Afrika ingabuswa kanjani ngokwentando yeningi. Yayivikela amalungelo abo bonke abantu. Ukubhikisha okukhulu ke kwakuzoqondaniswa nalesi simo. Abantu babefuna iNingizimu Afrika enabantu abakhululekile, lapho bonke abantu babezoba ngabalinganayo bathole nabathuba alinganayo. Bakhetha ukubhikisha ngendlela eyayingezokulawuleka. Phela lolu hlobo lokubhikisha yilolo olwalusebenzele uMahatma Gandhi eNdiya. Kwabhekwa nokuthi uma abantu abaningi bengayithobeli le mithetho, nakanjani ngeke ibe khona emajele indawo eyanele yokubagcina. Ngaleyo ndlela ngeke izwe lisalawuleka. I - PAC yabiza wonke umuntu waseNingizimu Afrika ukuba angayithobeli imithetho yepasi. Bonke abantu eNingizimu Afrika bawulalela lo mlayezo. Baxolela ukuba bawashiye emakhaya amapasi bese beqonda eziteshini zamaphoyisa bathi ababoshwe ngoba abawaphethe amapasi. Ngomhla zingama-21 kuMashi ngonyaka wezi-1960, abantu baseSharpsville ilokishi elimaduzane naseGoli balungiselela ukuqonda ngqo esiteshini samaphoyisa ngokukhulu ukuthula bezobhikisha ngaphandle kwesiteshi lesa.

Appendix 32: Group D (2)

Sample of Analysis

1	2	3	4	5	6	7
English	IsiZulu	Back Translation	Code	Type of Procedure	Type Definition	Example/Explanatory Notes
1. There were many protests against these laws	Kwaqala ukuvunguzela komoya wokubhikisha okuningi mayelana nale mithetho,	A spirit of violence began to soar with regards to these laws	OA	MOD		
2. but none of them had any effect on the government of the day	kodwa akubanga nazinguquko ezenzeka kuhulumeni wangaleso sikhathi.	But there are no changes that happened during the government of the time	OB	MOD		
3.	Phela uhulumeni wangaleso sikhathi wayenguntamolukhuni	In fact the government of the time was ...	OC	AMP		
4. One famous protest was the Women's March in 1956	Omunye wemibhikisho emikhulu kwaba owalo mthetho wamapasi okwaba owomama owenzeka ngonyaka wezi-1956.	One of the famous protests was the law of the passes which was a women's protest that happened in 1956	OD	LT		
				T-OB-WC	N→POSS	protest – wemibhikisho (of protests)
				T-OB-SP		Famous protest → wemibhikisho emikhulu
5. People began to protest against these unjust laws	Abantu baqala bayibhikishela le mithetho eyayingenabo ubulungiswa	People began to protest against these unjust laws	OE	LT		
				T-OB-WC	NV →V	to protest → bayibhikishela
				T-OB-SP		Unjust laws → le mithetho eyayingenabo ubulungiswa
6. The African National Congress grew quickly	Iqembu le-African National Congress (ANC) lakhula ngokushesha.	The party of The African National Congress grew quickly	OF	LT		
				T-OB-WC	N→POSS	The African National Congress → le-African National Congress
				EXP		added → iqembu (group/party)
7. Many people	Abantu abaningi abaqhamuka kulo lonkana	Many people coming from all over lonkana	OG	LT		
				T-OB-SP		Many people → abantu abaningi
				AMP		Added → abaqhamuka kulo lonkana
8. who were looking for a South African society	ababefuna iNingizimu Afrika	who wanted a South Africa	OH	MOD		
9. where everyone was treated equally,	kube ngeyabantu bonke	To be for all people		MOD		
10. joined the ANC	bajoyina iqembu lale nhlango.	They joined the group of this organisation	OI	EXP		ANC → iqembu lale nhlango (group of this organisation)
11. Another organisation that began around this time was the Pan-Africanist Congress	Elinye iqembu elaqalwayo ngaleso sikhathi kwaba yi Pan African Congress (PAC).	Another organisation that was started around that times was the Pan-Africanist Congress (the	OJ	LT		

(the PAC).		PAC).				
12. They were responsible for many of the protests.	Yile zihlangano ezimbili ezazihamba phambili ekubhikisheleni le mithetho.	It is these two organisations that were leading protests against these laws	OK	MOD		
13. In 1956, in Kliptown,	Ngonyaka wezi-1956	In the year of 1956	OL	LT		
				AMP		Added → ngonyaka
				LOSS		In Kliptown → ∅
14. people from all over South Africa,	abantu bonke baseNingizimu Afrika	All people of South Africa	OM	MOD		
15. gathered to draw up and approve the Freedom Charter.	bahlanganela eKliptown ukuzohlenganisa iFreedom charter	Gathered in Kliptown to draw up the Freedom Charter	ON	MOD		
				LOSS		And approve → ∅
16. There were people in traditional dress, women in saris, old men, young men, farm and mine workers, lawyers and politicians	Abantu bafika begqoke bevela kulo lonke laseNingizimu Afrika.	People came dressed up from all over South Africa	OO	GEN		
17. There were people from all over South Africa	Kwakukhona zonke izinhlanga zelizwe.	There were people of all races of the country	OP	MOD		
18. from every race or nation in the country			OQ	LOSS		
19. The Freedom Charter showed how South Africa could be a democracy	Le Freedom Charter yayisho ukuthi iNingizimu Afrika ingabuswa kanjani ngokwentando yeningi	This Freedom Charter was explaining how South Africa should be governed democratically	OR	LT		
				EXP		Democracy → ingabuswa kanjani ngokwentando yeningi
20. It protected the rights of everybody	Yayivikela amalungelo abo bonke abantu	It was protecting the rights of all people	OS	LT		
21. This is what the protests would work towards	Ukubhikisha okukhulu ke kwakuzoqondaniswa nalesi simo	The biggest protest was going to be about this	OT	MOD		
22. a South Africa where everyone was treated equally	Abantu babefuna iNingizimu Afrika enabantu abakhululekile, lapho bonke abantu babezoba ngabalinganayo bathole nabathuba alinganayo.	People wanted a South Africa with people that are free, where all people would be equal and get equal opportunities	OU	MOD		
				AMP		Added → lapho bonke abantu babezoba ngabalinganayo bathole nabathuba alinganayo.
23. These organisations had chosen to protest through civil disobedience	Bakhethe ukubhikisha ngendlela eyayingezokulawuleka	They decided to protests in a way that was not going to be controlled	OV	MOD		
24. It had worked for Mahatma Gandhi in India	Phela lolu hlobo lokubhikisha yilolo olwalusebenzele uMahatma Gandhi eNdiya.	This type of protest is the one that worked for Mahatma Gandhi in India	OW	MOD		
25. If enough people disobeyed the laws	Kwabhekwa nokuthi uma abantu abaningi bengayithobeli le mithetho	It was expected that if many people disobeyed these laws	OX	LT		

Appendix 33: Extract From NDoBE's Textbook Catalogue

Grade	Subject	Language	Language Level	Title	Component	ISBN No	Price	Publisher Name
2	Language	IsiXhosa	Home Language	Via Afrika IsiXhosa Ulwimi Lwenkobe Ibanga 2 Incwadi yomsebenzi	Workbook / Learner Book	9781415425862	R 35.90	Via Afrika Publishers
2	Language	IsiXhosa	Home Language	Xa u-Anil ebetha ibhola / Iziquhamo zam - Big Book	Big Books	9781869274526	R 300.00	Reading Matters
2	Language	IsiZulu	Home Language	Abafundi Bayadlala: isiZulu Grade 2 Level 5 Reader	Graded Reader Series	9781431001767	R 37.77	Macmillan South Africa (Pty) Ltd
2	Language	IsiZulu	Home Language	Ekhaya: isiZulu Grade 2 Level 2 Reader	Graded Reader Series	9781431001712	R 37.77	Macmillan South Africa (Pty) Ltd
2	Language	IsiZulu	Home Language	Esidlekeni Sezinyoni: isiZulu Grade 2 Level 3 Reader	Graded Reader Series	9781431001729	R 37.77	Macmillan South Africa (Pty) Ltd
2	Language	IsiZulu	Home Language	Esiqiwini Sezinyamazane: isiZulu Grade 2 Level 4 Reader	Graded Reader Series	9781431001736	R 37.77	Macmillan South Africa (Pty) Ltd
2	Language	IsiZulu	Home Language	Gqokani Gwajo 1	Graded Reader Series	9781775711117	R 32.50	Nutrend
2	Language	IsiZulu	Home Language	Ibhayisikili IikaGwajo 5	Graded Reader Series	9781775711155	R 32.50	Nutrend
2	Language	IsiZulu	Home Language	Impumelelo Kwilitheresi Ibanga 2 Incwadi Yokufunda	Graded Reader Series	9780636125445	R 26.90	The Molteno Institute for Language and Literacy
2	Language	IsiZulu	Home Language	Impumelelo Kwilitheresi Ibanga 2 Incwadi Yomfundi	Learner Book	9780636121904	R 46.90	The Molteno Institute for Language and Literacy
2	Language	IsiZulu	Home Language	Impumelelo Kwilitheresi Ibanga 2 Incwadi Yomfundi	Teacher Guide	9780636121935	R 153.90	The Molteno Institute for Language and Literacy
2	Language	IsiZulu	Home Language	Indlovu isindisa uNosipho	Graded Reader Series	9781920361464	R 43.95	Marumo Publishing

