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KWAZULU-NATAL

**INYUVESI
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**Transposition and modulation in the translation of subtitles between isiZulu and
English: A case of *Umkhokha***

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**Thesis submitted in fulfilment requirements for the degree of
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University of KwaZulu-Natal, Pietermaritzburg, South Africa.**

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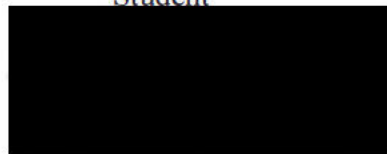
Declaration

Submitted in fulfilment of the requirements for the degree of **Master of Arts** in the Graduate Programme in **African Languages**, University of KwaZulu-Natal, Pietermaritzburg, South Africa.

I, **Thandeka Mbali Gumede**, student no. **215049043**, declare that

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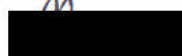


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Dedication

Dedicating one's research to a loved one is a beautiful and heartfelt gesture that reflects the deep appreciation and gratitude one feels towards that person. In my case, I am dedicating this research to my mother, who has been a constant source of love, encouragement, and support throughout my life.

My mother has always been my guiding light, inspiring me to pursue my dreams and never give up on my goals. She has taught me the value of hard work, perseverance, and determination and has instilled in me the belief that anything is possible if I put my mind to it.

As I embarked on this research project, my mother was my biggest cheerleader, offering me words of encouragement and motivation whenever needed. She believed in me even when I doubted myself, and her unwavering faith gave me the confidence to push forward and never give up.

“Ungangilokothi sengakhokha kangaka... ngeke nje wena uhlulwe yinto ebhaliwe”

Acknowledgements

Acknowledging those who have contributed to our success and well-being is essential to life. It not only shows gratitude but also gives credit where credit is due. In this section, I would like to acknowledge and express my gratitude to the following individuals who have significantly impacted my life.

First and foremost, I acknowledge God, who has blessed me with good health, strength, and guidance throughout my life's journey. I would not be where I am today without His grace and mercy. I also acknowledge my ancestors, who paved the way for me to live better. Their resilience and perseverance in the face of adversity have inspired me to keep pushing forward, no matter the challenges I encounter.

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To my partner, I am indebted for his love, patience, and unwavering support. He has been a constant source of encouragement, and his belief in me has given me the strength to pursue my dreams.

I am grateful to my son, Solwazi, for his unconditional love and the joy he brings into my life. He motivates me to keep pushing forward and strive to be the best version of myself.

Lastly, I acknowledge everyone else who has contributed to my life somehow. Their love, support, and kindness have not gone unnoticed, and I am grateful for all they have done for me.

Abstract

This study explored the utilization of transposition and modulation as translation techniques for subtitles between isiZulu and English, focusing on the context of the South African linguistic landscape. The research addressed a notable gap in the existing literature on translation techniques, particularly concerning modulation and transposition, and contributed valuable insights into the comprehension and application of translation practices between English and isiZulu.

The study aimed to achieve the following objectives: first, to gain insights into how transposition and modulation are utilized in the translation process as effective translation techniques in rendering isiZulu content into English; second, to investigate the proficient utilization of transposition and modulation in the translation of subtitles between isiZulu and English. Therefore, an interpretive paradigm is employed to develop sensitizing concepts and identify potential ideas that could foster a deeper understanding of the translation process. Furthermore, the data were randomly collected from English subtitles and isiZulu audio of the drama series *Umkhokha*, accessible on Showmax. The analysis focuses on the transposition and modulation techniques employed in translating *Umkhokha* episodes. For this purpose, Molina and Albir's Dynamic approach to translation techniques (2002) and Vinay and Darbelnet's linguistic model (1995) are utilized to examine and interpret the gathered data.

The presentation of the study's findings is textual, wherein the researcher explores the transposition and modulation translation techniques detected within the collected information. This study sought to provide valuable insights into the complex translation process between isiZulu and English, contributing to the advancement of translation studies in South Africa's multilingual environment.

Key terms

Translation, Translation Techniques, Transposition, Modulation and Subtitles

List of Acronyms

ST	Source Text
TT	Target Text
SL	Source Language
TL	Target Language

List of Tables

Table 1 Codes of isiZulu word classes	Error! Bookmark not defined.
Table 2 Codes of English word classes	Error! Bookmark not defined.

List of Figures

Figure 1 Phases in the Qualitative Research Process	Error! Bookmark not defined.
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Contents

Declaration	i
Dedication	ii
Acknowledgements	iii
Abstract	iv
Key terms	iv
List of Acronyms.....	v
List of Tables.....	v
List of Figures	v
Chapter 1: Introductory Chapter.....	1
1.1 Introduction.....	1
1.2 Background.....	2
1.3 Motivation	3
1.4 Research problem	5
1.5 The aim of the study	5
1.6 The objectives of the study	6
1.7 Research questions.....	6
1.8 Research methods	6
1.9 Definition of keywords	6
1.9.1 Translation.....	7
1.9.2 Translation techniques.....	7
1.9.3 Transposition	7
1.9.4 Modulation	7
1.9.5 Subtitling	7
1.10 Ethical Clearance.....	7
1.11 Research outline	7
1.12 Conclusion.....	9
Chapter 2: Literature Review	11
2.1 Introduction.....	11
2.2 Definition of key terms	11
2.2.1 Translation.....	11
2.2.2 Translation techniques.....	12
2.2.3 Transposition	12
2.2.4 Modulation	13
2.2.5 Subtitle	15
2.3 Reviewing literature.....	16
2.3.1 Translation.....	16
2.3.2 Translation techniques.....	22
2.3.3 Transposition	28
2.3.4 Modulation	29
2.3.5 Subtitling	32
Chapter 3: Research Methodology and Theoretical Framework	40
3. Introduction.....	40

3.1 Research Methodology	40
3.2 Qualitative Method	41
3.3 Research Paradigm	42
3.3.1 Interpretive paradigm	43
3.4 Research design	44
3.4.1 Textual analysis.....	45
3.5 Data collection	45
3.6 Sampling.....	46
3.6.1 Simple Random Sampling.....	46
3.7 Data analysis.....	49
3.8 Validity and reliability	49
3.9 Rigour.....	50
3.10 Theoretical Framework of the Study	51
3.10.1 Dynamic and functional approaches to translation techniques	51
3.10.2 Vinay and Darbelnet's (1995) linguistic model.....	54
3.10.3 This study's link to the existing research	57
3.11 Conclusion.....	58
Chapter 4: Data Presentation and Analysis.....	60
4.1 Introduction.....	60
4.2 Outline of grammar used	61
4.2.1 IsiZulu Grammar.....	61
4.2.2 English Grammar	62
4.3 Analysis of transposition.....	63
4.3.1 Transposition examples:.....	64
4.4.1 Modulation examples	81
4.4.1.1 Abstract and concrete	81
4.4.1.2 Cause and Effect	83
4.4.1.3 The part for the whole	84
4.4.1.4 One part for another	85
4.4.1.5 Reversal of the point of view	87
4.4.1.6 Form, aspect and usage	93
4.4.1.7 Geographic modulation	94
4.5 Mistranslation	99
4.6 Conclusion.....	101
Chapter 5: Conclusion, Limitations and Recommendations.....	102
5.1 Introduction.....	102
5.2 Research Conclusions	102
5.2.1 Grammatical categories used in this study.....	103
5.2.2 Transposition.....	104
5.2.3 Modulation	105
5.2.4 <i>Umkhokha</i> Subtitle Translations.....	107
5.2.5 Generational Shifts in Language Usage and Communication Styles.....	110
5.3 Limitations.....	111
5.4 Recommendations.....	112
5.5 Research Summary	114
5.6 Conclusion	117
Reference list.....	119
Appendices.....	131

Appendix 1: Ethical clearance.....	131
Appendix 2: Contract of the student and the supervisor.....	132

Chapter 1: Introductory Chapter

1.1 Introduction

Translation has been a crucial element in nearly all societal facets throughout history (Racoma, 2018). The earliest significant translation is believed to be that of the Hebrew Bible, with its Greek translation setting a precedent for future Bible translations into various languages (Language Network, 2021). As spiritual ideas and religious texts grew, so did the demand for translation. Religion itself fuelled this demand, as the desire to spread beliefs and strengthen faith created the need to make religious content accessible in numerous languages (Language Network, 2021). Additionally, as academic institutions developed, so did the study of translation, promoting cross-cultural communication and knowledge exchange as people from different linguistic backgrounds gathered to master translation (Language Network, 2021).

Moreover, the main aim of translation is to assist in cutting across language barriers and interacting with people as languages keep evolving. Throughout history, language has changed dramatically; as a result, the translation of new words and phrases has had to be considered. Similarly, isiZulu and English languages have evolved in many ways over the past millennium. The change in languages includes but is not limited to intellectualization. Intellectualization is a systematic process of cultivating, enhancing, expanding, and modernizing a language to ensure its terminology can bear the full demands of scientific precision and rigor. This allows the language to accurately convey logical reasoning, enabling it to function effectively across all domains (Khumalo, 2016).

Specifically, South Africa is a multilingual country with twelve official languages. However, English remains the dominant language of instruction. As a result, translation is needed to convey meaning from English to other official languages. Therefore, this research explores transposition and modulation in translating subtitles between isiZulu and English, a case of *Umkhokha*. This study seeks to provide valuable insights into the complex translation process between isiZulu and English, contributing to the advancement of translation studies in South Africa's multilingual environment.

This study uses data taken from a drama series titled *Umkhokha*. According to the South African TV Website (2021), *Umkhokha* is a drama series that is about the execution of the megachurch leader, and the struggle to succeed him is the central plot of this South African

drama series. *Umkhokha* was chosen because it is a drama series that uses English and isiZulu. It uses both languages appropriately, containing no adult or vulgar language. In an increasingly interconnected world, the translation of media content plays a crucial role in bridging linguistic and cultural divides. This study focuses on the nuanced art of subtitle translation between isiZulu and English, using the drama series *Umkhokha* as a case study. *Umkhokha* stands out not only for its compelling narrative of leadership succession in a contemporary African setting but also for its unique bilingual dialogue in isiZulu and English, devoid of adult or vulgar language.

The translation of subtitles in *Umkhokha* presents a rich ground for examining two fundamental aspects of translation theory: transposition, the replacement of linguistic elements across languages while preserving meaning, and modulation, the adaptation of meaning and style to maintain cultural relevance and linguistic integrity (Vinay & Darbelnet 1995). Through a detailed analysis of selected scenes and their subtitled versions, this study aims to explore how these processes are employed to convey the essence of the original dialogue effectively to a diverse audience.

By delving into the complexities of subtitle translation in *Umkhokha*, this research not only contributes to the field of translation studies but also sheds light on broader issues of linguistic representation and cultural authenticity in media translation. Understanding these processes is essential not only for enhancing viewer experience but also for promoting cross-cultural understanding in a globalized media landscape.

1.2 Background

Translation is a pivotal venture that is significant for comprehension. The main aim of translation is to assist in cutting across language barriers and interacting with people as languages evolve (Cintas & Neves 2015). Furthermore, a range of fundamental factors drives the evolution of language over time, each contributing to the dynamic nature of communication. One significant catalyst for linguistic change is the movement of people and goods, fostering cultural interactions and trade (Cintas & Neves 2015). Both English and isiZulu exemplify this by incorporating loanwords from other languages, such as “ikesi” borrowed from English “case” (Maphumulo 2021). “Simply put, translation is a process of transferring a text from one language into another language for various purposes” (Dlamini 2021: 5). According to Dlamini (2021), there are two languages in translation: the first one is

the one that the translator translates from that is the source language (SL), and the second one is the one that the translator translates into, that is, the target language (TL). Hence, this study analyses *Umkhokha* subtitles translated from isiZulu (SL) into English (TL). Given that terminology is central to translation, the march of technology and its novel interventions play a pivotal role in reshaping language and birthing new terminologies. As computer systems rapidly evolve, languages adapt to accommodate these changes, spawning words like “*ikhompyutha*” for computer and “*iyimeyili*” for email in isiZulu (Maphumulo 2021). Language is shaped not solely by technological advancements but by the need to articulate novel concepts. Terms like “Convidiot,” a blend of COVID-19 and idiot, emerged to characterize those disregarding pandemic precautions (Nabila & Abdulrahman 2021). Equally intriguing, old words can assume new meanings, reflecting societal shifts. For instance, “foolish” transforms into “shy”, and “*isifuba*” (chest) morphs into “*ufuba*” (asthma) in isiZulu exemplify this phenomenon (Maphumulo 2021). This dynamic nature of language extends to translation as translators adapt to evolving terminologies. Language metamorphosis accommodates cultural fusion, technological leaps, and changing perceptions, underscoring the ever-changing tapestry of communication. Following is the motivation of this study.

1.3 Motivation

The researcher was motivated by the challenges she encountered in Sociolinguistics and Language Planning (ZULM301) and Translation and Interpreting (ZULU714) modules. However, with the lecturer’s passion and experience in teaching these modules, the researcher steadily gained interest in translation studies as an academic discipline. Her honours research was in translation, which she found harder than anticipated and scored a final mark of 58%. The major challenge was language since one has to have a good command of both SL and TL in order to do well in translation. The researcher found an honours degree challenging because of the language barrier, so she wanted to improve her English and bilingualism skills. She then decided to challenge herself further by doing her Master’s research within the field of translation in order to improve her English and bilingualism skills on top of contributing to the body of knowledge.

The researcher of this study encountered several challenges in the honours journey, particularly in the modules ZULM301 and ZULU714. Here are some of the specific challenges that the researcher faced:

1. The major challenge was the language barrier. Effective translation requires a strong command of both the SL and the TL. The researcher found this aspect particularly difficult, indicating that proficiency in the English language needed improvement.
2. The researcher found translation studies more challenging than anticipated. Despite the researcher's interest and motivation, she scored a final mark of 58% in honours research. This suggests that the academic rigour and depth of understanding required in translation studies posed significant challenges.
3. For the researcher of this study, transitioning from undergraduate to honours level involved a significant step up in terms of critical thinking, independent research, and theoretical application. The researcher may have found this transition challenging, especially in a field as demanding as translation studies.
4. The researcher recognized the need to improve one's bilingualism skills. Balancing the demands of improving proficiency in isiZulu and English languages simultaneously while engaging in complex academic work added to the challenges.
5. Although motivated by the lecturer's passion and experience, maintaining this motivation amidst language proficiency and academic rigour challenges was difficult.

Thus, the decision to pursue a Master's research in the same field indicates a drive for self-improvement and a desire to overcome previous challenges. This ambition, while commendable, also means confronting and overcoming the difficulties she previously faced at an even higher academic level.

The focus of this study is on translation procedures. Again, this is the section the researcher grappled with the most in her honour's degree. Therefore, studying translation procedures was another way of challenging herself. To illustrate, the researcher did not understand translation procedures, and she thought that if the translation is not literal, then it is not correctly translated. She did not know that borrowing, omission, modulation, and transposition are part of the translation procedures; instead, she concluded that the translator was wrong and failed to translate and then concluded that some translators are damaging isiZulu by not giving a literal translation. As a result, she gained a lot of interest and started reading a lot about translation strategies and procedures.

1.4 Research problem

Translation, though a growing field of study in South Africa, is still challenging across language families. Many times, translators fall short of producing acceptable translations because of a lack of equivalence between the languages involved in the translation task. Several scholars have come up with various techniques that could be used by translators to hone their translation and researchers to analyse existing translations. Translation and modulation are translation techniques specifically chosen for this research to ascertain their effective use in producing adequate translation. Very few journal articles or papers are written about transposition and modulation in South Africa. As a result, with this research, firstly, the researcher hoped to close the gap of limited to non-research conducted on transposition and modulation; secondly, this study could be used as a reference for other researchers who wish to analyse transposition and modulation, and thirdly, the researcher hoped this study would enrich the knowledge of transposition and modulation techniques in translation.

1.5 The aim of the study

This study addresses a literature gap in South Africa concerning research on translation techniques, explicitly focusing on modulation and transposition between English and isiZulu.

The study aims to identify and fill a gap in the existing body of literature in South Africa. This gap indicates a lack of comprehensive research, specifically on specific modulation and transposition translation techniques between English and isiZulu. Both of these techniques are crucial in maintaining the meaning and cultural nuances of the source text during translation. The study examines translation between English and isiZulu, two significant South African languages. This research is especially relevant in a country with diverse linguistic and cultural backgrounds, as it addresses the challenges and nuances of translating between these two specific languages. This study aims to contribute valuable insights and knowledge to the field of translation studies, specifically in the context of English and isiZulu. Closing the literature gap can lead to a better understanding of effective translation techniques, particularly modulation and transposition, and benefit language professionals, educators, and anyone involved in translation and intercultural communication. The study findings may have practical implications for translation practices, curriculum development, and language policies in South Africa. Understanding how modulation and transposition are employed in translating between English and isiZulu can enhance the quality of translations, preserve cultural identity, and promote effective communication across languages.

1.6 The objectives of the study

The goals of this study are:

1. To gain insights into how transposition and modulation are utilised in the translation process as effective translation techniques in rendering isiZulu content into English
2. To investigate the effective use of transposition and modulation in translating subtitles between isiZulu and English.

1.7 Research questions

1. How do translators utilize transposition and modulation techniques in the translation process between isiZulu and English?
2. How do transposition and modulation translation techniques contribute to the effective translation of subtitles between isiZulu and English?

1.8 Research methods

This research employs a qualitative approach, focusing on word-based data rather than numerical data. An interpretive paradigm is used to develop concepts and explore potential ideas that contribute to a deeper understanding. The study aims to examine the transposition and modulation translation techniques applied to address the translation challenges encountered by the *Umkhokha* translators. Textual analysis is utilized to interpret and evaluate selected transcripts from the show *Umkhokha*, which have been converted into a text-based format.

This study explores transposition and modulation techniques used in *Umkhokha*; a South African drama series translated from isiZulu with subtitles in English. Therefore, the study data are collected from English subtitles and isiZulu audio of *Umkhokha*. The researcher downloaded and recorded *Umkhokha* episodes from Showmax. The study analyzed the transposition and modulation from all the episodes.

1.9 Definition of keywords

Translation, Translation Techniques, Transposition, Modulation and Subtitles

1.9.1 Translation

Translation involves both the process and outcome of transferring written, spoken, or signed texts from one language (the source language) to produce texts with some level of similarity in another language (the target language) (Laver & Mason, 2018). For many experts, achieving equivalence between the source and target texts includes maintaining semantic, pragmatic meaning and style. The extent and form of this resemblance can vary significantly based on the translation's purpose and its target audience (Laver & Mason, 2018).

1.9.2 Translation techniques

Sun (2020) argues that there is an overlap in the definition of the terms used in translation studies. For example, strategy is usually used interchangeably with terms like procedure, method, and technique. Sun (2020) then opts to use techniques to describe translation tactics to mitigate translation problems during the translation process.

1.9.3 Transposition

Herman (2016) describes transposition as a technique in which a word shifts to a different word class during translation into another language while preserving the original message's meaning.

1.9.4 Modulation

Dlamini (2021: 88) states, “Modulation is changing the form of the text in the TL in such a way that it cannot be traced back literally to the SL”.

1.9.5 Subtitling

According to Cintas and Remael (2014), subtitling is a process in which a written text is presented, usually on the lower part of the screen, that retells the original dialogue of the speaker using a different language and is intended to be understood by the audience.

1.10 Ethical Clearance

This desktop research adhered to the University of KwaZulu-Natal's Research Ethics Policy. The application to the Humanities and Social Sciences Research Ethics Committee (HSSREC), assigned the system ID 000239999, was submitted, and the response from the School of Arts confirmed that the protocol was exempt from ethics review.

1.11 Research outline

In this comprehensive study, the research outline is structured across six distinct chapters, each

delving into a crucial aspect of the subject matter. The chapters are meticulously designed to provide a cohesive and insightful exploration of the research topic. From the foundational groundwork in Chapter 1 to the nuanced analyses presented in subsequent chapters, this study embarks on a journey to unravel the complexities inherent in the subject. The outline encapsulates a balanced blend of theoretical frameworks, empirical investigations, and analytical discussions, ensuring a holistic understanding of the subject's multifaceted dimensions. Readers who traverse through all chapters witness a seamless progression of ideas, methodological approaches, and findings, ultimately contributing to a comprehensive and enriched comprehension of the overarching research theme.

Chapter 1: This study consists of six chapters. The first chapter introduces the whole study as it provides background information about this study and gives a brief motivation for the study. It also presents the research problem, the aim of the study, objectives, and questions of the study. The chapter further presents the method of the study, followed by explanations of key terms and research outline.

Chapter 2: This chapter focuses on the literature reviewed for this study. The researcher starts reviewing the literature on how some scholars define translation, translation techniques, transposition, modulation and subtitles; furthermore, the study provides a comprehensive discussion referring to the existing literature on the critical concepts used in this study.

Chapter 3: This chapter typically outlines the overall approach and methods used in this study, as well as the theoretical perspective that guides the analysis and interpretation of the data. In the research methodology section, the study clearly outlines the research methodology, qualitative method, research paradigm, research design, study data, data collection methods, data analysis, sampling strategy, validity, reliability and rigour. The researcher also describes the instruments used to collect data and justifies the selection. Furthermore, the researcher outlines the procedures used to analyse the data.

Additionally, this chapter provides the study's theoretical framework. The theoretical framework section outlines the key concepts and theories underpinning the research, explains their relevance to the research objectives, and demonstrates how they are applied to analyse and interpret the data. The theoretical framework section discusses the theoretical framework used in this study. It is critical to adopt a theory that will guide what is being studied and provide

insight into the phenomenon being studied. Since subtitle translation falls under the purview of language translation studies, this study adopted the theory of Molina and Albir's (2002) Dynamic and Functionalist approach to translation techniques, as well as Vinay and Darbrlnet's (1995) linguistic model. The study goes over the theories mentioned above and what they entail. Furthermore, given the primary goal of this study, this study employed transposition and modulation translation techniques.

Chapter 4 explores data analysis, unveiling its significance and methodologies within our research endeavour. Through a systematic examination of data processing, transformation, and interpretation, this chapter aims to establish a comprehensive foundation upon which subsequent analyses and findings will be built. The analysis of this study is executed by mentioning the translation strategy used, giving examples from the data extracted from *Umkhokha*, and explaining why a particular strategy is employed.

Chapter 5 presents the findings derived from data analysis and information collected, limitations, recommendations for future endeavours and research summary.

Chapter 6: This chapter delves into the crucial aspect of constructing an effective reference list, the reference list serves as a testament to the breadth and depth of the research, providing the readers with the means to explore further the foundations upon which this study rests.

1.12 Conclusion

Chapter 1 serves as the foundation of this study, providing an introductory overview of the research's scope, objectives, and methodology. Chapter 1 begins by tracing the historical significance of translation, emphasizing its role in societal and academic contexts. The introduction highlights the evolution of translation from its origins in religious texts to its modern applications in multilingual environments like South Africa.

Motivated by personal and academic challenges encountered during previous studies, the researcher outlines the purpose of investigating translation techniques, specifically transposition and modulation, within the context of subtitles from isiZulu to English. The chapter articulates the research problem; the need to enhance understanding and application of transposition and modulation techniques in bridging language barriers effectively.

Furthermore, the aim and objectives of the study are clearly delineated, focusing on filling gaps in existing literature and contributing valuable insights to translation studies in the South

African context. The researcher's motivation to pursue this study, despite previous difficulties, underscores a commitment to personal growth and scholarly advancement in the field of translation.

Keywords essential to the study are defined, laying the groundwork for a precise understanding of translation, translation techniques, transposition, modulation, and subtitles. Additionally, ethical considerations and research methodology are introduced, emphasizing the qualitative approach and textual analysis as pivotal data collection and interpretation tools.

Lastly, the chapter outlines the structure of the research, providing a roadmap for subsequent chapters that delve deeper into the literature review, methodology, data analysis, findings, and conclusions. By setting this comprehensive groundwork, Chapter one establishes a solid framework upon which the study of transposition and modulation in subtitle translation could unfold.

The subsequent chapter delves into the pertinent literature explored within this study.

Chapter 2: Literature Review

2.1 Introduction

This chapter focuses on the literature that was reviewed for this particular study. The researcher starts reviewing the literature on how some scholars define translation, translation techniques, transposition, modulation and subtitles; furthermore, the chapter provides a comprehensive discussion referring to the existing literature on the critical concepts used in this study. Moreover, a comprehensive discussion is provided by exploring how other researchers have done their studies in translation broadly and narrowing it to how South African scholars have done their research in translation using local languages. Further, the chapter explores translation techniques extensively and then restricts them to the South African context. This is followed by a focus on existing research on subtitles conducted and published internationally and nationally using different television programs as cases.

This chapter reviews the literature to provide a comprehensive understanding of the topic. It is important to note that the years mentioned are not presented in chronological order. The literature has been organized thematically to better align with the topics discussed in this chapter. This approach allows for a more coherent analysis of the research trends, theoretical frameworks, and key findings across different time periods. Readers are encouraged to focus on the thematic connections rather than the sequence of publication years.

2.2 Definition of key terms

2.2.1 Translation

Laver and Mason (2018) describe translation as the process and outcome of transferring written, spoken, or signed content from one language (source language) into a form that resembles it in another language (target language). They note that many experts view translation equivalence as including semantic, pragmatic, and stylistic aspects; hence, the degree of similarity varies based on the translation's purpose and audience. Similarly, Volf (2020) defines translation as conveying a text's meaning into another language as the original author intended. Volf emphasizes that a translated text should reflect the original intent, focusing on delivering the message accurately, with equivalence being prioritized. Altarabin (2019) adds that the term "translation" is derived from the Latin *translātus*, meaning "to transfer," further defining it as a process of transferring, reproducing, replacing, or interpreting a source text's (ST) message into another language, prioritizing meaning and style. Altarabin

stresses the word "reproduce," indicating that translators analyze source text units for meaning and structure and render these into target texts (TTs).

2.2.2 Translation techniques

According to Loescher (1991: 8), translation technique is "a potentially conscious technique for solving a problem faced in translating a text, or any segment of it." This definition states that consciousness is significant in specific translators' techniques. In this regard, Cohen (1998: 4) asserts that "the element of consciousness distinguishes techniques from these processes that are not strategic." Furthermore, Bell (1998) distinguishes between global techniques, which address entire texts, and local techniques, which focus on text segments, asserting that this difference arises due to various types of translation challenges.

Jaaskelainen (1999, 2005) and Sun (2020) offer complementary yet contrasting perspectives on translation techniques. Jaaskelainen (1999) views translation techniques as flexible and heuristic tools, a perspective that aligns with Sun's (2020) understanding of these techniques as strategies to solve specific translation problems. Both agree on the adaptability of these techniques to address various challenges during the translation process. However, Jaaskelainen (2005) introduces a structured classification, distinguishing between techniques related to the translation process and those related to the product, further dividing them into global and local categories. In contrast, Sun (2020) highlights the overlap and confusion in the terminology used in translation studies, noting that terms like strategy, procedure, method, and technique are often used interchangeably. While Jaaskelainen maintains clear distinctions between different types of techniques, Sun opts for a more practical approach, listing specific techniques such as borrowing, calque, and literal translation without delving into a structured classification. This contrast underscores Jaaskelainen's focus on theoretical categorization and decision-making, whereas Sun emphasizes practical application and the overlapping nature of translation terminology. As a result, this study focuses on two translation techniques: transposition and modulation.

2.2.3 Transposition

According to Herman (2016), transposition is a technique that involves a word changing its word class when translated into another language without changing the meaning of the message. Moreover, according to Dlamini (2021), transposition is commonly understood within translation studies as an "intentional and often unavoidable grammatical change that

occurs in the translation process from an SL to a TL". Herman (2016) further provides examples of transposition: a change in grammar from SL to TL, from singular to plural, the position of adjectives, changing word classes, changing nuances, and transposing basic expressions. Then, according to Dlamini (2021), transposition seems to be primarily used in languages that fall under different language families, where morphological and syntactic differences are detected. Furthermore, transposition involves shifting a word from one part of speech to another (morphology) and occasionally changing the position in the sentence (syntax) without changing the content of the text (Dlamini 2021).

Furthermore, in Grassilli (2016) and Dlamini (2021), two types of transposition are identified: free or optional and compulsory or mandatory. Grassilli (2016) explains that transposition can be "free" when it depends on the context and the desired effect, allowing flexibility in the translator's choice. On the other hand, it is "compulsory" when only one acceptable option exists, making it necessary for the specific context. Similarly, Dlamini (2021) categorizes transposition into mandatory, where both the word class and sentence position are altered, and voluntary, where the translator modifies the word form, indicating a more flexible approach.

2.2.4 Modulation

The concept of modulation in translation is explored in similar but distinct ways by Venuti (2000), Ryan (2020), and Hardin and Picot in Grassilli (2016). Venuti (2000) describes modulation as a variation in the form of the message achieved by changing the point of view, particularly when a literal or transposed translation, though grammatically correct, might seem unsuitable, unidiomatic, or awkward in the target language. Similarly, Ryan (2020) defines modulation as a shift in the message's form resulting from a change in point of view, which leads to a semantic transformation in the target language. Both above scholars emphasize that modulation involves altering the perspective to better fit the natural usage of the target language. In a related but slightly different approach, Hardin and Picot in Grassilli (2016) argue that modulation involves using different phrases in the source and target languages to convey the same idea, thereby changing the semantics and shifting the point of view. Grassilli (2016) further adds that this technique not only preserves the meaning but also ensures that the translation feels natural to the target audience, creating the impression that the expression is native to their language. Thus, while Venuti (2000) and Ryan (2020) focus on the semantic and perspective shifts inherent in modulation, Hardin and Picot in Grassilli (2016) extend the

concept by emphasizing the importance of cultural and idiomatic fluency in achieving a natural translation.

As the idea of modulation in translation is discussed by various scholars, it presents both similarities and dissimilarities in its interpretation and application. To start with, Dlamini (2021: 88) defines modulation as the process where the translator alters the form of the text in the target language (TL) to a degree that it cannot be directly traced back to the source language (SL). This view emphasizes the importance of conveying meaning over the literal conversion of words, highlighting a central aspect of effective translation. Similarly, Vinay and Darbelnet (1995), as cited by Dlamini (2021), describe modulation as a technique employed when a direct or grammatical translation results in an inappropriate or awkward target text (TT). Both definitions underscore the need to adjust the text to fit the target language's norms and contexts, ensuring that the translation is accurate and culturally relevant. However, a subtle difference emerges in the focus of the two perspectives. While Dlamini (2021) emphasizes the transformation of the text to the extent that it becomes untraceable to the source language, Vinay and Darbelnet (1995) concentrate on modulation as a strategy employed when other translation methods fail to produce a natural-sounding target text. This difference highlights the various factors translators consider when employing modulation, including the degree of change and the circumstances under which it is deemed necessary.

In line with Hardin and Picot in Grassilli (2016), there are two distinct types of modulation, namely, recorded and free. Further, Hardin and Picot in Grassilli (2016) state that recorded modulation, or standard modulation, is usually used in bilingual dictionaries, and it is conventionally established and is considered by many to be a ready-made technique. Then, free modulation is the second type considered more practical in cases where the target language rejects literal translation. Similarly, Ryan (2020) and Dlamini (2021) argue that two modulation types are free/ optional modulation and fixed/ mandatory modulation. According to Ryan (2020), translators with good knowledge of both languages can use the fixed modulation method. In this instance, translators know the frequency of use, overall acceptance, and confirmation given by the dictionary or grammar of the preferred expression (Ryan, 2020). Furthermore, Ryan (2020) adds that while free modulation tends towards unique solutions, solutions that rely on thought habits and are required are not optional (Ryan 2020). Fixed modulation also changes SL expressions with negative meanings to BT expressions with

positive nuances (Ryan 2020). On the other hand, Dlamini's (2021) two modulation types are more than just being flexible and fixed; instead, they are about the change in the grammatical form. Moreover, in the modulation type mentioned, the translator modifies the TT while focusing mainly on grammatical structure, including changing the system from positive to negative and adding inflexions. Lastly, the second type of modulation is from sentence to expression and expression to a sentence where "a sentence in English is replaced by a more appropriate expression in the TT, which is neither a proverb nor an idiom, but where a sentence in the TT replaces an expression in the ST" (Dlamini 2021: 90).

2.2.5 Subtitle

In examining subtitling, Cintas and Ramael (2014) define it as a process where written text is displayed, usually at the lower part of the screen, to translate the original spoken dialogue into another language. Cintas and Ramael's (2014) study emphasize that subtitling involves three main components: the spoken word, the image, and the subtitles. The interaction among the above-mentioned components, along with factors such as the viewer's ability to read both the pictures and the text at a certain speed, determines the essential characteristics of the audio-visual medium. Cintas and Ramael (2014) suggest subtitles must be synchronized with both the image and dialogue, provide a semantically accurate representation of the spoken language, and remain on screen long enough for viewers to read them.

Khalaf (2016) builds on the understanding of Cintas and Ramael (2014) by situating subtitling within the broader field of translation. Subtitling is described as one form of translation used in audio-visual contexts, alongside dubbing, voice-overs, and audio descriptions (Khalaf 2016). Khalaf (2016) believes that the primary function of subtitling is to make TV programs and films comprehensible to audiences who do not understand the original language. Khalaf (2016) elaborates on different types of subtitling, distinguishing between prepared (offline) subtitling, which is completed before the broadcast, and live (online) subtitling, which occurs during the program. Live subtitling can be performed by skilled interpreters or through automated speech recognition technology. Additionally, Khalaf notes the variation in terminology, with some countries using the term 'subtitling' and others preferring 'captioning,' a point also discussed by Laver and Mason (2018).

Laver and Mason (2018) expand on the concepts introduced by Cintas and Ramael (2014) and Khalaf (2016) by detailing various applications and forms of subtitling. Laver and Mason

(2018) emphasize that subtitling involves visually superimposing written text onto foreign-language media to assist non-bilingual viewers. Laver and Mason (2018) also clarify that subtitles or captions are generally shorter than the original dialogue but aligned with the actors' lip movements to ensure coherence. Laver and Mason (2018) introduce additional nuances, such as subtitles for the deaf or hard of hearing (SDH), which include both dialogue and important sound cues, and continuous subtitles used in contexts like news straplines and karaoke, which move across the screen at a pace determined by average reading speeds.

In summary, Cintas and Ramael (2014) focus on the technical aspects and requirements for effective subtitling, while Khalaf (2016) provides a broader classification of subtitling types and their technological aspects. Laver and Mason (2018) refine the discussion by highlighting the application of subtitling in various contexts and for different audiences, including those with hearing impairments. Each source offers a distinct perspective, contributing to a comprehensive understanding of subtitling practices and their implications.

2.3 Reviewing literature

The subsequent sections of this review first explore translation techniques, including transposition and modulation, in the South African context. It then delves into the significance of subtitling and its specific applications in South Africa. Finally, the review examines the contributions of South African scholars researching subtitles. In conclusion, a synthesis of the essential findings and suggestions for future research directions in translation studies within the South African context are provided.

2.3.1 Translation

According to Lotfollahi (2012), translation is one of the oldest professions in the world, where speakers of one language use people who can speak another to facilitate communication so negotiations can occur. Lotfollahi (2012) conducted a study about translating movie titles from English to Persian, looking at strategies and effects. The study attempted to investigate the translation of Hollywood movie titles of 2010 from English into Persian to analyse the kind of translation strategies and procedures used and to show how these strategies changed the effect each title creates (Lotfollahi 2012). Unlike Lotfollahi (2012), Haque (2012) researched the problems in translating literary prose, revealed some appropriate solutions, and concentrated on expanding the Translation Studies' perimeters. The plea in Haque's (2012) article was to

admit that there is much to be learnt from shaping the criteria for undertaking a prose translation.

Following are the studies by Eris (2019), Ayyad, Obeidat, and Mahadi (2021), Li and Tang (2022), Narabhumi, Sedeng, and Sutarna (2021), and Li, Wang, and Wang (2021) exploring different aspects of translation techniques, each offering distinct insights into the challenges of translating across languages and cultures.

For starters, Eris (2019) conducted a study on the English translation of Yaşar Kemal's *Binboğalar Efsanesi* (The Legend of the Thousand Bulls), examining how cultural terminology was handled using Vinay and Darbelnet's translation techniques. The study found that the translator, Thilda Kemal, utilized both direct and oblique translation techniques such as borrowing, calque, literal translation, transposition, modulation, equivalence, and adaptation to render the Turkish text into English (Eris 2019). Eris (2019) concluded that the translator's linguistic and cultural competence was crucial in ensuring that the translation was comprehensible to the target readers, with almost every word being accessible. Eris's (2019) study highlights the importance of cultural sensitivity and the careful selection of translation techniques to maintain the integrity and fluency of the translated text.

Similarly, Ayyad et al. (2021) focused on translating culture-specific items (CSIs) in the Noble Qur'an, a significant cultural and religious important text. The study identified ten translation techniques: functional equivalent, cultural equivalent, modulation, borrowing, definition, generalization, description, footnotes, and explication, which are used to navigate the complexities of translating sensitive cultural terms from Arabic to English (Ayyad et al. 2021). Ayyad et al. (2021) emphasized the challenges translators face when dealing with religious texts, where cultural terms are deeply intertwined with religious concepts, requiring precise and culturally aware translation techniques.

In contrast, Li and Tang (2022) took a more technologically focused approach by examining cross-cultural text reconstruction in urban publicity translation using a computer corpus. Li and Tang's (2022) study analyzes the causes of cultural vacancies in translating urban publicity materials and employs various translation techniques adapted to the target language's expression habits to overcome cultural differences. Li and Tang's (2022) use of computer

corpus for text reconstruction represents a shift towards incorporating technology in translation practices, differing from the more traditional, manual methods explored by Eris (2019) and Ayyad et al. (2021).

Similarly, Li et al. (2021) researched naming entity translation techniques using a machine translation lexicon with the goal of enabling smoother communication between people from different linguistic backgrounds. Li et al. (2021) study demonstrates the use of a bilingual corpus and named entity alignment to create a more standardized approach to entity translation, which can be used by browsers and translators to reduce communication costs. This study, like that of Li and Tang (2022), emphasizes the growing role of technology in translation, particularly in facilitating cross-cultural communication in increasingly globalized contexts.

On the other hand, Narabhumi et al. (2021) examined the translation of activity verbs in a trilingual children's storybook, "Turtle and Dolphin," where the English text was translated into both Indonesian and Balinese. Narabhumi et al.'s (2021) study focused on revealing the translation techniques applied to these activity verbs and the correlation between these techniques and the resulting translation shifts. The findings showed that literal translation was the most frequently used technique for translating the source text into Indonesian and Balinese. Narabhumi et al. (2021) study, while sharing a focus on traditional translation methods with Eris (2019), contrasts with the technological approaches seen in Li and Tang (2022) and Li et al. (2021). Together, these studies illustrate the diverse strategies translators employ to handle linguistic and cultural challenges, depending on the context, medium, and purpose of the translation. From traditional techniques rooted in linguistic and cultural competence to innovative methods utilizing technology and machine translation, these studies provide a comprehensive overview of the current landscape of translation practices and the evolving challenges faced by translators.

2.3.1.1 Translation in South Africa

Beukes (2006) examined translation as a social practice within South Africa, highlighting its unique position as a field that probes both the activity of translation and the intricate contextual factors that shape it. According to Beukes (2006), understanding these complexities involves recognizing who translates, what is translated, the intended audience, and the purpose behind each translation. This view underscores the interconnected roles of social structures—including

public institutions like Parliament, the legal system, the media, and translation associations—and human agents such as translators, interpreters, editors, lexicographers, and proofreaders within the translation process.

In contrast, Van Vuuren and Ferreira (n.d.) developed guidelines for a South African translation textbook, responding to the increased demand for translation services following South Africa's designation of eleven official languages. They observed that many translation students struggle to produce high-quality translations, even after completing a translation course. This research aimed to uncover potential reasons behind these challenges, particularly in creating quality abstracts, and to propose effective solutions (Van Vuuren & Ferreira, n.d.). The findings indicated that this difficulty may stem from students' reliance on foreign textbooks, underscoring the need for a translation textbook tailored to the South African context (Van Vuuren & Ferreira, n.d.).

In contrast to the previously mentioned scholars, Naude (2005) focused on the formation of cultural knowledge in South African translation, aiming to demonstrate how cultural knowledge is managed, shaped, and constructed within this context. Suh (2005), on the other hand, examined translation strategies in the plays of Guillaume Oyono Mbia, employing sociological, formalistic, and semiotic approaches to literary criticism as a basis for analysing the source text. Suh (2005) also used descriptive models from the descriptive translation studies (DST) framework to compare the source and target texts.

Suh's (2005) study focuses on the formation of cultural knowledge in South African translation, while Mwepu (2009) discusses the South African government's role in advancing translation between 1910 and 1977. Mwepu emphasizes that the government has played a substantial yet often underappreciated role in this field. This growth was largely facilitated by the country's 1910 official bilingualism policy, which mandated translation across government departments for various document types (Mwepu, 2009). Although these translations covered a limited range of languages, the demand for translation surged significantly.

Using Vinay and Darbelnet's Linguistic Model, Mhlongo (2016) examined the process of translating the Bible's Book of John from English to isiZulu, identifying transposition and modulation as the primary techniques to address translation challenges. Meanwhile, Dickie

(2018) investigated translation within performance contexts, exploring how indigenous Zulu praise poetry could influence the translation of Hebrew praise-psalms. In Dickie's study, Zulu youth interested in poetry engaged with Hebrew and Zulu poetics and Bible translation practices. Following Ernst Wendland's Literary-rhetorical approach, they created and performed translations of biblical psalms, resulting in a version that retained the original message while reflecting distinct Zulu stylistic elements (Dickie, 2018).

Sikhakhane (2019) investigated the translatability of health communication messages from English to African languages, revealing that an expectation for translation aligns closely with a reliance on it, which significantly influences how these messages are crafted. This study indicated that messages are inherently structured for translation primarily due to this dependence, rather than prioritizing public needs. Health institutions' reliance on translation generally involves converting messages from English to one or more of the 11 official languages, or vice versa (Sikhakhane, 2019). Conversely, Mbata (2021) examined the legislative translation process, focusing on certification and consent following the South African Parliamentary procedures as stipulated by the Constitution and Joint Rules of Parliament. This research contextualized the translation of South African languages within legislative frameworks, the history of legal language translation, and the Parliament's status in language equality. Although Indigenous languages still lack equal footing in Parliament, Mbata (2021) underscored the critical role of second-language translation in legislative processes, with considerable efforts now ensuring that most new Bills and Acts are translated into Indigenous languages. The study also presented an overview.

Equally important, Meier (2020) and Martinus et al. (2020) offer insightful contributions to the field of translation, though they approach it from distinct perspectives. Meier's (2020) study is centred on the role of translatorial prefaces in South Africa. It examines the characteristics, content, and functions of these prefaces, aiming to shed light on how they enhance translators' visibility and impact on the reception of translated texts. Meier (2020) argues that translatorial prefaces are crucial for understanding the translator's role and the translation work's nature, providing readers and scholars with valuable contextual information about the translation process. Meier's (2020) study highlights the significance of the translator's visibility and the collaborative essence of translation, emphasizing that prefaces are a vital piece of a translator's work that can influence how the translated text is perceived.

In contrast to Meier (2020), Martinus et al. (2020) focus on the technical advancements in neural machine translation (NMT) and their application to South Africa's official languages. Their research addresses the gap in applying state-of-the-art NMT methods to African languages, which has traditionally been more focused on European languages. By creating an NMT benchmark and evaluating BLEU scores between English and the ten other official South African languages, Martinus et al. (2020) seek to improve translation quality and performance for these languages. This study underscores the importance of technological innovation in translation, aiming to enhance the accuracy and effectiveness of machine translation systems for South African languages.

While both of the above studies are relevant to the South African context and share a common focus on translation, they diverge in their methodologies and impacts. Meier (2020) employs qualitative analysis to explore the role of prefaces and the visibility of translators, contributing to the theoretical understanding of translation. On the other hand, Martinus et al. (2020) uses quantitative methods to advance translation technology, with practical implications for improving machine translation systems. Each study thus offers a unique perspective on translation, with Meier emphasizing the qualitative aspects of translator visibility and Martinus et al. focusing on the technological advancements in translation.

Moving on, Dlamini (2021) published *Avoiding Potholes in Translation: A Practical Perspective on Translation between English and isiZulu in South Africa*, offering a comprehensive introduction to translation studies within the context of South African languages. This book integrates several translation theories and foundational concepts essential for understanding translation between English and isiZulu, establishing a base for further study in the field. Dlamini's work is valuable for its focused exploration of translation within a specific linguistic and cultural setting. In contrast, Dlamini, Mokapela, and Madonsela (2024) edited and published *African Languages in Practice: Translation Studies and Sociocultural Transformation*, which presents a broader and more interdisciplinary approach to language research. This volume includes diverse theoretical and empirical research contributions from both emerging and seasoned researchers (Dlamini, et al. 2024). It covers various disciplines such as translation, sociolinguistics, onomastics, and sociocultural topics, demonstrating the evolution of indigenous language research from previously isolated areas into a more integrated field (Dlamini et al. 2024). The diversity in the book's content reflects an expanded scope for

novel research and the promotion of African indigenous languages (Dlamini, et al. 2024). Additionally, the data collected for this volume comes from various South African languages, enriching the book's value as a comprehensive reference for students and researchers interested in language research and African indigenous languages. While Dlamini's (2021) book focuses specifically on translation between English and isiZulu, offering a practical perspective within this particular language pair, *African Languages in Practice* provides a wider lens on language practice and research. The Dlamini et al. (2024) book's interdisciplinary approach and inclusion of diverse linguistic data underscore the advancement and broader recognition of indigenous languages, contrasting with the more specialized focus of Dlamini's (2021) work.

The following subsection of the literature review presents what scholars have published about translation techniques.

2.3.2 Translation techniques

Putranto (2014) examined the translation techniques used in the movie *Monsters University*, aiming to identify the most common techniques applied by the translator to effectively convey meaning from the source language (SL) to the target language (TL). Employing a descriptive qualitative approach, the study sought to determine the suitability of the chosen translation techniques within the TL context. The analysis revealed that the translator mainly relied on literal translation techniques for subtitling the movie (Putranto 2014). In contrast, Herman (2016) researched oblique translation techniques on the *Twitter* social networking site, focusing on the English-Indonesian bilingual content available on the platform. This study utilized Vinay and Darbelnet's Linguistic Model to identify oblique translation methods used to adapt English terms and phrases for the Indonesian version (Herman 2016). The research concluded that transposition, modulation, equivalence, and adaptation were the primary oblique translation techniques applied on *Twitter* (Herman 2016). Together, Putranto's (2014) and Herman's (2016) studies explore and assess the effectiveness of translation techniques in different forms of media, albeit with distinct content types and analytical approaches.

Unlike the studies by Putranto (2014) and Herman (2016), Al Saleh (2018) examined how translators applied Newmark's translation techniques in translating an Islamic book using the Islamic Guidance approach. The study focused on identifying the most frequently used techniques and assessing how effectively Newmark's techniques conveyed the original text's meaning and naturalness in the target language (Al Saleh, 2018). Through descriptive content

analysis of 18 religious texts from Islamic Guidance and their English translations, Al Saleh (2018) found that the translator used all of Newmark's techniques except the translation label. Equivalent descriptive techniques were the most commonly employed, while recognized translation techniques were the least used. The results indicated that these techniques, especially those oriented towards the target language, were effective in accurately conveying the text's meaning from Arabic to English (Al Saleh, 2018).

While Mbenzi (2017) looked at the translation in Namibia during the liberation war to communicate with the broader community between English and Oshiwambo language, Abdulaziz (2017) and Salum (2019) also conducted their studies between English and an African language, Kiswahili. The similarity between Abdulaziz's (2017) and Salum's (2019) work is that they use English as ST and Kiswahili as TT. While Abdulaziz (2017) focused on journalists' translation of health information from English to Kiswahili, Salum (2019) focused on a formally published text, "Authentication of Hadith: Redefining the Criteria". The aim of both these studies was to find the most common translation techniques used by the translators. Abdulaziz's (2017) study found borrowing, omission, and addition to be the most used translation techniques, while Salum (2019) showed that transposition, borrowing, and equivalence were the most popular.

Progressing to a different perspective, Enriquez (2019) conducted a study that focused on observing and analysing the translation techniques utilised in translating Visayan folktales into English. Using Vinay and Darbelnet's Linguistic Model, the researcher explored whether the technique used in the translations of the selected Visayan folklore could still deliver the ideas found in the essential lines and the story's message (Enriquez 2019). Enriquez's (2019) study aimed to understand further which translation techniques were more evident in literary works. The results showed that the oblique translation techniques were more evident even though borrowing featured prominently. Similarly, Febriani, Rohayani and Syafradin (2021) also focussed on literary work, analysing Powell's Poem "You Are My Everything". Febriani's et al. (2021) study used the qualitative method, and the forms of data were documents and transcripts of English poems (ST) and Indonesian poems (TT), which included content analysis. The population and sample of the study mentioned above were both English and Indonesian poems; the research concluded that literal translation, deletion, addition, and

transposition were techniques used by the translator in translating the poetry (Febriani et al. 2021). Febriani et al. (2021) further states that the literal translation was the most prevalent.

Contrary to the above scholars, Mustafa, Aziz, and Khabri (2021) conducted a study focusing on the bilingual English-Indonesian Samsung GT-19500 user manual. According to Mustafa et al. (2021), many smartphones are imported from overseas, and the user manuals are written in English; the translation of a user manual is essential for Indonesian customers whose English is not their second language. Good translation results are necessary for the customers to understand the information quickly and clearly. This research aimed to find translation techniques applied to the book (Mustafa et al. 2021).

2.3.2.1 Studies on Translation Techniques in South Africa

Moropa (2004) studied the techniques for translating financial statements from English to isiXhosa. The study aimed to provide an overview of terminology development in isiXhosa and to discuss and identify translation techniques used to translate some financial terms in a sub-corpus of English and isiXhosa texts (Moropa 2004). The study results revealed that loan words, paraphrasing, and general words were the techniques commonly used to translate financial statements (Moropa 2004). Similar to Moropa (2004), Mmaboko's (2006) research, which focused on translating the South African Broadcasting Corporation's (SABC) news bulletin from English to Sesotho languages, particularly Sepedi, also revealed the use of Baker's taxonomy above other techniques. Even though Mmaboko's (2006) study used theories and techniques proposed by Peter Newmark, Christian Nord, Gideon Toury, and Mona Baker, the study results showed the prevalence of Baker's taxonomy in the translation of SABC News from English to Sesotho languages. Onsomboom (2007) also used Baker's taxonomy to research and analyse the translation techniques employed in contemporary American poetry. The objectives of the study were to explore techniques used, to find the frequency of the used techniques and also to see which technique was used the most than others (Onsomboom 2007). The results showed that seven of Baker's translation techniques were employed in the five poems.

Magwebu (2007) studied decisions, translation techniques, and the translator's process in translating Molope's "Dancing in the Dust" from English to isiXhosa. In some parts of the study, the researcher focused on the translation techniques employed during the book's

translation to resolve the problems presented by both linguistic and cultural differences between the ST and the TT (Magwebu 2007). The study used Nord's (1997) four categories of the main types of translation problems (pragmatic translation errors, cultural translation errors, linguistics translation errors and text-specific translation errors) as the theoretical framework (Magwebu 2007). According to Magwebu (2007), translatability is possible if the translation process commences on an ST analysis, whereby problematic areas (or areas of interest thereof) are identified to select a suitable translation strategy. Like Magwebu (2007), Nakin and Kock (2016) also based their study on literary texts. Nakin and Kock (2016) explored the techniques applied when translating chosen passages from the original Sesotho text of Chaka by Thomas Mofolo into English. However, their focus was on non-equivalence. Non-equivalence includes, among other things, culture-specific words and expressions in the source language, grammatical considerations in both the source text and the target text, and the relationship between linguistic units in context (Nakin & Kock 2016). Culture-specific words and expressions were related to idiomatic expressions and fixed combinations of words in the source and target texts (Nakin & Kock 2016). Grammatical considerations refer to translating Sesotho-specific moods, tenses, numbers, and persons into English (Nakin & Kock 2016). At the same time, the relationship between linguistic units was discussed concerning cohesion, reference, and other related cohesive devices in context (Nakin & Kock 2016).

The studies by Ndlovu (2009) and Murdoch (2017) offer valuable insights into translation techniques but focus on different types of texts and contexts, revealing similarities and contrasts in their findings and approaches. Ndlovu (2009) explored the translation techniques used by Zulu translators for dealing with non-lexicalized and problematic terms in health texts. By distributing questionnaires among respondents in Gauteng and KwaZulu-Natal, Ndlovu's (2009) study aimed to assess the accessibility of translated health texts for Zulu speakers. Ndlovu's (2009) research uncovered various techniques employed in translating English health texts into isiZulu and highlighted the need for expanding tools like ParaConc to explore newly discovered translation techniques. Ndlovu's (2009) study underscores the importance of addressing linguistic gaps and ensuring that translated health materials are accessible to the target audience, with a focus on practical applications in health communication.

In contrast, Murdoch (2017) investigated the translation of fixed expressions, such as idioms, from Afrikaans to South African English in magazines. Murdoch's (2017) study analyzed texts

from 'Huisgenoot' and 'You' magazines and identified the most frequently used strategies for translating idioms. Murdoch's (2017) findings revealed that idioms in the target language were often chosen for their similar meaning and form, or meaning but different form, with paraphrasing also being a common strategy. Notably, the study found that strategies like borrowing idioms from the source language, omitting play on words, and using compensation were not utilized (Murdoch 2017). Additionally, Murdoch (2017) highlights prevailing practices and the avoidance of specific strategies in idiom translation, shedding light on the challenges of translating culturally nuanced expressions.

Despite the fact both studies by Ndlovu (2009) and Murdoch (2017) focus on translation techniques, they differ significantly in scope and focus. Ndlovu's (2007) research is centered on health texts and the practical accessibility of translations for a specific language group, emphasizing the use of various techniques to address non-lexicalized terms and suggesting future research directions. In contrast, Murdoch's (2017) study examines idiom translation in a different context (magazines) and provides a detailed analysis of idiom translation strategies, highlighting which techniques are employed and which are avoided. The contrast between the above two studies lies in their different approaches to translation challenges. Ndlovu's (2009) study is more concerned with practical applications and accessibility in a health communication context, while Murdoch's (2017) research delves into the theoretical aspects of idiom translation and the effectiveness of different strategies. Together, these studies contribute to a broader understanding of translation techniques, illustrating how different contexts and text types can influence the choice and success of translation strategies.

As years passed, research on literary text translation slowly became popular. Nzimande (2018) and Kanyane (2018) conducted studies using literary texts. On the one hand, Nzimande (2018) conducted a study that sought to investigate the effectiveness of the translation techniques and procedures used by Cope and Mzolo in their translation of culture-specific terms in the isiZulu novel, 'UMamazane' by Mthembu. Nzimande's research was conducted using Venuti's and Baker's techniques to translate culture-specific items (Nzimande 2018). The study compared the following cultural aspects: proper names, cultural artefacts, terms, cultural practices, ideophones, idioms, and proverbs. Nzimande's research revealed that the translation of 'UMamazane' was predominantly domesticated and that domestication was very effective (Nzimande 2018). The results also showed that Cope and Mzolo used the following Baker's

translation techniques in their translation: translation by a more general word, translation by cultural substitution - translation using a loan word or loan word plus explanation, translation by paraphrasing using a related word - translation by rendition using unrelated words. Several other strategies were used: compensation, translation using an idiom of similar meaning and form, borrowing the source language idiom, and translation by paraphrase (Nzimande 2018). Furthermore, it is revealed that some of the techniques used effectively helped achieve equivalence in the target text. On the other hand, Kanyane (2018) critically analysed the translation techniques used by SM Serdumu in his translation of *Mandela's Long Walk to Freedom* into Sesotho Sa Leboa. This study examined and discovered the techniques employed in the Sesotho *sa Leboa* translation of *Mandela's Long Walk to Freedom* (Kanyane, 2018). Kanyane's (2018) study focused on transferring linguistic and cultural items in translating Mandela's autobiography. The findings revealed that Serudu domesticated his translation using metaphors, similes, personification, euphemism, hyperbole, proverbs, idioms, and descriptive words. Foreignisation was also found when the translator borrowed and loaned words, especially regarding culture-specific items (Kanyane 2018).

Unlike the studies conducted by Nzimande (2018) and Kanyane (2018), which explored translation techniques within the realm of literary texts, Dlamini (2021) specifically focused on addressing translation challenges at the word level through a case study of translating the Book of Genesis from English to isiZulu. Dlamini's research aimed to investigate the linguistic difficulties encountered during this translation process and the methods used by translators to tackle these challenges. The study identified eleven potential translation challenges based on Baker's taxonomy but found that only eight of these challenges were applicable to the translation of Genesis (Dlamini 2021). The results of the study showed that all eight of the relevant Baker's translation techniques were utilized to address the challenges faced. This included techniques such as translation by more general words, cultural substitution, and paraphrasing. The successful application of these techniques indicated that the translation effectively conveyed the original message of the source text into the target language. By focusing on word-level issues and employing a range of techniques to overcome them, Dlamini's research concluded that the translation of Genesis into isiZulu was accomplished effectively, maintaining the integrity and meaning of the source text (Dlamini 2021). This contrasts with the literary-focused studies of Nzimande and Kanyane, which dealt with broader cultural and contextual issues rather than specific word-level translation problems.

While researchers like the ones above focussed on various translation techniques, some explored specific ones, just like the current study focusing only on transposition and modulation. The discussion below, therefore, looks at previous studies focussing on the two translation techniques: transposition and modulation. As a result, the following discussion will show how other researchers have done their research before this study, specifically looking at transposition and modulation.

2.3.3 Transposition

Following is the examination of three studies that explore various dimensions of transposition: Purnomo (2015), Widyadari, Ansas, Azizah, and Widyana (2021), and Usmonova (2022). Each study provides unique insights into the role of transposition in translation practices and language teaching, highlighting its significance in achieving effective communication and accurate translations.

The three studies reviewed explore the concept of transposition but from different perspectives and contexts. Purnomo (2015) investigates the role of transposition in translating tourism texts from English to Indonesian, examining both transposition and modulation techniques. Using a descriptive and qualitative approach, Purnomo (2015) analyzes documents and evaluates their accuracy with the help of expert raters. This study identifies three types of transposition, which are changes in number, adjective position, and alternative phrasing and finds that while transposition is generally accurate, modulation is less (Purnomo 2015). The research highlights the importance of both techniques in achieving translations that meet reader expectations and maintain natural usage in the target language. Purnomo's (2015) work emphasizes the need for translators to apply these techniques to ensure that translations are accurate and reader-friendly.

In contrast, Widyadari, Ansas, Azizah, and Widyana (2021) focus on transposition within the context of translating Kim Yu Jeong's novel *Ttaengbyeot* into *Sengat Matahari*. Widyadari et al. (2021) study is centred on identifying various types of transposition shifts, such as level shift, structure shift, class shift, and unit shift, used to address structural differences between Indonesian and Korean. Widyadari, et al. (2021) find that structure shift is the most common type of transposition, which facilitates translation by resolving these structural discrepancies.

Widyadari, et al. (2021) analysis underscores how different linguistic structures necessitate specific transposition techniques to simplify the translation process and clarify terms in the target language. This study provides insight into how transposition can address language-specific challenges and improve the quality of literary translations (Widyadari, et al. 2021).

Usmonova (2022), on the other hand, examines the importance of transposition in the context of teaching English, particularly focusing on how amplification and transposition techniques apply to imperative sentences. This study employs observation and library research to emphasize the educational aspects of transposition. Usmonova (2022) argues that a deep understanding of word categories and their transpositions is crucial for effective communication and teaching. The findings stress the need for patience and persistence in teaching English, as students' proficiency in interacting and communicating in English can be limited despite their grasp of basic forms and functions. This research highlights the role of transposition in educational settings and suggests that a thorough grasp of grammatical categories is essential for language acquisition and effective teaching.

Even though all three studies address transposition, their focus and implications differ. Purnomo (2015) and Widyadari et al. (2021) concentrate on translation practice and the technical aspects of transposition and its accuracy, while Usmonova (2022) explores the educational importance of understanding word categories in teaching English. Purnomo's study underscores the practical application of transposition and modulation in translation accuracy, Widyadari et al.'s (2021) work illustrates how different types of transposition address structural challenges in literary translations, and Usmonova's (2022) research highlights the significance of transposition in language education. These differences illustrate the diverse applications of transposition, from practical translation techniques to educational strategies, reflecting the multifaceted nature of this translation concept.

2.3.4 Modulation

Delzendehtrooy and Karimnia (2013) conducted a comparative study of modulation in English from Persian translations of Khayyam's quatrains. According to the translation process, the relatedness of content and form sometimes changes the original text's semantics or point of view (Delzendehtrooy & Karimnia 2013). This study investigated the modulation in the poetry translation between English and Persian languages (Delzendehtrooy & Karimnia 2013). To this end, two English translations of Khayyam's quatrains were studied to see what kinds of

modulation were used by the translators and, consequently, how they changed the semantics and points of view of the original work, that is, Khayyam's quatrains. The two translations were studied carefully to identify the modulations that occurred (Delzendehtrooy & Karimnia 2013). The analysis of modulation in Fitzgerald's and Emami's English translations of Khayyam's quatrains in this study revealed that both translators altered the original work's point of view and semantics to a similar extent (Delzendehtrooy & Karimnia 2013). Additionally, the chi-square test showed that while the frequency of variables differed in each translation individually, it was equal overall for both translations (Delzendehtrooy & Karimnia 2013). This comparative study sheds light on the translation process as a form of comparative stylistics (Delzendehtrooy & Karimnia 2013). It is also beneficial for students, helping them recognize the unique characteristics of their native language compared to a foreign one (in this case, English and Persian) and understand that each language possesses its own richness and distinct ways of expressing situations, reflecting different cognitive and perceptual realities (Delzendehtrooy & Karimnia 2013). Similarly, to Delzendehtrooy and Karimnia (2013), Rahmatillah (2017) conducted a study about modulation in the translation process between Indonesian and English. According to Rahmatillah (2017), the meaning shift usually happens due to a modification or shape change from the source language to the target language. Similarly, Multazim, Sintarti and Husna (2019) researched the modulation and transposition accuracy of the "Legend of the Korra" season 4 subtitle. The study's main aim was to find the types of modulation techniques in the subtitle of the "Legend of Korra" season 4 and describe the accuracy of the subtitle of the movie (Multazim et al. 2019: 51).

Putranti (2018) further delved into modulation as a method to achieve naturalness in target language texts. Putranti (2018) suggested that one of the requirements for producing an equivalent translation is that the translation must sound natural to target (TL) readers both lexically and grammatically (Putranti 2018). Hence, modulation is a method in which translators try to maintain naturalness by using various forms of the message and changing the point of view (Putranti 2018). Therefore, this procedure is usually chosen when translators find a literal translation awkward or unnatural (Putranti 2018). From Putranti's (2018) study, several conclusions can be drawn. Firstly, literal translation often fails to convey the SL message accurately into the TL, resulting in unnatural or awkward translations (Putranti 2018). Secondly, when literal translation is inadequate, untranslatability may occur due to the TL's lack of lexical or syntactical equivalents (Putranti 2018). This absence can be attributed to

differing viewpoints, perspectives, or cognitive categories between SL and TL readers (Putranti 2018). Lastly, modulation is a translation method that can address this issue, making the TL text more natural (Putranti 2018). It is considered obligatory when modulation is essential for translating the SL text into the TL (Putranti 2018). Conversely, when modulation is used by the translator to achieve the closest equivalent, it is termed free modulation (Putranti 2018).

In a related vein, Misbah (n.d.) conducted descriptive-qualitative research investigating the modulation phenomena and measuring the accuracy level of the phenomena occurring in the translated text. It involved 40 students in the fifth semester of the English education program in STAIN Jurai Siwo Metro (Misbah n. d.). The data were taken from each participant's translated texts using observation and documentation (Misbah n.d.). The researcher found 11 Fixed Modulation (FM) and 9 Optional Modulation (OM). In terms of accuracy, the FM was more accurate than the OM. Related to the accuracy percentage of all phenomena, 16% were categorised as accurate, 39% as less accurate, and 45% as inaccurate (Misbah n.d.). In conclusion, the students still lack modulation accuracy, so they should be able to let themselves free from influential factors of the source language structure and to express natural and equivalent translation in the target language (Misbah n.d.).

Moving on, Riski (2019) and Yahya, Fatiha and Nugraha (2021) conducted their research on novels. Riski used the "Maze Runner!" novel by James Dahner, translated from Indonesian into English, and Yahya et al. (2021) used a novel titled "Bumi Manusi", translated from Indonesian into English. The study by Yahya, Fatiha, and Nugraha (2021) addressed the complexities of achieving equivalence in translation due to grammatical, cultural, and pragmatic differences between languages. It focused on the modulation techniques used in translating the Indonesian novel "Bumi Manusi" into English, identifying active-to-passive modulation as the most frequent type (Yahya et al. 2021). The study found that optional modulation was applied more frequently than obligatory modulation (Yahya et al. 2021). In contrast, Riski (2019) investigates the use of additions in the Indonesian translation of James Dashner's "The Scorch Trials." This research employed both semantic and pragmatic analyses to assess how additions affect translation equivalence (Riski 2019). The study identified three categories of equivalence: full, partial, and non-equivalent, demonstrating that additions can effectively maintain meaning in the target language (Riski 2019). The findings indicated that a combination of semantic and pragmatic approaches is essential for achieving equivalent

translation (Riski 2019). In conclusion, while Yahya, Fatiha, and Nugraha (2021) focused on modulation techniques for naturalness in translation, and Riski (2019) explored the role of additions in maintaining equivalence, both studies share common ground in their methodological approach, concern for achieving equivalence, and consideration of cultural and pragmatic factors in translation.

In summary, while Delzendehrooy and Karimnia (2013) and Rahmatillah (2017) focus on modulation and its impact on meaning and perspective, Putranti (2018) and Misbah (n.d.) explore how modulation affects translation naturalness and accuracy. Studies by Yahya et al. (2021) and Riski (2019) further illustrate the complexities of achieving equivalence through modulation and other translation techniques, demonstrating the broad application of modulation in different translation contexts.

The process of transposition and modulation in subtitling content plays a crucial role in enhancing the viewer's experience; thus, translating the content and subtitling is vital to ensuring effective communication across different languages. Following is the subtitling subsection.

2.3.5 Subtitling

Some researchers have researched subtitles with different conclusions and goals to achieve. As a result, the following paragraphs show how other researchers did their research before this study.

Simanjuntak (2013) and Bagheri and Nemati (2014) investigate translation strategies in the context of movie translations, although they focus on different aspects. Simanjuntak's (2013) study examines subtitling, specifically how English subtitles are translated into Indonesian for the film *Real Steel*. The research categorizes the subtitling strategies into ten distinct types and analyzes their application in the movie. Simanjuntak (2013) finds that only six out of the ten strategies are used, with Deletion and Expansion being the most prevalent. This study provides a detailed quantitative analysis of how these strategies are employed, highlighting the effectiveness of different subtitling methods. In contrast, Bagheri and Nemati (2014) explore translation strategies in both dubbing and subtitling, with a particular emphasis on explicitation. Bagheri and Nemati's (2013) study focuses on how implicit elements in dialogue are made explicit in translations, particularly between English and Persian. Bagheri and Nemati (2013)

find that obligatory explicitation is the most frequently used strategy due to the linguistic differences between the source and target languages. This research contributes to the broader understanding of translation practices by highlighting the role of explicitation in addressing these differences and enhancing the clarity of the translated content.

While both Bagheri and Nemati's (2013) and Simanjuntak's (2013) studies provide valuable insights into translation strategies, they differ significantly in their approach and scope. Simanjuntak's research is more focused on a specific film and categorizes subtitling strategies within that context. On the other hand, Bagheri and Nemati's study covers a broader range of films and includes both dubbing and subtitling, emphasizing explicitation as a key strategy influenced by linguistic factors. These studies complement each other by offering a comprehensive view of translation practices, concentrating on subtitling techniques and a wider analysis of translation strategies.

Subsequently, Zhou (2016) studied the Translation Strategy of English Subtitle Television Drama for College Students based on Cultural Differences. The paper discussed the transformation of translation ideas and suggested carrying on translation strategy, web page translation, and software translation (Zhou 2016). The author stated her views on implementing computer assistant translation, managing translation projects, and the information-shared platform (Zhou 2016). Contrary to Zhou (2016), Kruger, Doherty, and Soto-Sanfiel (2017) researched original Language Subtitles and their effects on native and foreign viewers. This study specifically investigated the impact of same-language subtitles on the immersion into audio-visual narratives as a function of the viewer's language, either native or foreigner (Kruger et al. 2017). Furthermore, Ćuzović (2021) analysed translation techniques in amateur subtitling translation based on culture-specific elements. Ćuzović's (2021) paper aimed to investigate translation strategies inexperienced translators use when dealing with culture-specific words and expressions in subtitling translation (Ćuzović 2021). Ćuzović's (2021) research focused on finding the most frequent source-oriented and target-oriented techniques in the popular sitcom "Still Open All Hours". As amateur subtitling is one of the most exciting disciplines in audiovisual translation, it is still one of the most underexplored areas of AVT, which makes it suitable for the present research (Ćuzović, 2021).

Continuing with exploring, Matielo, Oloveira, and Baretta (2017) wrote about intralingual subtitles, interlingual subtitles, and video comprehension with insights from an exploratory study. Matielo et al. (2017) paper explored the effects of intralingual and interlingual subtitles on Brazilian English as a Foreign Language (EFL) learners' processing and video comprehension of a North American sitcom (Matielo et al. 2017). More specifically, it looked at the effects of intralingual and interlingual subtitles on learners' general and specific video comprehension (Matielo et al. 2017). The findings from this study underscore the significant pedagogical implications of using translation aids, particularly subtitled audiovisual materials, in teaching second languages (L2) (Matielo et al. 2017). As subtitled videos continue to expand within and outside L2 classrooms, alongside ongoing technological advancements, educators face a dual challenge and opportunity (Matielo et al. 2017). It is increasingly crucial for L2 practitioners to assist learners in developing effective strategies to leverage these resources (Matielo et al. 2017). This includes helping students navigate potential cognitive challenges that may arise from simultaneously processing audio and text (Matielo et al. 2017). Educators can start by directing learners' attention to specific video content features, aiming to enhance comprehension and language acquisition (Matielo et al. 2017). By guiding learners in managing cognitive load and strategically using subtitles to support learning rather than overwhelm, instructors can harness the full educational potential of subtitled audiovisual materials in L2 instruction (Matielo et al. 2017). This proactive approach addresses current technological trends and enhances the overall effectiveness of language teaching practices in contemporary educational settings (Matielo et al. 2017).

Studies by Talavan (2019) and Perez-Serranol, Nogueroles-López, and Duñabeitia (2021) focused on learning and exploring distinct subtitle-use aspects in educational contexts. Talavan's (2019) research investigates the use of subtitles for the deaf and hard of hearing as an innovative pedagogical tool within language classes. Talavan's (2019) study proposes a didactic approach using 'Subtitles for the Deaf and Hard of Hearing' (SDH), finding that students improve integrated skills such as written production (creating subtitles), listening comprehension (understanding the original content), and lexical creativity by condensing the original message and describing paralinguistic elements (Talavan, 2019).

Conversely to Talavan (2019), Perez-Serranol et al. (2021) examine incidental vocabulary learning through subtitles in a second language, focusing on orthographic markedness and

exposure frequency. Their study investigates how distributional properties and repetition affect incidental recall and recognition of novel written words. Results consistently indicate that pseudowords containing legal letter combinations are more easily recalled and recognized compared to nonwords with illegal combinations. Moreover, the learning of pseudowords increases proportionally with exposure repetitions, whereas nonwords exhibit consistent learning across frequencies. Interestingly, while participants took longer to recognize nonwords, increased exposure similarly influenced reading times and accuracy for both pseudowords and nonwords. Experiment 2 further demonstrates higher accuracy rates, emphasizing the supportive role of visual information in enhancing learning outcomes (Perez-Serranol et al. 2021). These studies collectively highlight the diverse impacts of subtitles on learning processes, illustrating their potential as effective educational tools across different linguistic and cognitive domains.

Unlike Perez-Serranol et al. (2021), Damiens (2020) researched subtitles such as “Revoicing: Film Festivals and the Globalization of Film”. Damiens (2020) gathered that film festivals constitute a privileged vantage point for thinking about "the transnational dynamics of cinema." In screening films from all over the world, they shape film traffic and articulate discourses on the globalisation of national cinemas (Damiens 2020). As cultural gatekeepers, festivals presuppose a form of cinematic knowledge organised in discrete and distinct programmatic categories; through their curatorial decisions and selections, programmers (re)order the grids of intelligibility through which we understand particular films (Damiens 2020).

The studies by Ghaemi and Benyamin (n.d.), Agung (2022), and Ulati, Umiyati, and Pratama (2022) share a common focus on subtitling and translation strategies across different languages and media forms. Each study utilizes a descriptive and qualitative methodology to analyze subtitling, but they vary in their specific aims, linguistic pairs, and theoretical frameworks. To start with, Ghaemi and Benyamin (n.d.) conducted a corpus-based, comparative study on English to Persian subtitling, with a focus on identifying interlingual strategies and their frequency. Their research highlights the emerging field of subtitling in Iran and provides a non-judgmental analysis of subtitles across various movie genres. Ghaemi and Benyamin (n.d.), study contributes to understanding the subtitling process in a context where it is relatively new. In contrast, Agung's (2022) research delves into the translation techniques used in subtitling and dubbing within the television series *WandaVision*, with a specific emphasis on idiomatic

expressions. Agung's study adopts Pedersen's taxonomy for analyzing extralinguistic cultural references, providing insight into how these expressions are adapted in both subtitling and dubbing, particularly in terms of their orientation towards the source or target language.

On the other hand, Ulati, Umiyati, and Pratama's (2022) study takes a semiotic approach to subtitling in the film *Titanic*, exploring the translation strategies and the role of non-verbal signs in conveying meaning. Ulati et al. (2022) research draws on Gottlieb's (1992) subtitling strategies and multimodal transcription, revealing the complexity of translating both verbal and non-verbal elements in a film. While all three studies focus on subtitling, they differ in their linguistic contexts, with Ghaemi and Benyamin examining English to Persian translation, Agung (2022) focusing on English to Indonesian, and Ulati et al. (2022) analyzing English to Indonesian subtitling with a semiotic dimension. Additionally, Agung's study is unique in its dual focus on both subtitling and dubbing, while the other two studies concentrate solely on subtitling. The above studies collectively contribute to the broader understanding of audiovisual translation, each offering unique perspectives based on their respective languages, media, and analytical frameworks.

2.3.5.1 South African scholars who have done work on subtitles

Several scholars have examined different aspects of the practice in the body of research on subtitling in South Africa, each contributing unique perspectives and findings.

Msimang (2006) conducted an in-depth case study on the subtitling practices within South African television, focusing specifically on the soap opera *Generations*. Msimang's (2006) research aimed to describe and evaluate the subtitling methods used in South African media, analyzing how these practices align with international standards and considering the impact of new legislation promoting the use of indigenous languages. Msimang's (2006) study included a comprehensive analysis of episodes from various years, evaluating the languages spoken, the percentage of subtitling, and the overall progress towards multilingualism. Msimang's (2006) study concluded that while progress had been made, much work was still needed to reach the desired level of multilingual subtitling. Kruger (2012), on the other hand, explored the ideological components of subtitling in South African soap operas, including *Generations*, *7de Laan*, *Muvhango*, and *Isidingo*. Kruger (2012) used Lefevere's concepts as a foundation to discuss how audio-visual translation (AVT) is often subject to manipulation. Unlike Msimang

(2006), Kruger's (2012) focus was not just on the processes of subtitling but also on the implications of subtitling as a form of manipulation, noting how subtitles, as text superimposed on the image, could alter the audience's perception by constantly drawing attention to themselves.

Kruger, Kotze, and Verhoef (2007) further expanded on the role of subtitling in promoting multilingualism in South Africa. Kruger's et al. (2007) study provided insights into the political language context of the country, particularly concerning the public broadcaster, and discussed the findings of a pilot study on subtitling's role in supporting multilingualism and language rights. Kruger et al. (2007) work highlighted the potential of subtitling as a tool for fostering linguistic diversity and inclusivity in South Africa's media landscape. Then, Hefer (2011) offered another perspective by examining the challenges faced by South African viewers in reading subtitles, particularly in the context of second language (L2) English subtitles. Hefer's (2011) study focused on the logistical challenges of making locally produced content accessible to the majority of South African audiences, many of whom face language barriers. Hefer (2011) highlighted the significant issue of illiteracy in the country, noting that for subtitling to be effective, viewers must have the necessary reading skills to engage with the content. Then, Hefer-Jordaan (2013) continued this line of inquiry by exploring the effectiveness of L2 English subtitles among native Sesotho speakers. Hefer-Jordaan's (2013) research used eye-tracking technology to study how viewers process subtitles in their first language (L1) versus their second language (L2). The findings underscored the literacy challenges in South Africa, emphasizing that subtitling can only be an effective tool for communication if viewers possess the requisite reading skills (Hefer 2013).

There are clear thematic similarities between the studies above. For instance, both Msimang (2006) and Kruger (2012) focus on subtitling within the context of South African soap operas, albeit with different emphases, with Msimang (2006) on the practices and Kruger (2012) on the ideological implications. Both the above studies also address the broader context of multilingualism and the role of subtitling in promoting language diversity. Similarly, the work of Kruger et al. (2007) aligns with these themes by emphasizing subtitling as a tool for promoting multilingualism. However, the Kruger et al. (2007) studies also exhibit distinct differences. Msimang's (2006) research is more process-oriented, focusing on how subtitling practices compare with international standards and their evolution over time, while Kruger's

analysis delves into the ideological manipulation inherent in subtitling. Hefer (2011) and Hefer-Jordaan (2013) introduce a different dimension by focusing on the audience's ability to engage with subtitles, highlighting the challenges posed by literacy levels and the processing of L2 subtitles. Altogether, the above studies provide a comprehensive overview of the complexities involved in subtitling in South Africa, from the technical processes and ideological implications to the practical challenges faced by viewers.

In brief, subtitles are helpful because they assist viewers in understanding films that are not produced using their native/ indigenous languages but foreign languages.

2.6 Conclusion

In conclusion, Chapter 2 has provided a comprehensive exploration of key concepts and literature pertinent to the field of translation and subtitling. The chapter commenced with an introduction that underscored the importance of defining fundamental terms such as “translation,” “transposition,” “modulation,” and “subtitle,” setting the stage for a detailed review of existing literature.

The literature review section meticulously examined each concept, starting with translation and its variations, including studies specific to South Africa. This was followed by an exploration of translation techniques, highlighting research findings relevant to both global practices and South African contexts. The sections on transposition and modulation elucidated nuanced approaches within translation theory, while the discussion on subtitling delved into the contributions of South African scholars in this specialized area.

Throughout the chapter, the synthesis of diverse scholarly perspectives underscored the evolving nature of translation studies, particularly in relation to local adaptations and global influences. The insights gleaned from this review not only contribute to a deeper understanding of theoretical frameworks but also lay the groundwork for the empirical research that follows in subsequent chapters.

In essence, Chapter 2 serves as a foundational framework upon which the study builds, integrating theoretical insights with empirical findings to offer a holistic perspective on the complexities of translation and subtitling in contemporary discourse. This groundwork not only

informs the current research but also invites further exploration into the dynamic interplay between theory and practice in multilingual contexts.

Chapter 3: Research Methodology and Theoretical Framework

3. Introduction

A research methodology and theoretical framework chapter is an important research project component. This chapter typically outlines the overall approach and methods used in this study, as well as the theoretical perspective that guided the analysis and interpretation of the data.

First, the chapter clearly outlines the research methodology, qualitative method, research paradigm, research design, study data, data collection methods, data analysis, sampling strategy, validity, reliability and rigour. The researcher also describes the instruments used to collect data and justifies the selection. Furthermore, the researcher outlines the procedures used to analyse the data.

Second, the chapter provides a theoretical framework section which presents the key concepts and theories underpinning the research, explains their relevance to the research objectives, and demonstrates how they are applied to analyse and interpret the data.

Overall, the research methodology and theoretical framework chapter provide a clear and detailed explanation of this study's methods and theoretical perspective, demonstrating the research design's rigour and validity.

3.1 Research Methodology

According to Kothari (2004), a research methodology is a systematic approach to solving a research problem. Kothari (2004) further states that research methods may be understood as all those methods or techniques used for conducting research. Therefore, an appropriate method plays a significant role in research since it involves researching a particular subject (Kothari 2004). Mugenda and Mugenda (2012) define research methodology as the reasoning and principles guiding the selection and application of specific research methods, emphasising the need for explicit explanations and justifications. Mugenda and Mugenda (2012) further argue that methodology is based on assumptions about the nature of reality, such as the scientific method's assumption of a consistent, observable reality that can be quantified. However, Mishra and Alok (2017) suggest that research methods encompass a comprehensive set of techniques and approaches utilised in conducting research, whereas research methodology refers to the systematic approach employed to address research challenges. Therefore, Mishra

and Alok (2017) conclude that research methodology is the science of systematically studying research and elucidating the various steps typically employed in investigating a research problem in this domain; thus, the systematic and scientific approach employed in conducting research is called the methodology.

This study uses the qualitative method, which includes data in words rather than numbers.

3.2 Qualitative Method

Braun and Clarke (2006) believe that the fundamental concept of qualitative research revolves around using words as the primary data source, which is gathered and examined through various methodologies. Creswell (2014: 32) argues that the qualitative method can be interpreted as “an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem”. In the same vein, Merriam and Tisdell (2016) affirm that the qualitative research method aims to reveal the meaning of an occurrence for the people involved. Further, Mohajan (2018) asserts that qualitative research is a type of social engagement that emphasises how individuals interpret and make sense of their experiences to gain insights into their social realities. Qualitative research utilises various methods such as interviews, diaries, journals, classroom observations, immersive techniques, and open-ended questionnaires to collect, analyse, and interpret data. Furthermore, the qualitative approach involves content analysis of visual and textual materials and oral history. Qualitative research is inherently exploratory, aiming to uncover the “how” and “why” behind specific social phenomena or programs within a given context (Mohajan 2018: 2). Its ultimate goal is to enhance our comprehension of the social environment in which we reside and shed light on the reasons behind the current state of affairs (Mohajan 2018). Additionally, qualitative research is defined as “the study of nature of phenomena”, including “their quality, different manifestations, the context in which they appear or the perspectives from which they can be perceived”, but excluding “their range, frequency, and place in an objectively determined chain of cause and effect” (Busetto, Wick & Gumbinger 2020: 1).

The above scholars define qualitative methods as a research approach that emphasises collecting and analysing non-numerical data to understand social phenomena deeply. According to the above scholars, qualitative research seeks to uncover meaning, patterns, and underlying themes within the data, often employing techniques like thematic analysis or grounded theory. Moreover, the qualitative method values subjective perspectives, context, and

the richness of qualitative data, enabling researchers to delve into the intricacies of individual experiences and social processes. Scholars appreciate qualitative methods for their ability to provide in-depth insights, offer nuanced interpretations, and generate theories rooted in real-world contexts.

Creswell and Poth (2018) suggest the following qualitative research phases.

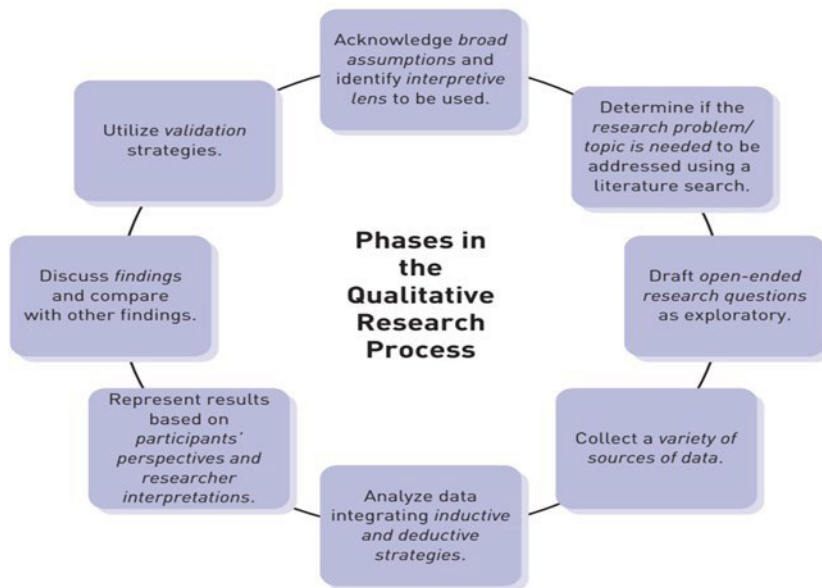


Figure 1 Phases in the *Qualitative Research Process* from Creswell and Poth (2018)

Qualitative research methods are closely tied to the researcher’s selected research paradigm. The alignment between the qualitative method and the chosen research paradigm ensures that the research approach is coherent, consistent, and appropriate for addressing the research question at hand, which is why the following part of the study is about the study’s research paradigm.

3.3 Research Paradigm

According to Kamal (2019: 138), the term paradigm is derived from the Greek, meaning ‘pattern’ and has been broadly defined by many academics. For example, a paradigm is perceived as “a way of seeing the world that frames a research topic” and influences how researchers think about the topic (Kamal 2019: 138). Then, Kivunja and Kuyini (2017) suggest that paradigms represent the researcher’s beliefs and values about the world, how they define it, and how they work within it. In other words, the paradigm adopted by the researcher directs

the researcher's investigation, which includes data collection and analysis procedures (Kivunja & Kuyini 2017). The paradigm, therefore, has essential "implications for every decision made in the research process" (Kivunja & Kuyini 2017: 26). Moreover, paradigms, as described by Perera (2018), are broad perspectives or sets of guiding principles in the research context, they represent shared beliefs and agreements among scientists regarding approaching and solving problems. According to Perera (2018), research paradigms can also be seen as how scientists address fundamental questions related to ontology, epistemology, and methodology; as a result, research paradigms can be categorised into several types, including positivism, interpretivism, post-positivism, Critical theory (ideology), Constructivism, and Pragmatism. This study uses an interpretive paradigm to develop sensitising concepts and identify possible ideas to help generate understanding.

3.3.1 Interpretive paradigm

Brooke (2013) outlines that interpretive paradigms in the social sciences differ markedly from positivist approaches. Adherents to the interpretive paradigm prioritize emic science, which involves an insider's perspective, and engage in meticulous endeavours such as case studies (Brooke 2013). They advocate for a relative ontology, recognizing the existence of diverse realities in the world (Brooke 2013). Consequently, research within this paradigm aims to explore how human circumstances, actions, and perceptions contribute to shaping subjective realities. Antwi and Hamza (2015) argue that the interpretive paradigm revolves around processes of observation and interpretation. Observation involves gathering information about various events, while interpretation entails deriving significance from this information through inference or assessing its alignment with abstract patterns. Fundamentally, the interpretive paradigm seeks to understand phenomena by examining the meanings individuals attribute to them (Antwi & Hamza 2015). Overall, this paradigm focuses on comprehending the world as perceived through the subjective experiences of individuals (Antwi & Hamza 2015). Pervin and Mokhtar (2022) contend that interpretive analysis is comprehensive and context-dependent rather than simplistic and isolating. This approach allows researchers to provide interpretive insights that centre on language, symbols, and the significance individuals attribute to social phenomena (Pervin & Mokhtar 2022).

Specifically, the research paradigm discussed in this study is guided by the translation of subtitles between isiZulu and English in the context of a drama series called "*Umkhokha*". The research focuses on two key concepts in translation techniques: transposition and modulation.

The proposed research paradigm seeks to explore the use of transposition and modulation in translating subtitles between isiZulu and English in the context of the drama series “*Umkhokha*”. This case study may involve analysing the original isiZulu subtitles, identifying instances of transposition and modulation, and evaluating the effectiveness of these techniques in conveying the film’s intended meaning to an English-speaking audience.

The preceding section of this study provided an in-depth exploration of the research paradigms employed in this study. Moving forward, the subsequent section will undertake a detailed examination of the specific research design chosen to guide and structure this research endeavour.

3.4 Research design

According to Bless and Kagee (2006), the concept of research design is intimately connected to the process of hypothesis testing, which involves outlining the precise set of actions necessary to evaluate a particular hypothesis within specific circumstances. Furthermore, according to Robson (2007), research design primarily focuses on objectives, purposes, intentions, and strategies while emphasising the importance of practical limitations imposed by available resources. Additionally, it underscores the significance of the style in research planning; then, an analogy is drawn with the role of an architect in architectural design (Robson 2007: 21). Just as builders can construct houses without the guidance of an architect but may result in suboptimal outcomes, research projects can be developed by simply applying standard research methods. However, by carefully considering the overall structure of the project, including how a specific research method aligns with it, one is more likely to create a research endeavour that serves its intended purpose effectively. (Robson 2007: 21). According to Sileyew (2019), research design aims to establish a suitable structure for a study. One of the most crucial choices within the research design process is selecting the research approach, as it dictates how pertinent data for the study will be acquired (Sileyew 2019). The research design process encompasses numerous interconnected decisions (Sileyew 2019).

The present case study is the *Umkhokha* drama series. This study seeks to analyse the transposition and modulation translation techniques used to mitigate translation difficulties faced by the translators of *Umkhokha*. The study utilises textual analysis to analyse the chosen texts of *Umkhokha* that are transcribed into a text-based format.

3.4.1 Textual analysis

According to Frey, Botan and Kreps (2007), the essence of textual analysis lies in the careful selection of texts to be studied. Frey et al. (2007) concur that textual analysis is the method communication researchers use to describe and interpret the characteristics of a recorded or visual message. Similarly, Arya (2020: 173) suggests that “textual analysis is a way for researchers to gather information about how other human beings make sense of the world. It is a methodology – a data-gathering process – for those researchers who want to understand how members of various cultures and subcultures make sense of who they are and of how they fit into the world in which they live”. The above is a clear indication of what is going to be done in the present study; the researcher interprets the collected data in the form of a text using the theories of Molina and Albir’s (2002) Dynamic and Functionalist approach to translation techniques, as well as Vinay and Darbelnet’s (1995) linguistic model as the framework.

The preceding passage focused on the study’s methodology, particularly research design and textual analysis. The succeeding paragraph addresses the data employed in the research.

3.5 Data collection

Data collection is the systematic gathering and measuring of information on variables of interest that enables one to answer stated research questions and evaluate the outcomes (Taherdoost 2021). The data collection component of research is common to all fields of study. This qualitative study utilises *Umkhokha* as a case study to gather primary data that aligns with the research questions and objectives. Therefore, data for this study is the collected subtitles and transcribed audio episodes of the *Umkhokha* drama series. Transcription is a written representation of spoken or recorded audio content, while subtitles are a synchronised display of text on a screen accompanying video content (Mahoney 2021).

The data collection process for this study encompassed several sequential steps. Initially, the researcher viewed each episode of *Umkhokha* multiple times. The first viewing focused on transcribing the content, followed by a second viewing for verification and a third for proofreading and editing. Subsequently, a comparative analysis was conducted between the original audio in isiZulu and the translated English subtitles. Instances of transposition and modulation were identified, documented, and categorized accordingly. The transposed and modulated data were then prepared for detailed analysis and discussion within the study.

Additionally, as part of the preliminary steps, the researcher accessed *Umkhokha* drama series episodes via Showmax by subscribing to the service. Each episode was carefully examined multiple times to meticulously identify any instances of transposition and modulation techniques employed. Transcriptions of these techniques were meticulously documented and subsequently verified for accuracy and reliability.

Overall, the structured approach involved both meticulous viewing and detailed analysis of *Umkhokha* episodes, ensuring comprehensive coverage and systematic documentation of the identified translation techniques.

3.6 Sampling

The aim of qualitative sampling is for all variants of the objects of observation that are deemed relevant for the study to be present in the sample “to see the issue and its meanings from as many angles as possible and to ensure information-richness” (Busetto et al. 2020: 7). There are different types of sampling. To be specific, this study uses simple random sampling.

In the following subsection, the years are presented in a mixed order rather than chronologically. This approach is adopted to prioritize clarity and contextual relevance by starting with the newer definition first. The newer definition holds greater pertinence to current understanding and facilitates a clearer grasp of contemporary perspectives. Simultaneously, including the older definition is essential for providing historical context and comprehensively illustrating the evolution of the concept over time. Thus, this mixed presentation aims to offer a comprehensive and nuanced understanding of the topic's development.

3.6.1 Simple Random Sampling

Simple Random Sampling is the “simplest and most common method of selecting a sample, in which the sample is selected unit by unit, with equal probability of selection for each unit at each draw” (Noor, Tajik & Golzar 2022). Then, according to Acharya, Prakash and Nigam (2013: 330), “in this method, every individual has an equal chance of being selected in the sample from the population”. According to Sapsford and Jupp (2006), simple random sampling is the fundamental probability sampling technique. In this method, each element within the population of interest has an equal and independent opportunity to be selected. The term “independent” here signifies that selecting one element does not influence the selection of any other (Sapsford & Jupp 2006). The term “simple” does not imply that random sampling is more

straightforward to conduct than other methods; rather, it indicates that precautions are taken to ensure that nothing except chance affects the selection process each time a choice is made (Sapsford & Jupp 2006: 31). This study utilises simple random sampling because it necessitates minimal knowledge about the population, offers strong internal and external validity, and facilitates straightforward data analysis (Acharya, Prakash & Nigam 2013). However, drawbacks include the high cost and the need for a sampling frame, exhibiting more significant sampling errors and less precision than equally sized stratified samples (Acharya, Prakash & Nigam 2013).

3.6.1.1 Advantages and Disadvantages of Simple Random Sampling

One of the greatest advantages of simple random sampling is the simplicity with which the sample can be assembled. It is also regarded as an equitable method of selecting a sample from a population because every member has an equal chance of being chosen. Another significant aspect of simple random sampling is its ability to represent the population accurately. Theoretically, the only factor that could affect its representativeness is luck. When the sample does not accurately reflect the population, this discrepancy is known as sampling error. Unbiased random selection and a representative sample are crucial for making valid conclusions from study results. One of the main objectives of research is to draw conclusions about the population based on sample data. Because samples obtained through simple random sampling are representative, it is reasonable to generalize the results from the sample to the broader population.

However, a major drawback of the simple random sampling method is the requirement for a comprehensive list of all population members. This list must be complete and current, which is often not feasible for large populations. In such instances, it is more practical to use alternative sampling techniques.

While qualitative research often relies on purposive or non-probability sampling methods, such as purposeful, snowball, or convenience, there may be situations where simple random sampling is used or justified. In this context, the study on the translation of *Umkhokha* subtitles employs simple random sampling primarily to ensure a fair and unbiased representation of the entire population of subtitles available. This methodological choice is crucial as it allows each subtitle within the collection to have an equal chance of being selected for analysis, thereby

minimizing any potential bias in the sample. By randomly selecting subtitles from the entire pool accessible through platforms like Showmax, the study aims to capture a diverse range of translation techniques and variations present in the drama series *Umkhokha*. This approach not only enhances the internal validity of the findings, ensuring they accurately reflect the translations used across episodes but also supports the study's broader goal of providing insights into how translation strategies are applied in the drama series *Umkhokha*. Moreover, simple random sampling simplifies the process of sample selection without requiring extensive prior knowledge of specific subtitles, making it suitable for initial exploratory research aimed at understanding translation practices in a structured and methodologically sound manner.

The data collection process for this study involved several systematic steps:

1. **Accessing *Umkhokha* drama series episodes:** Initially, the researcher obtained access to *Umkhokha* drama series episodes via Showmax, requiring a subscription and an internet-connected device.
2. **Watching and analysis:**
 - Each episode was watched at least three times to meticulously analyze transposition and modulation techniques.
 - The first viewing focused on transcribing these techniques accurately.
 - The second viewing ensured verification of the transcriptions for reliability and correctness.
 - The third viewing involved proofreading and editing the transcriptions as necessary to enhance accuracy.
3. **Comparison of languages:**
 - A comparison was conducted between the original audio in isiZulu and the corresponding English subtitles.
 - Instances of transposition and modulation were identified, recorded, and categorized accordingly.
4. **Data Preparation:**
 - The transposed and modulated data were systematically prepared for subsequent analysis and discussion within the study.

Collecting and verifying data were meticulously executed to establish a robust foundation for the study findings and conclusions. The rigorous process ensured that all transposition and modulation techniques in *Umkhokha* drama series episodes were accurately transcribed, verified for reliability, and meticulously documented. In the upcoming section, the study delves into the detailed realm of data analysis, where these meticulously gathered insights are methodically examined to uncover patterns, trends, and implications within the context of language adaptation and translation techniques.

3.7 Data analysis

Data analysis involves transforming raw data into meaningful information that can be easily understood and used to make informed decisions (Mugenda & Mugenda 2012). In its original state, data can be overwhelming and challenging to interpret (Mugenda & Mugenda 2012). However, the raw data is organised through data analysis to allow researchers to comprehend its information (Mugenda & Mugenda 2012). Ibrahim (2015) believes that once the researcher has gathered precise and dependable data through the suitable method from the source, the subsequent stage involves extracting the relevant and valuable insights concealed within the data for subsequent handling and interpretation. This procedure, which involves conducting specific computations and assessments to derive significant information from the data, is referred to as data analysis. Data analysis may entail multiple stages before reaching specific conclusions (Ibrahim 2015).

This study analyses and interprets data using Molina and Albir's (2002) Dynamic, Functionalist approach to translation techniques, and Vinay and Darbelnet's (1995) Linguistic Model. The data collected from the source and target text is analysed and interpreted comparatively, focussing on modulation and transposition translation techniques. This study attempts to explore and investigate transposition and modulation as translation techniques in the translation of *Umkhokha* between isiZulu and English. Examples are given where needed. This research was conducted using textual analysis. Analysing the isiZulu subtitles and their English translations from the *Umkhokha* series involves several steps.

3.8 Validity and reliability

Cohen, Manion and Morrison (2017) suggest that validity and reliability complexity extend across various dimensions. Middleton (2019) believes that reliability revolves around how a method consistently produces measurements under the same conditions and validity focuses

on how accurately a method captures what it intends to measure. High validity indicates that research generates results that faithfully represent genuine attributes, characteristics, and variations within the physical or social realm (Middleton 2019).

Moreover, Coleman (2022) states that in qualitative research, reliability is often described as “dependability,” “confirmability,” or “consistency.” Establishing reliability in qualitative studies poses difficulties because, unlike quantitative research, no statistical tests are readily available for assessing it. Reliability and validity serve as crucial concepts for assessing research quality, and gauging the effectiveness of a method, technique, or test in measuring a phenomenon. Reliability pertains to the consistency of measurements, while validity concerns their accuracy (Coleman 2022).

In this context, the credibility to guarantee accuracy, the researcher establishes trustworthiness by conducting thorough and precise data collection. The above entails utilising suitable data collection techniques and openly documenting the research process. Furthermore, the consistency of this research upholds the uniformity in both data collection and analysis methods. Therefore, comprehensive documentation of research procedures and explicit textual analysis aids in achieving this consistency.

Additionally, the study ensures that the data collected is valid and accurately reflects the research questions and objectives. The above involves using the primary data collection method to ensure that the sample is representative of the population of interest and using appropriate data analysis techniques. Furthermore, this study ensures that the findings are reliable and consistent.

3.9 Rigour

According to Cypress (2017), rigour can be defined as being very exact, careful, precise or meticulous and accurate. Therefore, this study ensures that the findings are rigorous by maintaining consistency in the research design, employing appropriate qualitative analysis methods, following ethical guidelines and that the research design and methodology are robust. The above involves using a systematic and transparent approach to data collection and analysis,

ensuring that the study is well-documented and replicable, and using appropriate quality control measures to ensure the accuracy and consistency of the findings.

3.10 Theoretical Framework of the Study

According to Grant and Osanloo (2014), a theoretical framework as the essential blueprint for a dissertation study. It serves as a guide for developing and supporting the research while outlining the dissertation's philosophical, epistemological, methodological, and analytical dimensions. This framework can be further defined as one that directs research by utilizing a formal theory based on a well-established and cohesive explanation of specific phenomena and their interconnections (Grant & Osanloo, 2014). Essentially, the theoretical framework consists of the selected theory (or theories) that inform the study's perspective on understanding and addressing the research topic, along with the relevant concepts and definitions derived from that theory that pertain to the topic (Grant & Osanloo, 2014).

This research explores and assesses the effectiveness of transposition and modulation when translating *Umkhokha* subtitles from isiZulu to English. Furthermore, the researcher aims to contribute to the understanding and enhancement of these translation techniques in the context of translation from isiZulu to English. To meet the goals of this study, two theoretical frameworks have been utilised: this study adopted the theory of Molina and Albir's (2002) Dynamic approach for exploring the transposition technique and Functionalist approach to translation techniques, as well as Vinay and Darbelnet's (1995) linguistic model for the modulation technique.

The subsequent section explores Molina and Albir's (2002) Dynamic and Functionalist Approaches to translation techniques.

3.10.1 Dynamic and functional approaches to translation techniques

According to Molina and Albir (2002), most research on translation techniques appears to be misaligned with the dynamic nature of translation equivalence. According to Molina and Albir (2002), to maintain this dynamic aspect, it is essential to differentiate between defining a technique and evaluating it within context. A technique arises from a translator's choice, and its validity is contingent on various contextual factors, including the translation's purpose and the audience's expectations. Evaluating a technique outside of its context as justified, unjustified, or erroneous undermines the functional and dynamic characteristics of translation

(Molina & Albir, 2002). Techniques can only be properly assessed within specific contexts. Consequently, Molina and Albir (2002) argue against evaluating techniques with contrasting terminologies, labelling them as either correct or incorrect. Techniques should not be inherently categorized as good or bad; their effectiveness hinges on functional and dynamic usage influenced by various factors (Molina & Albir, 2002). These factors encompass the text genre—such as a complaint letter, contract, or tourist brochure—as well as the type of translation needed, whether technical or literary (Molina & Albir, 2002). The mode of translation, including written translation, sight translation, or consecutive interpreting, is also significant (Molina & Albir, 2002).

Additionally, it is vital to consider the translation's purpose and the characteristics of the target audience (Molina & Albir, 2002). The chosen method, such as an interpretative-communicative approach, further affects how translation techniques are applied. This approach emphasizes not only the linguistic transfer of words between languages but also the interpretation and communication of meaning and cultural nuances. By carefully considering these elements, translators can select suitable techniques to accurately and effectively convey the intended meaning (Molina & Albir, 2002).

3.10.1.1 Molina and Albir (2002) Translation techniques

Molina and Albir (2002) define translation techniques as procedures to analyse and classify how translation equivalence works. According to Molina and Albir (2002), Translation techniques possess five essential characteristics. Firstly, they directly impact the outcome of the translation process, influencing the final result (Molina & Albir 2002). Secondly, they are categorised based on a comparison with the original text, highlighting the modifications made during translation (Molina & Albir 2002). Thirdly, they operate at the level of micro-units of text, such as individual words or phrases, enabling precise adjustments (Molina & Albir 2002). Fourthly, they are inherently discursive and contextual, requiring a deep understanding of the source and target languages (Molina & Albir 2002). Finally, these techniques are functional, aiming to achieve effective communication in the target language. While translation techniques are vital for analysing translated texts, other factors like coherence, cohesion, thematic progression, and contextual dimensions also play a role in the analysis process (Molina & Albir 2002).

Molina and Albir (2002) developed a classification of translation techniques based on several criteria. Firstly, they aimed to distinguish the concept of technique from other related notions such as translation strategy, method, and error (Molina & Albir 2002). Secondly, their focus was solely on procedures specific to translating texts, excluding those related to language comparison (Molina & Albir 2002). Thirdly, they emphasised that translation techniques are functional, and their definitions do not evaluate appropriateness or correctness, as these factors depend on the specific text, context, and chosen translation method (Molina & Albir 2002). Fourthly, they aimed to maintain commonly used terminology, and lastly, they sought to formulate new techniques to explain mechanisms that had not been previously described (Molina & Albir 2002).

The following is a discussion of transposition because it is among the primary translation techniques employed by the study.

3.10.1.2 Transposition

According to Molina and Albir (2002), transposition involves changing the grammatical category of a word or phrase in the target language compared to the source language, such as transforming an adjective in the source text into an adverb in the target text. Molina and Albir (2002) argue that many existing studies on translation techniques fail to align with the dynamic nature of translation equivalence. Then Molina and Albir (2002), stress the importance of contextual evaluation in understanding translation techniques, noting that a technique's validity depends on factors like the context, purpose of translation, and audience expectations.

Transposition, as defined by Molina and Albir (2002), is a strategic technique aimed at ensuring the translated text flows naturally and is idiomatic in the target language while preserving the original meaning. This approach reflects their dynamic and functional perspective on translation techniques (Molina & Albir 2002). Molina and Albir (2002) emphasise that techniques like transposition should be evaluated within the specific context of the translation task, considering factors such as the genre of the text, type of translation, and intended audience. Molina and Albir (2002) reject a binary classification of techniques as inherently correct or incorrect, advocating instead for an assessment based on how well a technique serves the communicative function of the text.

In summary, Molina and Albir's (2002) framework provides a comprehensive understanding of transposition as a methodical adjustment of grammatical structures in translation. This approach underscores the importance of maintaining fidelity to the original text while ensuring clarity and effectiveness in the context of the target language. Molina and Albir's (2002) perspective set the stage for evaluating translation techniques based on their contribution to achieving equivalence and communicative goals in translation practice.

As a result, the preceding section of the study examined the theoretical foundation, including Molina and Albir's (2002) Dynamic and Functionalist Approaches to translation techniques. The subsequent section explores Vinay and Darbelnet's (1995) linguistic model.

3.10.2 Vinay and Darbelnet's (1995) linguistic model

Vinay and Darbelnet (1995) reject individual words as translation units by emphasising that translators deal with ideas and feelings in various semantic fields rather than individual lexemes. According to Vinay and Darbelnet (1995), the unit of translation refers to the smallest segment of an utterance in which the signs are interconnected to the extent that they cannot be translated separately. Vinay and Darbelnet's (1958/2000) taxonomy of translation procedures used to deal with incompatibilities between SL and TL structures distinguishes two effective translation methods. A direct translation, which generally resembles word-for-word of the original message in the target language, includes borrowing, calque and literal translation. An oblique translation, in which the translator interprets, for example, elaborates or summarises, the explicit contents of the original, embraces transposition, modulation, equivalence, and adaptation translation procedures (Vinay & Darbelnet 1995).

Moreover, these procedures can be employed at three levels of language: (a) the lexicon, (b) the grammatical structures, and (c) the message, which stands for higher elements of text, including, besides sentences and paragraphs, certain situational utterances that convey broader meanings (Vinay & Darbelnet 1995). It must be emphasised, however, that while the direct translation is more closely tied to the original text and the oblique translation relies more on interpretive resemblance to function independently, this distinction is not always a clear-cut dichotomy (Vinay & Darbelnet 1995). It marks two opposite ends of a broad spectrum of options available to translators in real-life scenarios, and a particular choice is often dictated

by the relevance of a given message to the intended audience (Vinay & Darbelnet 1995). The subsequent phase of the research focuses specifically on modulation techniques.

3.10.2.1 Vinay and Darbelnet's translation techniques

Translation techniques, as described by Vinay and Darbelnet (1995), outline the techniques translators employ. During translation, translators create connections between specific instances of two linguistic systems: one that is already expressed and fixed and the other that is still flexible and adaptable. Translators begin with a fixed starting point, and as they interpret the source message, they form a mental impression of the intended target. According to Vinay and Darbelnet (1995: 30), the following initial steps taken by translators can be characterized as follows:

- Identifying the units of translation;
- Examining the SL, which involves assessing the descriptive, affective, and intellectual content of the translation units;
- Reconstructing the context that generated the message;
- Evaluating the stylistic effects, among other factors.

However, translators cannot stop at this reflection on the SL text and its components; they must transform it into a target language (TL) message. Through this cognitive process, translators seek a solution. Sometimes, finding the appropriate TL unit or sentence happens almost instantaneously, as if reading the SL text directly reveals the TL message. Even in such cases, translators need to review the text to ensure no SL elements are omitted before finalizing the translation.

Additionally, Vinay and Darbelnet (1995) suggest that the translation process can be complex and multifaceted. While the methods or procedures might initially appear innumerable, they can be condensed into seven primary methods, each corresponding to a higher level of complexity. These methods can be applied individually or in combination with others.

Presented next is an in-depth exploration of the modulation technique.

3.10.2.2 Modulation

According to Vinay and Darbelnet (1995), modulation involves presenting the TT from a perspective different from that of the ST. They argue that modulation becomes necessary when

grammatically, syntactically, and lexically correct translations still sound awkward. In such cases, modulation allows translators to achieve naturalness in the TT while preserving the meaning and accuracy derived from the ST.

Vinay and Darbelnet (1995) further explain that comparative stylistic modulation refers to a shift in perspective or expression, influenced not only by syntactic structure but also by underlying thought processes. Unlike equivalence and adaptation, which primarily focus on linguistic methods, modulation highlights how different languages approach the same situation from varying modes of conceptualization. For instance, French might emphasize conceptual depth, while English focuses on perceptual immediacy.

Modulation thus serves to articulate these conceptual disparities between languages, illustrating the divergence in their expression forms (Vinay & Darbelnet, 1995).

Vinay and Darbelnet (1995) provide examples of modulation types, classified based on the mental operations underlying each:

Abstract and concrete

Cause and effect

Means and result

Part of the whole

One part for another

Reversal of point of view

Intervals and limits (for example, duration vs. date, distance vs. destination)

Sense modulation

Form, aspect, usage

Geographic modulation

Change of comparison or symbol

This classification underscores the diversity of modulation processes, which leverage the wide range of word associations available to translators. Each word carries a field of associations that translators can explore to find new modulations, overcoming difficulties when direct translation proves challenging (Vinay & Darbelnet 1995).

3.10.3 This study's link to the existing research

New information can be effectively linked to existing knowledge within the study of transposition and modulation in the translation of subtitles between isiZulu and English, focusing on *Umkhokha*. In any study, integrating new findings with existing knowledge serves to expand and refine theories. For instance, within the realm of *Umkhokha* subtitle translation, new empirical data can shed light on specific linguistic and cultural nuances that influence translation practices. By incorporating these insights, researchers can enhance existing theoretical frameworks, making them more adaptable to the complexities presented by *Umkhokha* and potentially other languages with similar characteristics.

In the same vein, analogies, metaphors, and similes play a crucial role in connecting new research with established theories. By drawing parallels between *Umkhokha* subtitle translation and recognized translation principles, researchers can illustrate how universal concepts apply while also highlighting the unique challenges posed by *Umkhokha's* linguistic structure and cultural context. This approach not only facilitates a deeper understanding of theoretical constructs but also aids in the development of practical strategies for effective subtitle translation.

Another essential strategy is organizing scattered information from various sources. Researchers can clarify relationships and dependencies by structuring and categorizing linguistic features, translation strategies, and cultural insights specific to *Umkhokha*. This systematic approach not only improves comprehension but also identifies gaps in current knowledge, prompting further exploration into nuanced aspects of subtitle translation.

As well as investigating cause-and-effect relationships within *Umkhokha* subtitle translation elucidates underlying mechanisms. For example, analysing how specific linguistic choices impact viewer comprehension or cultural resonance provides valuable insights into the rationale behind translation decisions. This causal analysis contributes not only to practical translation methodologies but also deepens theoretical understanding by demonstrating the practical implications of linguistic and cultural adaptation in subtitle translation.

Lastly, providing contextual relevance is crucial for demonstrating the significance of new information within broader knowledge frameworks. By situating *Umkhokha* subtitle

translation practices within the context of global translation studies, researchers can underscore its relevance in promoting linguistic diversity and fostering cross-cultural communication. This contextualization helps illuminate how insights derived from *Umkhokha* contribute to discussions on translation ethics, cultural representation, and audience engagement in multilingual media environments.

Simply put, linking new information to existing knowledge in the study of *Umkhokha* subtitle translation enriches one's understanding of the intricate dynamics involved in transposing and modulating subtitles between isiZulu and English. These approaches collectively contribute to a more nuanced and comprehensive exploration of how linguistic and cultural factors shape translation practices, thereby advancing both theoretical insights and practical applications in subtitle translation research.

3.11 Conclusion

In conclusion, Chapter 3, "Research Methodology and Theoretical Framework", provides a comprehensive overview of the methodologies and theoretical underpinnings essential for conducting and understanding the research on translating *Umkhokha* subtitles from isiZulu to English. The chapter begins by introducing the research methodology, emphasizing the qualitative approach adopted to delve into the complexities of translation techniques. It then explores the interpretive paradigm, which aligns with the study's aim to uncover deeper meanings and implications in translation.

The research design, centred on textual analysis, is meticulously outlined to demonstrate how *Umkhokha* subtitles are examined and interpreted through the lenses of transposition and modulation techniques. Data collection methods are detailed, emphasizing the strategic sampling approach of simple random sampling, which balances representativeness with practicality. The advantages and disadvantages of this sampling method are critically analyzed, ensuring transparency in the research process.

Data analysis techniques are discussed to illustrate how findings are extracted and interpreted within the context of the theoretical frameworks adopted. Validity and reliability considerations underscore the robustness of the research findings, ensuring they accurately reflect the phenomenon under study. The concept of rigour further enhances the credibility of the study, demonstrating meticulous attention to detail and methodological coherence.

Central to the chapter is the theoretical framework, which integrates Molina and Albir's (2002) Dynamic for transposition and Vinay and Darbelnet's (1995) linguistic model for modulation. These frameworks provide the necessary theoretical grounding to explore and evaluate the effectiveness of transposition and modulation techniques in translating *Umkhokha* subtitles. The chapter concludes by establishing the link between this study and existing research, highlighting its contribution to advancing knowledge and understanding in translation studies, specifically within the isiZulu to English translation context.

In essence, Chapter 3 serves as a foundational framework that guides the subsequent empirical investigation, ensuring a rigorous and theoretically informed exploration of translation techniques in the specific cultural and linguistic context of *Umkhokha* subtitles.

Chapter 4: Data Presentation and Analysis

4.1 Introduction

This chapter explores transposition and modulation techniques in the data collected from the drama series *Umkhokha* translated from isiZulu into English. From the onset, it is essential to highlight that although this is not a comparative study, this chapter checks the TT against the ST to identify the changes and the effective use of transposition and modulation translation techniques. The aim is to explore transposition and modulation as translation techniques in subtitling between isiZulu and English. By analysing various examples of subtitles, this research seeks to gain insights into how these techniques are utilised in the translation process, their impact on the target audience, and their effectiveness in conveying the original message accurately. This research reveals several research patterns of transposition and modulation in translation between isiZulu and English through a detailed analysis of the subtitle samples.

Numerous esteemed scholars, such as Nord (1997), Newmark (1988), Vinay and Darbelnet (1995), Nida (1964), Venuti (2017), Molina and Albir (2002), Baker and Pérez-González (2011), Munday (2016) and others, have made significant contributions to the field of translation. They have put forth diverse strategies and techniques that translators can employ in the translation process. This chapter accentuates the valuable contributions of Vinay and Darbelnet's taxonomy of translation procedures and Molina and Albir's Dynamic and Functionalist Approach, which were particularly useful in analysing translations from a linguistic perspective.

Despite variations among translation theorists in the terminology used when referring to translation strategies used during the translation process, for example, strategies, procedures, methods, and techniques, this study adopts the term "technique" to refer to transposition and modulation. A concise overview is provided here, followed by a detailed analysis to establish a connection.

All the examples used in this chapter are taken from the first season of the drama series *Umkhokha*, comprising 13 episodes. However, only some of the data obtained from *Umkhokha* were utilised in this study, as they constituted a substantial amount of big data. Consequently, a random sampling approach was employed to select the data subjected to analysis in this chapter. Considering that the techniques under study involve the grammar of isiZulu and

English, it is crucial to briefly outline the grammar of isiZulu and English as they are mainly used in this study.

4.2 Outline of grammar used

Adherence to the respective languages' grammatical rules is essential in employing translation techniques. Grammar, in this context, encompasses a language's comprehensive system and structure, including syntax, morphology, and occasionally phonology and semantics. According to Steynberg (2018), grammar refers to the set of rules or conventions in English usage that enable effective communication in both spoken and written language. Moreover, these rules guide word usage, sentence construction, and punctuation to enhance clarity in a writer's or speaker's expression (Steynberg 2018). Further, Dlamini (2021) suggests that native language speakers acquire grammatical knowledge naturally; for instance, English speakers instinctively know that the plural form of 'woman' is 'women' rather than 'womans.' Below is an outline of the word categories of both isiZulu and English, together with the codes created for this study.

4.2.1 IsiZulu Grammar

Various scholars offer different definitions and explanations of the rules governing speech, leading to the notion of grammar as per a particular scholar's viewpoint. In isiZulu, scholars like Clement Doke (1930) and Petrus Taljaard and Sonja Bosch (1991) have authored books on isiZulu grammar, expressing their perspectives on word categorisation and functionality. However, in this study, the decision was made to adopt the word classes outlined by Clement Doke (1930). Doke's textbook of Zulu grammar outlines the following 12-word classes:

Table 1 Codes of isiZulu word classes

Word Class	Codes	Examples
1. Noun	N	<i>umuntu</i> (person)
2. Pronoun	PRON	<i>yena</i> (he/she)
3. Verb	V	<i>-dla</i> (eat)
4. Copulative	COP	<i>yindoda</i> (it is a man)
5. Possessive	POSS	<i>wabantu</i> (of the people)
6. Relative	REL	<i>-banzi</i> (wide)
7. Enumerative	ENUM	<i>-nye</i> (one)

8. Adverb	ADV	<i>esikoleni</i> (at school)
9. Adjective	ADJ	<i>-bi</i> (evil, bad)
10. Conjunctive	CONJ	<i>futhi</i> (moreover/further)
11. Ideophone	IDEO	<i>dinsi</i> (sound of heavy things thrown down)
12. Interjective	INTJ	<i>hhayi!</i> (no!)

4.2.2 English Grammar

In this study, the PEG guide to grammar and punctuation by Myf Steynberg (2018) is used for English Grammar categories. This book does not solely focus on pure grammar; however, it does have English word categories. These are outlined below; that is, the 9-word classes presented in Table 4.2 have been employed.

Table 2 Codes of English word classes

Word Class	Codes	Examples
1. Noun	N	Thandeka
2. Pronoun	PRON	she
3. Verb	V	walk
4. Adverb	ADV	quietly
5. Adjective	ADJ	old
6. Preposition	PREP	from
7. Determiner	DETM	the
8. Conjunctions	CONJ	and
9. Interjections	INTJ	ouch!

This study acknowledges the existence of various noun and verb classifications mentioned in the PEG guide to grammar and punctuation book; however, it is noteworthy that the analysis in this study does not require further classifications within each word category; that is, what is outlined in the table above suffices. In fact, it is essential to emphasise that the principal objective of this study is to elucidate the occurrences of grammatical changes between isiZulu and English during the translation process while maintaining the gist of the message in the TT as is in the ST.

4.3 Analysis of transposition

Following the scholarly framework articulated by Molina and Albir (2000: 511), the concept of transposition involves the modification of grammatical categories. The subsequent section outlines instances of transposition, each illustrating the transformation of grammatical categories during the translation process. It is pertinent to note that while Molina and Albir did not explicitly supply a catalogue of specific transposition examples, the forthcoming segment of this discussion presents and scrutinises distinct illustrations of transposition, delving into how this phenomenon may have influenced alterations in grammatical categories. Each example is subjected to its dedicated analysis and discussion.

Examples are classified based on the subsequent groups:

Group A – Change in sentence position

In this study, the change in sentence position is about the phenomenon where the order of words or phrases in a sentence is changed when translating from isiZulu language to English as both languages have different grammar rules and structures, so when translating, it is common for sentences to be rearranged to maintain clarity and coherence in the target language.

Group B – Change in word class

In this study, the change in word class is about how words undergo manipulation and morphological adjustments to conform to the structural requirements of English and isiZulu. Specifically, it explores the transition of words from one grammatical category to another within these languages.

Group C – One word to phrase/sentence

In this study, the transitioning from one word to a phrase or sentence involves expanding or elaborating on the meaning of a single word in the source language to convey its full significance in the target language.

While there are classifications for grouping examples, it is crucial to highlight that this section relies on Doke (1930) for isiZulu grammar categories and Steynberg (2018) for English grammar categories. The categorisation was undertaken to arrange common examples systematically. In the concluding part of the section, the three groups are synthesised. The data analysed in this chapter are subsequently incorporated into the appendices.

4.3.1 Transposition examples:

Groups A – C provide examples of transposition as mentioned above, that is, the examples in this section are categorised under group A to C.

4.3.1.1 Group A: Change in Sentence Position

Category A1: Noun / Noun Phrase

Example 1: ST: *Umndeni wethu?*

TT: Our **family**?

In the (ST): “*Umndeni wethu?*”, the n. “*umndeni*”, meaning “family”, is placed at the beginning of the sentence, followed by the poss. pron. “*wethu*” meaning “our”. In the TT: “Our family?”, the n. “family” is placed after the poss. pron. “our”, which is the correct grammatical structure of English. Despite the change in word order, the message remains essentially the same in both the ST and the TT. The intent and meaning of the sentence are preserved, conveying the question about familial belonging or ownership.

Example 2: ST: *Hlukana nami phansi Zodwa.*

TT: **Zodwa**, leave me alone.

In the ST, the n. “*Zodwa*” is positioned at the end of the sentence. Then, in the TT, the n. “*Zodwa*” is positioned at the beginning of the sentence. This change in word order does not affect the meaning of the sentence. In both ST and TT, the message conveys the same idea of asking “*Zodwa*” to leave the speaker alone. The movement of the n. does not alter the overall message. This is a common stylistic difference between isiZulu and English sentence structures.

Example 3: ST: *Kwenzenjani Busisiwe?*

TT: **Busisiwe**, what’s going on?

In the ST: “*Kwenzenjani Busisiwe?*”, the n. “*Busisiwe*” is positioned at the end of the sentence, following the question phrase “*Kwenzenjani*”, which means “what is going on” in isiZulu. Then, in the TT: “*Busisiwe, what’s going on?*”, the n. “*Busisiwe*” is positioned at the beginning of the sentence, followed by the question phrase “what’s going on?”. As a result, the movement of the n. from the end to the beginning of the sentence is typical when translating from isiZulu to English. Despite this change in word order, the essential meaning and intent of the sentence

remain the same in both the ST and the TT. The message still addresses “*Busisiwe*” and asks about the situation, maintaining the overall communication.

Example 4: ST: *Uphi uSphamandla, Khulekani?*

TT: *Khulekani*, where is *Sphamandla*?

In the ST: “*Uphi uSphamandla, Khulekani?*”, the n. “*uSphamandla*” is positioned after “*Uphi*,” which means (where is). Therefore, in the TT: “*Khulekani, where is Sphamandla?*”, the n. “*Sphamandla*” is positioned after the verb (is). Also, the n. “*Khulekani*” in the ST is positioned as the last word in the question, whereas it is at the beginning of the sentence in the TT. This shift in word order is common when translating from isiZulu to English. Despite the change, the core meaning and intent of the sentence remain unchanged. Both sentences inquire about *Sphamandla's* whereabouts and address *Khulekani*, maintaining effective communication.

In conclusion, in the analysis of Group A: Change in Sentence Position under Category A1: Noun/ Noun Phrase, it is evident that while translating from isiZulu to English, there is a significant change in the positioning of nouns within the sentence structure. However, these positional shifts do not alter the fundamental meaning or intent of the sentences.

In each example, whether the noun is positioned at the beginning or end of the sentence in the ST and then translated to the TT with a different noun position, the essential message remains intact. The translations preserve the communicative intent and meaning, demonstrating that such structural changes are a normal part of the translation process between isiZulu and English. This highlights the flexibility and adaptability required in translation to maintain the integrity of the message while adhering to the grammatical norms of the target language.

The examples analyzed show that the movement of nouns from one part of the sentence to another, though stylistically different between the two languages, does not compromise the clarity or intent of the original sentences. This finding underscores the importance of understanding both the source and target languages' syntactic structures to produce translations that are both accurate and contextually appropriate.

Category A2: Possessive (Poss.) phrase

Category A2.1 Possessive pronoun phrase

Example 1: ST: ... *imali yami kuMaNkontwana*

TT: ... **my** money from *MaNkontwana*

In the ST, the poss. pron. "*yami*" (my) succeeds the n. "*imali*" (money), following the typical word order in isiZulu, where the poss. pron. comes before the n. it modifies. In the TT, the poss. pron. "my" is followed by the n. "money". This inversion of word order shows the difference in grammar between the two languages. In English, the qualificative comes before the noun it qualifies, yet in isiZulu, it comes after. It does not change the sentence's meaning.

Example 2: ST: *indodakazi yakho le...*

TT: she's **your** daughter...

In ST, the poss. pron. "*yakho*" (your) comes after the n. "*indodakazi*" (daughter) is typical in isiZulu grammar where poss. pron. often follows the n. they modify. In the TT, the poss. Pron. "your" precedes the n. "daughter." This overturn of word order is common in English grammar. So, the poss. pron. changed its position from succeeding the n. in ST to preceding the n. in TT.

Example 3: ST: *Ngifuna ingane yami.*

TT: I want **my** child.

In both the ST and the TT, the poss. n. "*yami*" (my) correctly indicates ownership of the child. Therefore, in the ST, "*ngane yami*," the poss. n. "*yami*" follows the n. "*ingane*" (child). While, in the TT, "my child," the poss. pron. "my" precedes the n. "child." Both sentences convey the same meaning: the speaker desires to have their own child. The rearrangement of the poss. pron. in the sentence does not change the fundamental meaning. As a result, the change in the position of the poss. pron. did not alter the sentence's meaning.

Example 4: ST: *Nkulunkulu wami.*

TT: **My** goodness!

The poss. pron. "*wami*" (mine) in the ST follows the noun "*Nkulunkulu*" (God), while in the TT, the poss. pron. "my" precedes the intj. "Goodness." This change in sentence position does not alter the message, as both sentences convey a sense of reverence or awe towards something owned or associated with the speaker, whether it be "God" or "goodness."

In brief, the examples provided in category A2.1 illustrate the differences in word order between isiZulu and English concerning possessive pronoun phrases. In isiZulu, the possessive

pronoun typically follows the noun it modifies, while in English, it precedes the noun. Despite this structural distinction, the fundamental meaning conveyed remains unchanged across both languages. Whether the possessive pronoun comes before or after the noun, it consistently signifies ownership or association with the speaker. Thus, while the grammatical rules governing possessive pronoun placement vary between isiZulu and English, their semantic impact remains consistent, underscoring the adaptability and expressive richness of both languages.

Category A2.2 Possessive Noun

Example 1: ST: ...*nomsebenzi kaNkulunkulu*.

TT: ...with the **Lord's** work.

Both words in the above phrases display a change in sentence position. In the ST phrase “*nomsebenzi kaNkulunkulu*” it ends with a poss. “*kaNkulunkulu*”; however, in the TT, the phrase “the Lord’s work” ends with a n. “work”. In this example, there is a change in the sentence position without changing the meaning of the sentence.

Example 2: ST: ...*ummeli kaSphamandla*.

TT: ...**Sphamandla's** lawyer.

In the ST, "*ummeli kaSphamandla*", the poss. "*kaSphamandla*" (of *Sphamandla*) follows the n. "*ummeli*" (lawyer). In the TT, "Sphamandla's lawyer," the poss. "Sphamandla's" precedes the n. "lawyer." Despite this change in word order, the meaning remains consistent. Both sentences convey the same idea that the lawyer belongs to or is associated with *Sphamandla*. The adjustment in the position of the possessive occurs to align with the typical word order of possessives in English, where they generally precede the n., they modify.

Example 3: ST: *Wena uyakhumbula emshadweni wendodakazi kaHloniphile?*

TT: Remember *Hloniphile's daughter's* wedding?

In the ST, the sentence reads: "*Wena uyakhumbula emshadweni wendodakazi kaHloniphile?*" Then the poss. “*wendodakazi*” precedes the poss. “*kaHloniphile*”; however, in the TT "Remember *Hloniphile's daughter's* wedding?" the n. “wedding” follows the poss. n. “daughter’s” without altering the core meaning, which remains centred around remembering the wedding of *Hloniphile's* daughter. This movement of the poss. n. demonstrates the

flexibility of word order in the translation while maintaining the integrity of the intended message.

To summarise, the examples provided in category A2.2 illustrate the flexibility of word order in handling poss. n. during translation from isiZulu to English. Despite variations in sentence structure, the essential meaning and intent of the original sentences are preserved in the translated versions. Whether the poss. n. precedes or follows the noun it modifies, the translated sentences effectively convey the relationships and associations intended in the source text. This adaptability underscores the nuanced nature of language translation, where maintaining fidelity to meaning is paramount, even as sentence structure may undergo adjustment to align with the conventions of the target language.

Additionally, in Category A2, the study explored two subcategories: Possessive Pronoun Phrase (A2.1) and Possessive Noun (A2.2). In both cases, examples demonstrate variations in the positioning of possessive elements within sentences between isiZulu and English, yet the core meanings remain intact. Overall, these examples underscore the importance of understanding linguistic nuances and how they influence sentence construction and meaning. Despite differences in word order and grammar rules between languages, effective translation surpasses these variations, ensuring clarity and comprehension across linguistic boundaries.

Category A3: Adjective/ adjectival Phrase

Example 1: ST: *Wonke umuntu uyamazi uMvelase omncane.*

TT: Everyone knows the **young** *Mvelase*.

In this example, the movement of the adj. "*omncane*" from the ST to the TT does not alter the essential meaning of the message. Both statements convey the same information about the person called "*Mvelase*." In the ST, "*omncane*" directly describes the n. "*uMvelase*", specifying that the person being talked about is young. However, TT, "young" is placed before the n. "*Mvelase*". Despite this change in position, the adj. still describes the same characteristic of *Mvelase*.

Example 2: ST: *Angithi uyamazi ukuthi uchithe isikhathi esiningi esikoleni.*

TT: You know she spent **most** of her time at school.

In this transformation, the movement of the adj. "esiningi" from the ST to the TT does not change the essence of the message. In the ST, "esiningi" directly modifies the n. "isikhathi", specifying that a large amount of time is spent at school. However, in the TT, "most" is placed after the v. "spent". Despite this change in position, the adj. still describes the same amount of time the subject spent, indicating that she spent most of her time at school. So, while the sentence structure changes slightly, the essential information about the time spent at school remains consistent in both statements.

Example 3: ST: *Ukuzoqoka umholi omusha waleli bandla.*

TT: To install the **new** leader of this church.

In this transformation, the structure and meaning of the ST are maintained in the TT but there is a change in the wording to convey the same idea in English. In the ST, "*Ukuzoqoka umholi omusha waleli bandla*", the adj. "Omusha" comes after the n. "umholi", while in the TT, the adj. "new" comes before the n. leader. So, while there are differences in word position, structure and sentence positioning between the ST and the TT, the overall meaning remains consistent in both.

To conclude, in Category A3, which focuses on adjective positioning examples, the examples above are the examples where the movement of adjectives between isiZulu and English resulted in changes in sentence structure and word order. Despite these variations, the essential meanings of the messages remained consistent throughout the translations. In each example provided, although there were shifts in sentence structure and word positioning, the core information and intent behind the sentences remained unaltered. Thus, these examples underscore the importance of understanding linguistic nuances and the ability of language to convey meaning effectively across different structures and grammatical conventions.

Category A4: Relative Phrase

In isiZulu, a relative is a linguistic category utilized to modify nouns. In English, these words are known as adjectives. English does not have a distinct relative word class. To clarify, Doke (1930) suggests that a relative is a word that describes a noun and must agree with it in terms of concord.

Example 1: ST: *Unomfazi oqotho embhedeni wakho.*

TT: You have the **right** woman in your bed.

In the ST "*Unomfazi oqotho embhedeni wakho*," the word "*oqotho*" functions as a rel. preceding the adv. "*embhedeni*". In the TT, "You have the right woman in your bed", the adj. "right" precedes the n. "woman". Despite the change in word order, the gist remains consistent. Both sentences convey the idea that the woman in question is suitable or appropriate for being in the person's bed. The adjustment in word order is made to conform to English grammar conventions while preserving the intended meaning.

Example 2: ST: *Izindaba ezithinta nanka amanzi **angcwele***

TT: News relating to this **holy** water

In the ST, "*Izindaba ezithinta nanka amanzi angcwele*," the rel. "*angcwele*" is positioned as the last word in the sentence. Then, in the TT "News relating to this holy water", the adj. "holy" precedes the n. "water". Regardless of the movement of the rel. in the ST and the adj. in the TT, both sentences express the same idea about the water that is holy. As a result, the reordering of words happened to adhere to the grammatical norms of English while still conveying the intended message.

Example 3: ST: *UXolile bekuyingane **ethobekile** nemnene*.

TT: *Xolile* was a **respectful** and beautiful child.

In the ST, "*UXolile bekuyingane ethobekile nemnene*", the rel. "*ethobekile*" is the second to last word in the sentence. Then, in the TT, the word "respectful" is the fourth to last word in the sentence. Regardless of the sentence positioning, the gist of the sentences remained the matching.

In summary, Category A4, focusing on the word class, relative, demonstrates how the movement of words and phrases within sentences can accommodate the grammatical conventions of different languages while preserving the intended meaning. In essence, Category A4 exemplifies how language adapts to express the same ideas and concepts across different grammatical frameworks, showcasing the richness and versatility of linguistic expression.

Category A5 Adverb/ Adverbial Phrase

Example 1: ST: ...*Manje kuzokwenzeka kanjani?*

TT: ...What's going to happen **now?**

In the ST, "*manje kuzokwenzeka kanjani?*" the adv. "*manje*" (now) precedes the v. "*kuzokwenzeka*" (is going to happen). In the TT, "What's going to happen now?" the adv. "now" follows the v. "happen". Despite the rearrangement of elements, the meaning remains consistent. Both sentences inquire about future events occurring at the present moment. The adjustment in word order accommodates the typical structure of questions in English, where interrogative pronouns usually initiate the sentence.

In Category A5, examining adverb examples, there is a noticeable repositioning of words and phrases within sentences between isiZulu and English, accommodating grammatical norms while maintaining the intended meaning.

The following section of the study delves into Group B, which is about the Change in Word Class.

4.3.1.2 Group B: Change in Word Class

Category B1: Copula to noun

According to Doke (1930), a Copulative is a word that functions as a predicate and is derived directly from another part of speech through prefix modification or agreement. In isiZulu, the term "copulative" refers to all predicates formed by inflection from other parts of speech. For example, when adjectives are used as predicates in isiZulu, they function as copulatives. In contrast to English, which uses the verb "be" to connect subjects and predicates, isiZulu employs copulatives instead (Doke 1930). It is important to note that English does not use copulas in this manner. To add, when translating from isiZulu to English, a copula in isiZulu may be rendered as a noun in English to maintain clarity and convey the intended meaning. This shift is essential for preserving the target language's natural flow and grammatical structure.

Example 1: ST: *Lesi yisihlalo sendoda yami!*

TT: This is my husband's **seat**

In the ST, the cop. "*yisihlalo*" changes in the TT and becomes a n. "seat."

Example 2: ST: *Akulutho*.

TT: It's **nothing**.

In the ST, the cop. "*akulutho*" deviate in the TT and turn into an adv. "nothing".

Example 3: ST: *Yisonto likayise*.

TT: It's his father's **church**.

In the ST, the cop. "*yisonto*" changes in the TT and becomes a n. "church."

The consistent transformation of the above examples suggests that in the TT, the copula is often rendered differently, typically as nouns or pronouns. This could be due to structural or grammatical differences between the source and target texts and variations in how concepts are expressed linguistically. Overall, these examples illustrate the importance of understanding the syntactic nuances and differences between languages in translation.

Category B2: Noun with a possessive marker (ka-) to possessive

The n. with a poss. marker "*ka-*" in the ST is translated into n. in the TT. The above transformation often conveys possession or association between individuals or groups. Let us examine each example:

Example 1: ST: *Ngiyethembisa, nina kaMnisi...*

TT: I would like to assure you, **Mnisi** Clan...

In the ST, the term "*Mnisi*" underwent a grammatical change with the addition of the poss. marker "*ka-*". This alteration signified a shift from a standalone noun to a poss. n., indicating ownership or association. Then, in the translation process to the TT, the transformed term "*Mnisi*" retained its essence as a n., reaffirming its primary identity despite the grammatical modification in the source. This preservation of meaning underscores the translator's fidelity to conveying the poss. nuance originally intended in the ST, maintaining coherence and communicative intent in the TT. Thus, the n. "*Mnisi*" in the TT reflects both the poss. transformation applied in the ST and its subsequent translation as a distinct n. in the TT, ensuring continuity of meaning while respecting grammatical and cultural nuances across isiZulu and English languages.

Example 2: ST: *UDifa Gumede umntwana kaMnguni.*

TT: Difa Gumede, Son of **Mnguni**.

In the ST, the n. "*Mnguni*" underwent a transformation from a basic n. to a poss. n. by incorporating the prefix "*ka-*" as a poss. marker. This linguistic modification served to indicate a possessive relationship or affiliation within the context of the ST. Upon translation into the TT, this transformation is faithfully maintained, resulting in the retention of the n. "*Mnguni*". This translation decision upheld the poss. nuance introduced in the ST, ensuring that the poss. marker "*ka-*" is accurately conveyed in the TT while preserving the integrity of the n.'s identity. Hence, the n. "*Mnguni*" in the TT reflects both the original poss. transformation from the ST and its subsequent translation, maintaining coherence and semantic continuity across isiZulu and English languages. This approach underscores the translator's adherence to conveying both grammatical structure and meaning effectively in the TT.

Example 3: ST: *Indodana kaKwazi Mthembu.*

TT: Son of **Kwazi** Mthembu.

In the ST, the n. "*Kwazi*" underwent a significant transformation by adopting the poss. marker prefix "*ka-*", thereby evolving into a poss. n. This grammatical change imbued "*Kwazi*" with a sense of ownership or association, indicating a poss. relationship within the context of the ST.

During the translation process into the TT, this transformation was faithfully retained, resulting in the n. "*Kwazi*" being preserved. By maintaining this linguistic shift, the translation ensured that the poss. nuance conveyed in the ST was accurately reflected in the TT, maintaining both grammatical integrity and semantic fidelity. Therefore, in the TT, "*Kwazi*" stands not only as a n. but also as a testament to the original poss. transformation introduced in the ST, reinforcing continuity of meaning and linguistic structure in the isiZulu and English languages. This approach underscores the translator's commitment to conveying nuanced grammatical features while preserving the essence of the ST.

Example 4: ST: *Wena kaMnqima...*

TT: **Mnqima...**

In the ST, the n. "*Mnqima*" experienced a transformation from a basic noun to a poss. n. with the merger of the poss. marker prefix "*ka-*". This alteration was instrumental in imbuing "*Mnqima*" with a poss. connotation, indicating a relationship of ownership or affiliation within

the linguistic framework of the ST. Upon translation into the TT, this transformation is accurately preserved, resulting in "*Mnqima*" being rendered identically as a n. This decision upheld the poss. nuance introduced in the ST, ensuring that the prefix "*ka-*" and its implication of poss. or association were faithfully conveyed in the target language.

Thus, in the TT, "*Mnqima*" not only functions as a n. but also encapsulates the poss. transformation applied in the ST, maintaining coherence and semantic continuity across the translation process. This approach highlights the translator's commitment to preserving both grammatical nuances and the underlying meaning of the ST in the TT.

In conclusion, the transformation of nouns with the poss. marker "*ka-*" in isiZulu, as illustrated through various examples, underscores a nuanced approach to conveying possession or association in translation. The introduction of "*ka-*" in the ST marks a shift from a standalone n. to a poss. n., emphasizing ownership or affiliation within the context. This grammatical change is faithfully retained in the TT, where the n. retains its identity while reflecting the poss. nuance originally intended. Each example demonstrates the translator's careful preservation of meaning and grammatical structure across languages. Whether indicating familial relations, clan associations, or ownership, the use of "*ka-*" ensures continuity of semantic clarity and cultural significance in both isiZulu and English. By maintaining fidelity to these nuances, translators uphold the integrity of the source text while effectively communicating its intended message in the target language. Therefore, the transformation of nouns with "*ka-*" highlights not only linguistic fidelity but also a commitment to conveying the rich cultural and grammatical nuances inherent in isiZulu, ensuring that these elements resonate cohesively in the translated text. This approach underscores the translator's role in bridging linguistic gaps while respecting the complexities of language and culture embedded within each expression.

Category B3: Adverb/ adverbial phrase

Example 1: ST: *Yini usuzosijoyina esontweni lethu?*

TT: Are you joining our **church**?

In the provided example, the ST "*esontweni*" initially functions as an adv., meaning "at church". However, when translated into TT as "church", it functions as a n. Despite this change in grammatical form, the message remains consistent because both texts refer specifically to the

place where the church congregation gathers. So, while the word changes from an adv. to a n., the overall meaning and intention of the sentence remain unchanged.

Example 2: ST: *Ngidle kakhulu emshadweni*

TT: I had too much to eat at the **wedding**

In the provided example, the ST word "*emshadweni*" is initially used as an adv., meaning "at the wedding". However, when translated into TT as "at the wedding", it functions as a prep. phrase. Despite this change in grammatical form, the message remains consistent. In addition, isiZulu, with its agglutinative structure, has the remarkable ability to condense entire phrases from other languages into single words. To illustrate, "*emshadweni*" translates to "at the wedding".

Example 3: ST: *Ezinyangeni ezimbalwa ezedlule...*

TT: These past few **months** have been the toughest...

In the sentence "*ezinyangeni ezimbalwa ezedlule...*" the adv. "*ezinyangeni*" shifts from its role as an adv. in the ST to functioning as a n. "months" in the TT. This change in grammatical function, however, does not alter the primary focus or the information conveyed by the sentence. Despite the transformation of "*ezinyangeni*" from an adv. to a n. between the ST and the TT, the fundamental meaning and the central message of the sentence remain consistent.

Example 4: ST: *...ngizobe ngiyikhetha emcimbini wakho.*

TT: ... it's going to be for your **ceremony**.

In this example, from the phrase "*...ngizobe ngiyikhetha emcimbini wakho*" the word "*emcimbini*" changes the word class from its original role as an adv. in the ST to a n. ceremony in the TT. This modification of the adv. does not alter the fundamental meaning or structure of the sentence; rather, it subtly adjusts the tone and style.

Briefly, the examples provided illustrate how adverbs or adverbial phrases in the ST can undergo transformation into nouns or prepositional phrases in the TT, yet maintain the integrity of the message conveyed. Whether these changes involve shifting from an adverb to a noun or maintaining the adverbial form as a prepositional phrase, the essential meaning and intent of the original sentences are preserved. This consistency across translations underscores the flexibility of language and the translator's skill in adapting grammatical forms while retaining

fidelity to the communicative purpose of the text. Thus, the dynamic nature of language, as exemplified in these cases, highlights the richness and adaptability inherent in linguistic expression across different grammatical categories.

Category B4: Adverbs/ adverbial phrases derived from relatives by adding the prefix *ku-*

Example 1: ST: *Kubuhlungu*

TT: Painful

In the translation between the ST and the TT, notable shifts in word categories from rel. to adj. (*ku-*) are evident, reflecting nuances in cultural perspectives and linguistic structures. Take, for instance, the ST word "*kubuhlungu*," which translates to "painful" in English. In its original form, "*kubuhlungu*" is an adv. construction, conveying a sense of discomfort or distress. However, the English translation transforms it into an adj., emphasising the tangible quality of pain.

Example 2: ST: *Kulukhuni*

TT: Hard

Similarly, the isiZulu rel. "*Kulukhuni*" translates to "hard" in English. In isiZulu, "*Kulukhuni*" is a rel., suggesting difficulty or challenges. The English translation to "hard" solidifies the concept, compressing the rigorous nature of the task or situation. This shift reflects the subtle distinctions in how both isiZulu and English languages compress and express the notion of difficulty.

Example 3: ST: *Kungcono*

TT: Better

Furthermore, consider the isiZulu rel. "*Kungcono*," which translates to "better" in English. In its original form, "*Kungcono*" is a relative expression, conveying a comparative sense of improvement or preference. As an adj., the English translation crystallises the idea of superiority or enhanced quality. This shift highlights the different linguistic strategies employed to articulate the concept of improvement and superiority in each language.

In conclusion, the translation examples from Category B4 demonstrate significant transformations from relative or relative phrase constructions "*ku-*" in isiZulu to adjectives or

adjectival phrases in English. These shifts underscore not only linguistic differences but also cultural perspectives embedded within each language. For instance, the isiZulu word "*kubuhlungu*", originally conveying discomfort or distress as a relative construction, is translated into English as "painful", emphasizing the tangible quality of pain through an adjective. Similarly, "*Kulukhuni*", expressing difficulty or challenges in isiZulu as a relative, becomes "hard" in English, compacting the rigorous nature of the task or situation. Lastly, "*Kungcono*", signalling improvement or preference in isiZulu as a relative, translates to "better" in English, emphasizing superiority or enhanced quality as an adjective. These examples illustrate how translation involves more than just linguistic conversion; it necessitates an understanding of semantic nuances and cultural contexts embedded within each language. The shifts observed highlight the diverse strategies languages employ to express concepts, enriching our understanding of both isiZulu and English linguistic structures.

Group B in the chapter centres on the transformation of word classes. It explores how words in isiZulu, such as copulas, nouns with possessive markers, adverbs/adverbial phrases, and relatives/relative phrases, undergo changes when translated into English. The examples provided illustrate these transformations, showing how a copula can shift into a noun, a noun with a possessive marker can become a possessive noun, or how adverbs change into nouns or prepositional phrases in English. Similarly, relatives or relative phrases can be translated into adjectives or adjectival phrases, showcasing the flexibility and complexity inherent in language translation. By focusing on these transformations, the study underscores the importance of preserving semantic fidelity and cultural nuances during the translation process. It demonstrates how translators navigate structural differences between isiZulu and English while ensuring that the intended meaning and cultural context are accurately conveyed in the target language.

Following is Category C; the study observes a transformation where a single word evolves into a phrase or sentence.

4.3.1.3 Group C: One word-to-phrase or sentence

Category C1: verb to phrase

Example 1: ST: *Angizwa?*

TT: Pardon me?

In these examples, a single v. in the ST has been translated into a phrase in the TT. This transformation expands upon the meaning conveyed by the v. alone, providing additional

context or clarification. To start with, "*Angizwa*" (I don't understand) is rendered as "pardon me", which not only conveys the notion of not understanding but also serves as a polite request for clarification or repetition, offering a fuller expression in English.

In short, translating a single v. in the ST to a phrase in the TT enriches the communication by providing additional context, nuance, or politeness appropriate for English-speaking contexts.

Category C2: Verb to sentence

In these examples, a single v. in the ST is expanded into a complete sentence in the TT, providing more context and detail about the action or state expressed by the v.

Example 1: ST: *Uyakudinga*.

TT: He needs you.

"*Uyakudinga*" (He needs you) is translated into the English sentence "He needs you", which provides a fuller expression of the action implied by the v. that is actually a sentence even in isiZulu. But due to the agglutinating nature of isiZulu, it is a one-word sentence. In isiZulu whilst also adhering to a correct structure of the English language. The English sentence clarifies who is in need and who is being needed. In addition, this example highlights the agglutinative nature of isiZulu in contrast to the disjunctive nature of English. However, in this study's category, the focus lies on the verb within a sentence, considering that these languages belong to distinct language families. Therefore, they exhibit minimal resemblances in terms of morphology and syntax.

Example 2: ST: *Unjani?*

TT: How is he?

"*Unjani?*" (How are you?) is translated into the English sentence "How is he?" This expands upon the verb in isiZulu to provide additional information about the subject, specifying that the inquiry concerns his condition.

Example 3: ST: *Usacambalele*.

TT: He's still sleeping.

"*Usacambalele*" (He's still sleeping) is translated into the English sentence "He's still sleeping," which expands upon the verb in isiZulu to provide a complete description of his current state,

including the duration of the action. In each case, the translation from a single v. in isiZulu to a complete sentence in English adds depth and clarity to the communication, providing more information about the subject and context of the action or state expressed by the v.

In conclusion, Category C2 demonstrates how a one-word sentence (verb) in isiZulu, when translated into English, expands into a complete sentence that offers greater detail and context about the action or state expressed. Each example illustrates this transformation, where the concise isiZulu verb evolves into a more descriptive English sentence. This process not only enriches the communication by specifying subjects and providing additional information, such as duration or condition but also underscores the differences in morphological and syntactical structures between these languages. By examining these transformations, we deepen our understanding of how languages from distinct families convey meaning and context through their unique linguistic features.

Category C3: Adjective/ adverbial phrase to phrase or sentence

This section analyzes examples where a single adj. in ST is translated into a phrase or sentence in TT.

Example 1: ST: *Wamuhle*

TT: You're so gorgeous

By examining the above example, one can gain insights into how the meaning and expression of adjectives are enriched through translation. "*Wamuhle*" (you're beautiful) is translated to "You're so gorgeous": "*Wamuhle*" is an adj. in isiZulu meaning "beautiful". The English translation "You're so gorgeous" expands upon the adj. by adding emphasis through the adv. "so" and adj. "gorgeous". This amplifies the compliment, indicating that the person addressed is beautiful and exceptionally so. The expansion adds emphasis and admiration to the statement.

To conclude, the examples analyzed in this section have been classified into three distinct groups: Group A, focusing on changes in sentence position; Group B, examining changes in word class; and Group C, highlighting transformations from single words to phrases or sentences. These classifications were based on the grammatical frameworks outlined by Doke (1930) for isiZulu and Steynberg (2018) for English. This categorization facilitates a

comprehensive understanding of the transposition translation technique under investigation by systematically analysing examples extracted from the data.

The subsequent section shifts to modulation, exploring how meaning is modified through various linguistic devices.

4.4 Analysis of modulation

According to Vinay and Darbelnet (1995), modulation, a technique often used in translation studies, involves changing a text's perspective, point of view, or other linguistic elements while maintaining its overall meaning. This technique is commonly used when translating cultural equivalences for several reasons. Modulation ensures the translation remains accurate, natural, and appropriate for its intended audience. To illustrate this concept, Vinay and Darbelnet (1995) provide a range of modulation examples.

Vinay and Darbelnet (1995) suggest that each modulation type is a toolbox for translators, allowing them to select the most suitable approach based on the source text's characteristics and the target audience's requirements. Therefore, this versatile toolkit ensures the translated message effectively conveys the intended meaning within the new linguistic and cultural context.

Regarding *Umkhokha*, it is imperative to clarify that not all modulation examples were utilised while translating subtitles. Below are the examples that were identified from the data obtained from *Umkhokha*. Therefore, to ensure explicit modulation, it is necessary to incorporate back translation, followed by an explanation of the process itself.

According to Nicol (2023), back translation is a method used for quality control in which materials are translated into another language and then translated back into the original language of the source text. While it may appear laborious to translate a text that has already been translated back to its original language, back translation is essential for showing how close the translation is to the ST and how accurate it is. Therefore, back translation is employed in the subsequent section to underscore the principle that in modulation techniques, the translated text does not revert to the original source text after undergoing translation; however, the essence of the meaning is maintained.

4.4.1 Modulation examples

The following section presents examples of modulation categorized into various types: Abstract and Concrete, Cause and Effect, The Part for the Whole, One Part for Another, Reversal of the Point of View, Intervals and Limits (including Duration and Date, Distance and Destination), Sense Modulation, Form, Aspect and Usage, and Geographic Modulation.

4.4.1.1 Abstract and concrete

In this category, the study introduces the modulation examples that transition from the general to the specific (Vinay & Darbelnet 1995). To illustrate, the following examples start in a broad or general context and then become more specific or focused.

Example 1:

ST: *Dukuduku*.

TT: Suddenly.

BT: *Kungazelelwe*

“*Dukuduku*” serves as an ideophone, a linguistic phenomenon found in some languages, where words mimic sensory experiences. Notably, not all languages incorporate ideophones into their structure. It is particularly dominant in certain African languages, including those of the Nguni group, but it is not exclusive to them. Therefore, ideophones like “*dukuduku*” contribute to the richness and expressiveness of language, allowing speakers to vividly describe sounds, movements, and sensations with nuanced precision. This linguistic feature adds depth to communication, facilitating more evocative and nuanced expressions and enriching the cultural and communicative tapestry of a language. As a result, the translator translated the term “*dukuduku*” to “suddenly”; only a translator with linguistics competence could do this kind of translation because, in the ST, it could have been “*kungazelelwe*” for a TT to be “suddenly”.

Example 2:

ST: *Uzomkhomba*.

TT: She’ll be gone.

BT: *Uzobe engasekho*.

The ST “*uzomkhomba*” could be literally translated to “you will point her/him out/ you will point at him/her”. However, the translator modulated it to “she’ll be gone”, which could be back-translated to “*uzobe engasekho*”, not to “*uzomkhomba*,” which means that the translator understands the context as well as isiZulu and English well, which makes it easier for the

translations to make sense and convey the accurate meaning without using literal translation technique.

Example 3:

ST: *Usungishaya ngaphakathi*

TT: I'm in love with you.

BT: *Ngiyakuthanda.*

“*Usungishaya ngaphakathi*” could have been literally translated to “you are beating me inside” instead, the translator modulated the ST to “I’m in love with you”.

Example 4:

ST: *Ubaba wakho wayefuna ukuthi kube uwena ohlala esihlalweni sakhe.*

TT: Your father wanted you to take over.

BT: *Uyihlo ubefuna ukuthi uthathe izintambo.*

“*Ubaba wakho wayefuna ukuthi kube uwena ohlala esihlalweni sakhe*” can be literally translated to “your father wanted you to be the one to sit in his chair”. However, the translator modulated it to “Your father wanted you to take over”, which means “*Uyihlo ubefuna ukuthi uthathe izintambo*”. The above phrase was modulated because the translator wanted the TT audience to understand that the person in question in this example is not just given a literal chair to sit on. However, it is about taking over a specific throne.

In conclusion, the examples provided demonstrate translators nuanced and skilled approach in modulating between abstract and concrete expressions in translating *Umkhokha* subtitles. Through examining these examples, it becomes evident that linguistic competence plays a crucial role in the translation process, allowing translators to accurately convey meaning while accounting for linguistic and cultural differences between the source and target languages.

The first example illustrates the translator's ability to discern the appropriate translation of “*dukuduku*” to “suddenly”, showcasing an understanding of both the source and target languages' nuances. Similarly, in the second example, the translator's modulation of “*Uzomkhomba*” to “She’ll be gone” demonstrates a grasp of idiomatic expressions and contextual meaning, ensuring a more natural and understandable translation.

Moreover, the third example highlights the translator's skill in navigating figurative language, opting for "I'm in love with you" instead of a literal translation, thus capturing the intended emotional resonance of the original phrase. Finally, the fourth example underscores the importance of cultural understanding in translation, as the translator's modulation from "Your father wanted you to be the one to sit on his throne" to "Your father wanted you to take over" effectively conveys the hierarchical and familial dynamics at play.

Overall, these examples underscore the intricate nature of translation and the necessity for translators to possess not only grammatical proficiency but linguistic proficiency as well as cultural sensitivity and contextual awareness. Through their adept modulation between abstract and concrete expressions, translators facilitate effective communication across languages, ensuring that the intended meaning and nuances of the original text are preserved in the translated version.

4.4.1.2 Cause and Effect

Vinay and Darbelnet (1995) suggested that the cause and effect in modulation translation techniques refer to the relationship between the original text (cause) and its translated version (effect). The cause is the content and structure of the original text, while the effect is how that content and structure are conveyed and interpreted in the translated version.

Example:

ST: *Ngicela sihlukane Xoli.*

TT: It's over.

BT: *Kuphelile.*

"*Ngicela sihlukane*" (I ask that we go separate ways) becomes "it's over" (*kuphelile*) because that is the common form that is usually used.

In examining the cause-and-effect aspect of the translation process, the example provided illuminates how linguistic and cultural factors influence the selection of translated expressions. The ST "*Ngicela sihlukane Xoli*" directly translates to "I ask that we go separate ways", indicating a desire for separation. However, the translated text "It's over" (*kuphelile*) suggests a finality, implying the end of a relationship or situation.

The cause, in this instance, lies in the inherent cultural and linguistic differences between the source and target languages. While the ST may politely request separation, the TT often employs more concise and direct expressions to convey similar sentiments. Additionally, the effect of this translation choice is the conveyance of a stronger emotional impact, indicating the finality of the situation.

Furthermore, the chosen translation reflects the common usage and idiomatic expressions prevalent in the target language, ensuring that the translated text resonates with native speakers and accurately conveys the intended meaning of the original text.

4.4.1.3 The part for the whole

The following examples encompass a category of modulations where a specific feature of an object signifies or represents the entirety of that object. It's like using a part to stand for the whole. For instance, in literature, synecdoche is a common example of this, where a part of something is used to represent the whole (Vinay & Darbelnet 1995). Additionally, the part for the whole could also be construed as omission because in the process some words are left out.

Example 1:

ST: *Adingwa yizwekazi lakithi esiphila kulo*

TT: That the world needs...

BT: *Elidingwa umhlaba*

The ST “*adingwa yizwekazi lakithi esiphila kulo*” could have been literally translated to “needed by our continent in which we live” but instead the translator modulated the expression to “that the world needs” to accommodate subtitle time.

Example 2:

ST: *Nabazalwane bakho ukuthi baze bakulalele ingenxa yaleli sonto.*

TT: People respect you because of this church.

BT: *Abantu bayakuhlonipha ngenxa yaleli bandla.*

“*Nabazalwane bakho ukuthi baze bakulalele ingenxa yaleli sonto*” was modulated to “people respect you because of this church” instead of being literally translated to “and your fellow church members listen to you because of this church”. In the above example, the translator used the most common expression, and that was a job well done because it goes with emotions, and the gist of the meaning is there. Furthermore, there is a relationship between “*ukulalela*”

and “*ukuhlonipha*”. However, reading the context, the translator opted for “respect” instead of “listen”. Looking at the ST, ‘listen’ is fitting, and in the TT, “respect” is fitting perfectly.

The examples provided shed light on the linguistic phenomenon known as "the part for the whole", wherein a specific element or aspect is used to represent a larger concept or entity. Through modulation, translators navigate this nuanced aspect of language to ensure that the intended meaning is accurately conveyed in the target text while maintaining cultural relevance and linguistic fluency.

In the first example, the ST "*adingwa yizwekazi lakithi esiphila kulo*" suggests a need felt within a specific geographic region, namely, "needed by our continent in which we live." However, the translator chooses to modulate this expression to "that the world needs," effectively using the broader concept of "the world" to convey the same sentiment. This modulation not only accommodates subtitle constraints but also ensures that the message resonates universally with the target audience.

Similarly, in the second example, the ST "*Nabazalwane bakho ukuthi baze bakulalele ingenxa yalelisonto*" emphasizes the role of fellow church members in respecting and listening to the addressed individual. However, the translator opts for the modulation "People respect you because of this church", capturing the essence of the original while simplifying the expression for clarity and emotional resonance. The translation maintains its effectiveness across cultural and linguistic boundaries by focusing on the broader concept of "people" rather than specific individuals.

Overall, these examples highlight the importance of modulation in conveying the part for the whole in translation, allowing translators to navigate linguistic nuances and cultural differences while ensuring that the intended meaning and emotional impact of the original text are preserved. Through skilled modulation, translators bridge the gap between languages, facilitating effective communication and conveying complex ideas in a clear and accessible manner.

4.4.1.4 One part for another

In one part for another a figure of speech where one term is substituted for another term with which it is closely associated. It is a form of figurative language where something closely related to a concept is used to represent that concept (Vinay & Darbelnet 1995).

Example 1:

ST: *Kukwami la sisi kukhala esami isicathulo, siyezwana?*

TT: This is my house and I make the rules, you hear me?

BT: *Yindlu yami lena futhi yimina oshaya imithetho, uyangizwa?*

“*Kukwami la sisi kukhala esami isicathulo*” was modulated to “This is my house and I make the rules”, instead of literally translating it to “this is my house it is my shoe that cries here”. If the translator translated the expression literally, the meaning would be lost, which is why the translator modulated.

Example 2:

ST: *Phaphama manje...*

TT: Step up.

BT: *Ngenelela*

The expression “*phaphama manje*” was modulated to “step up” instead of being literally translated to “wake up now”. The above example emphasises the speaker’s emotions in the ST and TT and exhibits the extent of the translator’s linguistic competence.

The examples provided underscore the concept of "one part for another" in translation, where a specific element or phrase is substituted with another that effectively conveys the intended meaning while considering linguistic and cultural nuances. Through modulation, translators navigate these complexities to ensure clarity, coherence, and emotional resonance in the target text.

In the first example, the ST "*Kukwami la sisi kukhala esami isicathulo*" presents a figurative expression indicating authority or control, literally translating to "this is my house; it is my shoe that cries here". However, the translator adeptly modulates this expression to "This is my house and I make the rules", capturing the assertiveness and authority implied in the original while ensuring comprehensibility in the target language. The translator preserves the intended meaning without sacrificing clarity or impact by choosing a more idiomatic and contextually appropriate expression.

Similarly, in the second example, the source text "*phaphama manje*" conveys a sense of urgency or encouragement, literally translating to "wake up now". However, the translator opts to modulate this expression to "step up", effectively conveying the same sense of urgency and prompting action. This modulation not only maintains the emotional tone of the original but also demonstrates the translator's linguistic competence in selecting idiomatic expressions that resonate with the target audience.

Overall, these examples highlight the importance of modulation in translation, allowing translators to effectively convey meaning while accounting for linguistic and cultural differences between languages. Through skilful modulation, translators bridge the gap between source and target texts, ensuring that the essence, emotion, and intent of the original are preserved and communicated accurately to the intended audience.

4.4.1.5 Reversal of the point of view

A reversal of point of view in modulation involves a change in perspective from the source text to the target text. This can occur when the translator decides to emphasize a different aspect or viewpoint than what was originally presented in the source text (Vinay & Darbelnet 1995). To add, the reversal of viewpoints was prevalent in the translation of expressions.

Example 1:

ST: *Shaya utshani*.

TT: Go.

BT: *Hamba*

In the above example, "*Shaya utshani*" was modulated to go because a literal translation of "*shaya utshani*" could have been "beating the grass off", which was not going to express the intended meaning that was meant in the ST. Furthermore, this example is proof that modulation closes gaps in translation because go cannot be translated back to "*shaya utshani*"; instead, it is translated to "*hamba*".

Example 2:

ST: *Izinkomo zidliwe ubani?*

TT: Who did you give your cows to?

BT: *Inkomo zakho uzinike bani?*

The expression “*izinkomo zidliwe ubani?*” could have been literally translated to “who ate the cows”. However, instead, the translator modulated it to “who did you give your cows to”, which means *izinkomo zakho uzinike bani* if it is translated back to isiZulu.

Example 3:

ST: *Ubani olishayayo ibhodwe?*

TT: Who’s a great cook?

BT: *Ubani umpheki omkhulu?*

The expression “*ubani olishayayo ibhodwe*” can be literally translated to “who beats the pot”, yet the translator modulated it to “who’s a great cook”. The above example shows that the translator understands both languages because the translation was modulated to the common expression instead of the ST’s literal translation.

Example 4:

ST: *Uthi avulekile amasango*

TT: He said I’m going home.

BT: *Uthe ngiya ekhaya.*

In the ST, the phrase “*uthi avulekile amasango*, which can be literally translated to “he says the gates are open” is modulated to “he said I’m going home”. It was okay for a translator not to translate literally because the meaning would be lost in the TT.

The examples provided illustrate the concept of "reversal of point of view" in translation, where the translator modifies the perspective or expression to convey the intended meaning effectively in the target language while considering linguistic and cultural differences. Through modulation, translators navigate these complexities to ensure coherence, clarity, and fidelity to the original text.

In the first example, the source text "*shaya utshani*" conveys a command to "go", which is idiomatic and contextually appropriate. However, a literal translation of "*shaya utshani*" could lead to confusion, as it would mean "beating the grass off". By modulating the expression to "go", the translator ensures that the intended command is conveyed accurately without ambiguity.

Similarly, in the second example, the source text *"Izinkomo zidliwe ubani?"* literally translates to "who ate the cows?" However, the translator modulates this expression to "who did you give your cows to?" to accurately convey the intended meaning of ownership transfer rather than consumption.

In the third example, the source text *"ubani olishayayo ibhodwe?"* literally translates to "who beats the pot?" However, the translator modulates it to "who's a great cook?" to convey the same meaning in a more idiomatic and culturally appropriate manner.

Finally, in the fourth example, the source text *"uthi avulekile amasango"* literally translates to "he says the gates are open." However, the translator modulates it to "he said I'm going home" to capture the implied action and intent in the target language.

Overall, these examples highlight the importance of modulation in translation, allowing translators to effectively convey meaning while adapting expressions to suit the linguistic and cultural context of the target language. Through skilful modulation, translators ensure that the essence, intent, and emotion of the original text are preserved, resulting in a translation that resonates with the intended audience.

Intervals and limits (or duration and date, distance and destination)

Intervals and limits refer to the boundaries or parameters within which the modulation process operates (Vinay & Darbelnet 1995).

Example 1:

ST: *Cha, phela ngizwa ethi ujele, aybo ayaqaqwa amaketango namhlanje...*

TT: The warden told me I'm being released today.

BT: *Ujele ungitshela ukuthi ngiyakhululwa namuhla.*

"Cha, phela ngizwa ethi ujele, aybo ayaqaqwa amaketango namhlanje" could be translated to "No, I hear the warden saying he is unlocking/untying the chains today". The translator modulated it: "the warden told me I'm being released today". This modulation accommodated the environment where the conversation was taking place because usually, in jail, they use informal and slang language.

Example 2:

ST: *Namhlanje ngey'minya zasekuseni.*

TT: This morning during breakfast.

BT: *Namuhla ekuseni ngesikhathi sokudla*

In the ST, the phrase “*namhlanje ngey'minya zasekuseni*” is modulated “to this morning during breakfast”; this shows the translator has linguistic competence because the translation makes sense.

The examples provided above illustrate the concept of "intervals and limits" in translation, where expressions denoting duration, date, distance, or destination are modified to accurately convey the intended meaning in the target language while considering linguistic and cultural differences. Through modulation, translators navigate these complexities to ensure coherence, clarity, and relevance in the translated text.

In the first example, the source text "*Cha, phela ngizwa ethi ujele, aybo ayaqaqwa amaketango namhlanje*" conveys the idea of imminent release from incarceration, with the literal translation indicating the warden's action of "unlocking or untying the chains today". However, the translator modulates this expression to "The warden told me I'm being released today", effectively capturing the same meaning in a more idiomatic and contextually appropriate manner. This modulation accommodates the informal and slang language often used in a prison setting, ensuring that the translation resonates with the target audience.

Similarly, in the second example, the source text "*namhlanje ngey'minya zasekuseni*" indicates a specific time frame, "this morning during breakfast". The translator adeptly modulates this expression to "This morning during breakfast", accurately conveying the temporal context in a manner that is easily understood by the target audience.

Overall, these examples highlight the importance of modulation in translation, allowing translators to effectively convey temporal intervals and limits while adapting expressions to suit the linguistic and cultural context of the target language. Through skilful modulation, translators ensure that the essence, intent, and temporal nuances of the original text are preserved, resulting in a translation that effectively communicates with the intended audience.

Sense modulation

At face value, sense modulation looks like a mere translation of expressions, but further analysis shows that sense modulation involves translating words or phrases related to one sensory experience into terms that evoke a different sensory experience in the target language (Vinay & Darbelnet 1995). Therefore, sense modulation goes beyond direct translation to enrich and adapt the sensory impact of the text, ensuring that the TT captures not just the words but also the sensory nuances and emotional resonances intended by the ST.

Example 1:

ST: *Oh, mina ngubhanana?*

TT: Oh, I'm sensitive?

BT: *O, ngiyazwela?*

In the above example, "*oh mina ngubhanana*" could have been translated to "oh, I am a banana" but it was not going to serve a purpose in the text, which is why it was modulated to "oh, I'm sensitive", which could have been "*o, ngiyazwela mina*" on the ST. This example indicates how well a translator did the translation as it ensures that the translator has a background in isiZulu and English.

The metaphorical usage of "*ngubhanana*" in isiZulu can be understood in the context of sensitivity or being easily affected emotionally. In English, the translation "Oh, I'm sensitive?" captures the intended meaning effectively. The metaphorical expression "*ngubhanana*" conveys a sense of emotional sensitivity or vulnerability, similar to how the English phrase "I'm sensitive" does.

So, the impact of the metaphorical usage in the translation is to maintain the essence of the emotional state implied by "*ngubhanana*" while expressing it in English as "sensitive". This ensures that the English reader understands the underlying emotional tone of the conversation in a culturally relevant manner.

Example 2:

ST: *Awungixege Zodwa.*

TT: Back off, Zodwa.

BT: *Hlehla Zodwa.*

The translator could have translated “*awunguxege Zodwa*” to “loosen me Zodwa”; however, the translator modulated the ST to “back off, Zodwa”. The above example shows that the translator was emphasising the mood of the ST. The translator shows a high level of competency in both languages because of the choice of words used.

Example 3:

ST: *Gwiiqii yena usengithela ukuthi uyangithanda.*

TT: Now he says he loves me.

BT: *Manje uthi uyangithanda.*

The literal translation for “*gwiiqii yena usengithela ukuthi uyangithanda*” is “all of a sudden he is telling me that he loves me”, but the translator modulated the ST to “now he says he loves me”, which is translated back to “*manje uthi uyangithanda*”.

Example 4:

ST: *Ngakho-ke, amageja alingene abalimi.*

TT: Therefore, we have what we need.

BT: *Ngakho-ke, sinakho esikudingayo.*

“*Amageja alingene abalimi*” becomes “we have what we need” could also be translated to the hoes are enough for the farmers. The above example is a proverb about “having sufficient tools for anything that one can come across”.

Sense modulation is evident in the provided examples, where the translator adeptly adjusts the expression to convey the intended meaning effectively in the target language while considering linguistic nuances and cultural context. In the first example, the source text “*Oh, mina ngubhanana?*” could be literally translated as “Oh, I am a banana”, but such a translation would not serve the purpose of effectively conveying the intended meaning. Instead, the translator modulates the expression to “Oh, I’m sensitive,” capturing the sense of the original text while ensuring idiomatic clarity in the target language.

Similarly, in the second example, the source text “*Awungixege Zodwa*” is modulated to “Back off, Zodwa”, effectively conveying the sense of the imperative command and the assertive tone of the original text. This modulation showcases the translator's competence in choosing words that accurately reflect the mood and intent of the source text in the target language. In the third example, the source text “*Gwiiqii yena usengithela ukuthi uyangithanda*” is modulated to

"Now he says he loves me", capturing the suddenness and significance of the statement in the original text. The translator's choice of modulation ensures clarity and emotional resonance in the target language.

Finally, in the fourth example, the source text "*ngakho-ke, amageja alingene abalimi*" is modulated to "Therefore, we have what we need," effectively conveying the proverbial meaning of having sufficient tools for any task. The modulation ensures that the essence and wisdom of the proverb are preserved in the target language.

Overall, these examples highlight the importance of sense modulation in translation, allowing translators to effectively convey the intended meaning and tone of the original text while accommodating linguistic and cultural differences. Through skilful modulation, translators ensure that the essence, mood, and significance of the source text are accurately conveyed to the target audience.

4.4.1.6 Form, aspect and usage

Modulation allows translators to adjust the form, aspect, or usage of language elements to ensure that the translated text effectively communicates the intended meaning and tone to the target audience while also considering linguistic and cultural differences between languages (Vinay & Darbelnet 1995).

ST: *Ay'khale*.

TT: Let's do this.

BT: *Masenze lokhu*.

The translator seems to be a person who is familiar with English, isiZulu and colloquial language because "*ay'khale*" is a colloquial and isiZulu term that is not standardised. It is not attached to anything specific, which is why the translator was able to modulate it to "let us do this" because "*ay'khale*" literal translation is "let's it cry".

The provided example showcases the intricate process of translating expressions that involve form, aspect, and usage, demonstrating how translators must navigate linguistic nuances and cultural contexts to convey the intended meaning effectively in the target language. In this instance, the source text "*Ay'khale*" is a phrase that lacks standardization and is commonly used in media contexts. It can be interpreted as a command to let something or someone cry, but its

precise meaning may vary depending on the context. The translator, possessing proficiency in English and isiZulu, recognizes the ambiguity of the expression and the need to modulate it effectively for the target audience.

The translator aptly modulates the expression to "Let's do this", which captures the essence of encouragement or initiation implied in the original text. By selecting a more idiomatic and contextually appropriate expression, the translator ensures that the intended meaning is preserved while accommodating the linguistic and cultural differences between the source and target languages. Moreover, the translator's familiarity with media language allows for a nuanced understanding of the source text, enabling them to choose a modulation that resonates with the intended audience and effectively conveys the desired message.

Overall, this example underscores the importance of form, aspect, and usage in translation, highlighting the translator's ability to navigate linguistic complexities and cultural nuances to produce a translation that is both accurate and culturally relevant. Through skilled modulation, translators bridge the gap between languages and cultures, ensuring that the essence and intent of the original text are preserved and communicated effectively to the target audience.

4.4.1.7 Geographic modulation

Geographic modulation in translation involves replacing terms or expressions from the source language with equivalents that are more culturally relevant or familiar to the target audience (Vinay & Darbelnet 1995).

Example 1:

ST: *Sesayithola inyathuko ebheke ekhaya.*

TT: We found our way home.

BT: *Sayithola indlela eya ekhaya.*

In the given example, the translation process exemplifies a nuanced approach to bridging cultural and linguistic differences between isiZulu and English, specifically considering the geographic context of KwaZulu-Natal. The original isiZulu sentence, "*sesayithola inyathuko ebheke ekhaya*", employs respectful language (*isihlonipho*), reflecting cultural norms of politeness and honorifics. The translator's adaptation to "we found our way home" in English simplifies the sentence structure and removes the explicit use of respect. This transformation

acknowledges the diverse audience for the translated text, potentially outside the cultural context where honorifics are prevalent. The back translation, "*sayithola indlela eya ekhaya*," retains clarity in isiZulu but opts for a neutral tone rather than the original's respectful form. This modulation respects the cultural richness of KwaZulu-Natal while ensuring the message's accessibility and relevance to a broader audience. It underscores the translator's role in navigating linguistic nuances to convey meaning faithfully across different cultural and geographic contexts, balancing fidelity to the original text with effective communication in the target language.

Example 2:

ST: *Kanjani ma, ngoba wazi kahle ukuthi mina naleyandoda kwakuyinkukhu nempaka.*

TT: How come, when you know that man hated me?

BT: *Kanjani, njengoba uyazi ukuthi leya ndoda yayingizonda?*

The translator translated the proverb "*inkukhu nempaka*" to "that man hated me", which was a good equivalent because the gist of the message remained even after modulation. In this example, the translator uses geographic modulation to convey the meaning of the original text. The South African isiZulu proverb "*inkukhu nempaka*", which literally translates to "a chicken and a wildcat", is used to describe a relationship characterized by inherent conflict and animosity. The example above illustrates KwaZulu-Natal geographic modulation because someone from outside the region may not immediately grasp the meaning behind "*inkukhu nempaka*" due to its culturally specific context. The translator recognizes that directly translating this idiomatic expression might not resonate with the target audience due to cultural and geographic differences. Instead, the translator chooses to express the underlying sentiment in a way that is immediately understandable to an English-speaking audience, rendering it as "that man hated me". This choice maintains the gist of the message, preserving the sense of enmity and discord between the characters.

By adapting the translation to reflect the cultural context of the target audience, the translator ensures that the core message is communicated effectively, demonstrating how geographic modulation can bridge cultural and linguistic gaps while retaining the original intent and meaning.

Example 3:

ST: *Kodwa-ke ngenxa yokwazi uhlobo lomndeni wenu ukuthi hhayi uma kufikwa ngapho abakhwekazi.*

TT: But we know that as a family, you and alcohol don't get along.

BT: *Kodwa siyazi ukuthi njengomndeni, nina notshwala anizwani.*

Example 3 demonstrates geographic modulation, which is the adaptation of language to reflect specific cultural, regional, or social nuances. In this case, the usage of the word "*abakhwekazi*" reflects a particular cultural respect and understanding unique to the KwaZulu-Natal region. The original sentence, "*Kodwa-ke ngenxa yokwazi uhlobo lomndeni wenu ukuthi hhayi uma kufikwa ngapho abakhwekazi*", back translates to "*Kodwa siyazi ukuthi njengomndeni, nina notshwala anizwani*", with "*abakhwekazi*" referring to alcohol. The target translation, "But we know that as a family, you and alcohol don't get along" specifies "*abakhwekazi*" as "alcohol".

In some of KwaZulu-Natal culture, "*abakhwekazi*" refers to individuals of high calibre or respect, and this cultural context imbues the term with a level of respect and importance that is not directly translatable into English. The term might be well-understood within the KwaZulu-Natal region to signify not just any alcohol but perhaps a particular type or the cultural implications of anything that they respect in that particular area. The translator has chosen to use "alcohol" in the target translation to convey the specific meaning, but this loses the specific cultural nuance. This is a common challenge in translation, where maintaining cultural and geographic specificity can be difficult without additional context.

The original term "*abakhwekazi*" implies a deeper respect and cultural significance that is not fully captured; in this instance, "*abakhwekazi*" word is used idiomatically to represent any shunned activity, in this case, alcohol. The translation reflects a modulation to make the meaning accessible to an English-speaking audience but sacrifices the specific cultural richness of the original term. Geographic modulation in Example 3 shows how the specific cultural term "*abakhwekazi*" has been translated into a more general term "alcohol". This process highlights the challenge of preserving cultural nuances in translation and the need to adapt language to fit the understanding of the target audience, sometimes at the cost of losing specific cultural references.

Example 4:

ST: *Kanti awugezwanga yini ngegazi lemvana?*

TT: Aren't you a born-again Christian?

BT: *Awusiyena umKristu ozelwe kabusha?*

In translating the phrase "*kanti awugezwanga yini ngegazi lemvana?*" from its original form to "Aren't you a born-again Christian?" in English and further to "*Awusiyena umKristu ozelwe kabusha?*" in isiZulu, a process of geographic modulation for Christians is evident. This translation journey exemplifies the nuanced adaptation necessary to convey not just the literal meaning but also the cultural and religious implications across languages and contexts. The transformation ensures that the message retains its core intent while resonating appropriately within the target audience's cultural and linguistic norms. Specifically tailored to Christian believers, the back translation into isiZulu reflects linguistic choices that maintain the religious context, addressing the specific identity of being "born-again" in a manner that is both comprehensible and culturally sensitive. This approach exemplifies the practice of geographic modulation in translation, where adjustments are made to optimize clarity and cultural relevance, ensuring effective communication across diverse linguistic and cultural boundaries. The above examples highlight the concept of "geographic modulation" in translation, where expressions or cultural references specific to a particular region or community are adapted to convey the intended meaning accurately in the target language while considering linguistic and cultural differences. Through modulation, translators navigate these complexities to ensure coherence, clarity, and relevance in the translated text, considering regional variations and cultural nuances.

In summary, in the first example, the source text "*sesayithola inyathuko ebheke ekhaya*" uses isiZulu respect language (*isihlonipho*) and geographical references. The translator adeptly modulates this expression to "we found our way home", effectively conveying a sense of accomplishment and familiarity without sacrificing linguistic or cultural integrity. The provided examples illustrate the use of "geographic modulation" in translation, which adapts language to reflect cultural, regional, or social nuances, ensuring the translated message remains coherent and relevant for the target audience.

Example 2: The isiZulu proverb "*inkukhu nempaka*" (a chicken and a wildcat) describes a relationship marked by inherent conflict. The translator rendered it as "that man hated me",

effectively conveying the underlying sentiment of enmity and discord. This adaptation maintains the original message's gist, demonstrating how geographic modulation bridges cultural and linguistic gaps.

Example 3: The term "*abakhwekazi*" in the KwaZulu-Natal culture refers to individuals of high respect, often implying cultural significance. The translator generalizes this to "alcohol" in the phrase "you and alcohol don't get along", losing specific cultural nuances but making the meaning accessible to an English-speaking audience. This highlights the challenge of preserving cultural richness in translation while ensuring the target audience understands the general meaning.

Overall, these examples highlight the importance of geographic modulation in translation, allowing translators to effectively convey cultural references and nuances specific to a particular region or community while ensuring clarity and accuracy in the target language. Through skilful modulation, translators bridge the gap between languages and cultures, ensuring that the essence and intent of the original text are preserved and communicated effectively to the intended audience.

The analysis and classification of the modulation examples give an impression of the processes' diversity. Each word has a field of associations that translators can explore to find new modulations for overcoming difficulties when direct translation proves impossible.

It was discovered that this study uses modulation in cultural equivalence translation because it allows translators to bridge the gap between different cultures and languages while preserving the original text's intended meaning, cultural nuances, and stylistic elements. Moreover, the modulation technique enables translators to create translations that resonate with the target audience and maintain the richness of the source text's cultural context. The successful establishment of the relationship between transposition and modulation has opened new horizons in translation, particularly in language pairs with distinct linguistic structures. This breakthrough has been exemplified through the pioneering study conducted in translating subtitles between isiZulu and English in the case of *Umkhokha*.

In the *Umkhokha* case, which focuses on translating subtitles between isiZulu and English, the successful exploration and analysis of the transposition and modulation translation techniques, when both were used successfully, resulted in an improved quality of the translation and yielded remarkable results. The unique linguistic features of isiZulu, an African language, and English, a Germanic language, presented inherent challenges in direct translation. The study's success lies in its ability to leverage transposition and modulation to accurately convey the content and capture the original dialogue's cultural nuances and emotional undertones.

One key aspect of the project's triumph is the adept application of transposition. The linguists and translators involved in *Umkhokha* recognized that sentence structures in isiZulu and English often differ significantly. Through translating using their grammatical and linguistic competence, the researcher of this study explored and identified transposition patterns that retained the dialogue's essence while conforming to the target language's syntax.

The synergy between transposition and modulation in the *Umkhokha* case has highlighted the effectiveness of their combined use in complex translation tasks. The study's success serves as a testament to the power of understanding and harnessing the relationships between linguistic techniques and their applicability in addressing challenges that arise when translating between languages from diverse language families.

4.5 Mistranslation

Ezeafulukwe (2019) suggests that mistranslation can be viewed as a form of unfaithfulness or infidelity, representing a misinterpretation of the author's original meaning or intent. It occurs when a translation, intended to clarify for the listener or reader, fails to do so (Ezeafulukwe 2019). Mistranslation can also indicate that the translated version has either omitted or added information not present in the original text (Ezeafulukwe 2019). The concept of mistranslation is subjective; what one group might regard as a poor translation could be seen as highly accurate by another group (Ezeafulukwe 2019). In the provided examples, the issue lies in translating from isiZulu to English. The following are examples that are considered mistranslations in this study:

Example 1:

ST: *Ngizothumela abakhongi*

TT: My uncles are coming soon.

In the ST, "*Ngizothumela abakhongi*" translates more accurately to "I will send messengers" or "I will dispatch messengers." The TT, "My uncles are coming soon", is a mistranslation because it changes the meaning quite significantly. The error likely arises from misunderstanding or misinterpreting the word "*abakhongi*", which refers to messengers or delegates, not uncles. However, the translator might have opted for "uncles" (*omalume*) in the translation because *omalume* are commonly associated with roles as negotiators or mediators in many contexts within Zulu culture. Despite this cultural association, the translation to "My uncles are coming soon" remains a mistranslation because it shifts the meaning away from messengers to a familial context that is not intended in the original text.

Example 2:

ST: *Engathi ungasha esihogweni!!*

TT: I hope you rot in hell

The isiZulu phrase "*Engathi ungasha esihogweni!!*" is a strong expression, but it does not directly translate to "I hope you rot in hell". In isiZulu, expressions can be nuanced and context-dependent, often carrying cultural and contextual weight that might not directly correspond to English expressions.

Example 3:

ST: *Odokotela babefuna ukungihlinza*

TT: The doctors wanted to cut me open

"*Odokotela babefuna ukungihlinza*" means "The doctors wanted to operate on me" in English. While "to cut me open" can be a colloquial or informal way to express the idea of performing surgery, it does not fully capture the professional intent implied by "*ukungihlinza*", which specifically means to operate or perform a surgical procedure. Thus, "to cut me open" can be considered a mistranslation because it lacks the precision and medical context conveyed by the original phrase.

In each case, the mistranslation arises from either misunderstanding the idiomatic or contextual meaning of certain words or phrases in isiZulu or from choosing English expressions that do not accurately convey the intended meaning, tone, context, or specificity of the original text. Overall, these examples emphasize the necessity of deep cultural and contextual understanding

in translation work. Mistranslations often stem from misinterpretations of idiomatic expressions, cultural roles, or professional contexts. Effective translation requires not only linguistic proficiency but also an appreciation of the cultural and contextual nuances inherent in the source language.

4.6 Conclusion

In conclusion, the accomplishment of exploring the utilization of transposition and modulation translation techniques has been demonstrated in the context of this study using *Umkhokha* as a case translation of subtitles between isiZulu and English. Through meticulous analysis, the above examples demonstrate how modulation and transposition techniques can overcome linguistic and cultural barriers, ensuring that the original text essence, emotion, and cultural nuances are effectively conveyed to the target audience. This achievement is a milestone in advancing translation studies and highlights the ever-evolving nature of linguistic research and application. Furthermore, the data analysed throughout this chapter is compiled and included in the appendices for further reference and examination.

The data analysis chapter represents a critical phase in the research journey, where data are transformed into knowledge and insights. It provides a comprehensive account of the analytical procedures employed, the outcomes obtained, and their significance in addressing the research problem or question. Following this chapter gives readers a comprehensive understanding of the research findings and their implications.

Chapter 5: Conclusion, Limitations and Recommendations

5.1 Introduction

In this fundamental chapter, the study delves into the conclusion of the extensive research journey, presenting the noteworthy findings that emerged from exploring the transposition and modulation techniques in translating subtitles between isiZulu and English: A case of *Umkhokha*. The following research conclusions, limitations and recommendations serve as the foundation upon which the study's significance rests, shedding light on how the study unfolded and its contribution to the existing body of knowledge in the field.

As said before, the study aims to examine the efficacy of transposition and modulation as translation techniques in the context of translating between isiZulu and English, with a specific focus on subtitle translation. The objectives include exploring the utilization of these techniques by translators and assessing their impact on the quality of subtitles in both languages. Be reminded that the research questions addressed how translators employ transposition and modulation in the translation process and how these techniques enhance the effectiveness of subtitle translation between isiZulu and English. Therefore, the upcoming section examines the study findings in detail.

5.2 Research Conclusions

Research findings in this study are significant in advancing the understanding of the study topic, aim and objectives. Through meticulous investigation and comprehensive analysis, this study unveiled valuable insights aimed at enriching the academic and research information in the field of translation, specifically focusing on the underexplored domain of translation between isiZulu and English. By addressing this gap in research, the study not only expanded the understanding of translation dynamics but also provided essential contributions to the broader discourse on language and cultural exchange. These findings result from exploring the transposition and modulation techniques in translating subtitles between isiZulu and English: A case of *Umkhokha*. Conducting this research and presenting its findings involves several crucial steps, including defining research questions, selecting appropriate methodologies, collecting and analysing data, and interpreting results. This process is grounded in objectivity, reproducibility, and transparency, ensuring that the broader community can scrutinise, verify, and build upon the acquired knowledge.

Therefore, by examining these findings, the hope is to contribute to the ongoing conversation in translating subtitles, offering new perspectives, potential solutions, and avenues for further exploration. This section seeks to outline the methodology, present the results, and provide a comprehensive examination of the significance of these results within the larger framework of the translation process, considering the effects on theories, practices, and future research. This includes an exploration of how the findings influence the understanding of translation, potential changes in methodologies, and the broader impacts on both practical and academic aspects of translation studies and subtitles. In subtitle translation, transposition and modulation are employed to create contextually appropriate subtitles that are easily understood by the target audience and retain the essence of the source content. The following section delves into the noteworthy findings identified in this comprehensive study. Through rigorous analysis and interpretation of data, several significant patterns and insights emerged, shedding light on key aspects of the transposition and modulation in the translation of subtitles between isiZulu and English. Each finding is explored in detail, offering valuable insights and implications for further research and practical applications.

The subsequent findings concentrate on the grammatical categories utilized within the framework of this study.

5.2.1 Grammatical categories used in this study

Findings regarding the grammar used in the translation process of this study reveal a structured approach aimed at maintaining adherence to the grammatical rules of English and isiZulu languages, thereby ensuring effective communication. In examining the grammar of both isiZulu and English, insights from scholarly perspectives and authoritative texts provide a framework for understanding and categorizing word classes.

On the one hand, for isiZulu grammar, Clement Doke's classifications served as the foundation, encompassing twelve-word classes ranging from nouns and pronouns to interjections. These classifications offered a comprehensive view of the grammatical structure of isiZulu, enabling a nuanced understanding of word categorization and functionality. On the other hand, English grammar was delineated based on the PEG guide to grammar and punctuation by Myf Steynberg, which presents nine-word classes including nouns, pronouns, verbs, adverbs, adjectives, prepositions, determiners, conjunctions, and interjections. While acknowledging the existence of various classifications within English grammar, this study focused explicitly

on nouns, noun phrases, possessive pronouns, possessive nouns, adjectives/ adjectival phrases, relatives, adverbs/ adverbial phrases, copulas and verbs, aligning with the objective of clarifying grammatical changes between isiZulu and English during translation.

The study emphasised identifying and analysing grammatical alterations between the ST in isiZulu and the TT in English, to ascertain whether the essence of the message remained intact despite linguistic differences. This approach underscored the importance of grammatical accuracy in facilitating effective translation while capturing the intended meaning across languages.

The following findings are structured around two theoretical concepts, that is, transposition by Molina and Albir (2002) as well as Modulation by Vinay and Darbelnet's (1995). Here is a breakdown of the key findings:

5.2.2 Transposition

The findings from the analysis of transposition highlighted the specifics and nuances involved in translating between isiZulu and English. The examples illustrated various transformations in grammatical categories and word structures, shedding light on how meaning is preserved and adapted across languages.

Transposition translation technique by Molina and Albir (2002):

- Transposition is found to be a change in grammatical category, such as the change from a verb to an adverb during the translation process.
- The study highlights the dynamic nature of translation and emphasizes that the evaluation of translation techniques should be context-dependent.
- Evaluation of techniques considered various factors like context, purpose, audience expectations, genre of text, type of translation, mode of translation, translation purpose, audience characteristics, and chosen method.
- Translation techniques were functional and could not be inherently labelled as good or bad; their effectiveness depended on their functional and dynamic utilization.
- In **Category A**, which focused on changes in sentence position, examples demonstrated how word order variations between isiZulu and English, particularly in noun phrase positioning, do not significantly alter the intended meaning of sentences. Whether the noun phrase appears at the beginning, middle, or end of the sentence, the core message

remains consistent. This underscores the flexibility and adaptability of translation processes in preserving the essence of communication across languages.

- **Category B** explored changes in word class, such as the transformation of copulas to nouns and possessive markers to standalone nouns. These examples showcased how linguistic shifts accommodate grammatical norms while maintaining the intended meaning, reflecting the dynamic nature of language and the complexities inherent in cross-cultural communication.
- **Category C** delved into transformations where a single word evolved into a phrase or sentence. These examples demonstrated how translation enriches communication by providing additional context, nuance, or politeness appropriate for English-speaking contexts.
- Overall, the findings underscored the importance of understanding linguistic nuances, cultural contexts, and syntactic conventions in translation. By navigating these complexities with sensitivity and precision, translators ensured the faithful transmission of meaning while preserving the natural flow and coherence of the target language. Through these analyses, the study gained deeper insights into the intricate language translation process, highlighting the dynamic interplay between languages and the richness of linguistic expression across cultures. Most importantly, the study confirms the importance of grammar competence in translation.

5.2.3 Modulation

Modulation translation technique by Vinay and Darbelnet (1995):

- Modulation is described as rendering the TT from a different perspective than the ST to achieve naturalness without sacrificing meaning or accuracy.
- It is employed when previous procedures result in an awkward-sounding translation despite being grammatically, syntactically, and lexically correct.
- Comparative stylistic modulation highlights the shift in perspective or expression influenced by thought processes between languages.
- Examples of modulation include abstract and concrete, cause and effect, means and result, part for the whole, one part for another, reversal of the point of view, intervals and limits, sense modulation, form, aspect, usage, geographic modulation, and change of comparison or symbol.

The findings of this study provided a comprehensive exploration of modulation techniques in translation, supported by detailed examples from *Umkhokha* subtitles. The thorough analysis demonstrates how translators adeptly navigate linguistic and cultural nuances to convey meaning effectively in the target language. Following is the summary of the key points:

1. **Abstract and Concrete Modulation:** The examples illustrated how translators transform abstract concepts into concrete language, ensuring clarity and accessibility for the target audience. This modulation translated complex ideas into simpler terms, maintaining accuracy and naturalness.
2. **Cause and Effect Modulation:** By adjusting cause-and-effect relationships within the text, translators ensured transparency and comprehension for the target audience. The chosen translations effectively convey the intended meaning while considering linguistic and cultural differences.
3. **Part for the Whole Modulation:** Translators substitute specific elements to represent broader concepts, preserving the essence of the original text while adapting it to the target language. This modulation ensures clarity and relevance across linguistic and cultural boundaries.
4. **One Part for Another Modulation:** Through this technique, translators swap one element for another to convey the intended meaning effectively in the target language. This approach highlighted the translator's linguistic competence and ensured coherence and clarity in the translation.
5. **Reversal of Point of View Modulation:** By changing the narrative perspective, translators captured the intended meaning and emotional resonance of the original text in the target language. This modulation ensured consistency and engagement with the audience.
6. **Intervals and Limits Modulation:** Translators adjusted expressions denoting duration, date, distance, or destination to suit the linguistic and cultural context of the target language. This modulation ensured accuracy and relevance in conveying temporal nuances.

7. **Sense Modulation:** Translators adapted expressions to convey the intended meaning and tone effectively in the target language, considering linguistic nuances and cultural context. This modulation ensured clarity and emotional resonance in the translation.
8. **Form, Aspect, and Usage Modulation:** Translators navigated linguistic complexities to produce translations that are both accurate and culturally relevant. This modulation allowed for the adaptation of expressions to suit the linguistic and cultural context of the target language.
9. **Geographic Modulation:** Translators adapted expressions or cultural references specific to particular regions or communities to convey the intended meaning accurately in the target language. This modulation ensured clarity, accuracy, and cultural sensitivity in the translation.

The above section of the finding delves into several instances of mistranslations observed in modulation. In these cases, the translator struggled to grasp the idiomatic nuances of the source text, resulting in literal translations that missed the mark. These mishaps highlight the importance of cultural and linguistic fluency in translation. By recognizing and understanding idiomatic expressions within the source language, translators can more effectively convey the intended meaning in the target language, thus ensuring accuracy and preserving the nuances of the original text. This finding serves as a valuable reminder for translators to not only focus on literal translations but also to delve deeper into the cultural context and idiomatic nuances of the language they are translating from, ultimately enhancing the quality and fidelity of their translations.

In conclusion, the modulation findings highlighted the intricate nature of translation and the importance of modulation techniques in conveying meaning effectively across languages and cultures. The detailed analysis of examples from *Umkhokha* subtitles showcases the versatility and skill of translators in navigating linguistic and cultural challenges to produce accurate and impactful translations.

5.2.4 *Umkhokha* Subtitle Translations

- The tone and formality of speech varied between isiZulu and English, necessitating adaptation by translators to match the appropriate tone and register in the target

language. Synchronization of subtitles with audio was crucial, although there were instances where timing accuracy posed challenges. To illustrate, on the one hand, isiZulu has a formal and informal language system embedded in its grammar. The study indicated that *Umkhokha* subtitle translators deeply understand languages and cultures and effectively employ transposition and modulation. These techniques were vital in ensuring linguistic and cultural appropriateness in the translated text.

- In this study, there is a discovery regarding the translation of subtitles in *Umkhokha* which highlights the use of isiZulu kinship terms to convey respect and affection. This aspect is notably less emphasized in the English translations, as observed from the gathered data. The following examples illustrate how these kinship terms are employed in isiZulu:

- **Example 1:**

ST: *Ngiyaxolisa Phakathwayo wami.*

TT: I'm sorry Phakathwayo.

In this instance, the speaker uses "*Phakathwayo wami*," where "*wami*" is a possessive form meaning "my". This kinship term implies a sense of closeness and affection. The English translation, "I'm sorry Phakathwayo", lacks this intimate nuance, presenting a more neutral form of address.

- **Example 2:**

ST: Hlala ndodakazi.

TT: You may have a seat.

Here, "*ndodakazi*" translates to "daughter", a term that signifies respect and endearment. The English version, "You may have a seat", omits this affectionate address, resulting in a more formal and less personal interaction.

The examples presented demonstrate a clear pattern: the isiZulu kinship terms that convey respect, affection, and a sense of community are often diluted or omitted in the English translations. This discrepancy highlights a cultural gap in translation, where the rich, relational dynamics embedded in isiZulu are not fully represented in English.

These observations suggest that to maintain the integrity and richness of isiZulu cultural expressions, translators might consider retaining some kinship terms or finding equivalent

expressions that convey similar levels of respect and affection in English. This approach could enhance the viewer's understanding of the cultural context and improve the overall authenticity of the translation.

- In this study, a significant discovery was made regarding the translation of subtitles in *Umkhokha* from isiZulu to English. It was observed that isiZulu often uses the third person instead of the first person when addressing someone who might be older or hold a higher status. This linguistic choice serves to convey respect and affection towards the addressee. Conversely, English subtitles adhere strictly to the first person, irrespective of the social status or age of the person being addressed. For illustration:
- ST: *Kade ngimfuna umfethu.*
- TT: I've looked everywhere for you.

In this example, the original isiZulu uses "*ngimfuna*" (I look for him/her) to refer to the person being addressed indirectly, while the English translation uses the direct first person "I" and "you". This subtle difference highlights the cultural nuances in addressing respect and social hierarchy between the two languages.

- In this study, a noteworthy discovery is made regarding the translation of subtitles in "*Umkhokha*" concerning the use of isiZulu plural forms to address an individual. Specifically, the findings reveal a tendency to use plural forms as a sign of respect or politeness when referring to a single person in the translation. More importantly, Zulus are communal; when they greet, they do not greet the person they see but their family as well. Hence the use of plural form. Since a response to Ninjani could be "*nokhwana kodwa ubaba usaxinekile*". Mentioning ubaba who is not there. For instance:

Example 1:

ST: *Ninjani?*

TT: How are you?

Example 2:

ST: *Siyaphila, ninjani?*

TT: I'm well, and yourselves?

The analysis of these examples highlights the importance of considering cultural and linguistic nuances in translation. While translators aim to convey meaning accurately, they must also navigate how to best convey nuances such as plural addressing conventions present in

languages like isiZulu. Maintaining these nuances in translation helps preserve the richness and authenticity of the original text for its intended audience.

- The study underscored the interconnection between language and culture, as concepts expressed directly in one language may differ in another due to cultural norms. Translators made adjustments while aiming to convey the same ideas
- Translators utilized context to help the target audience understand the intended message. Politeness, formality, and social nuances differed in isiZulu and English, requiring adaptation to preserve the appropriate tone.
- *Umkhokha* translators employed various techniques, including paraphrasing and restructuring, to ensure the natural flow of the target language. Cultural nuances and idioms were captured through modulation, making the text relatable to the target culture's audience.
- Certain culturally specific references required modification to ensure they make sense in the target culture, while literary texts benefited from modulation to recreate rhetorical devices and wordplay in the target language.
- Modulation also allowed for the adaptation of content to align with the local norms and values of the target culture, ensuring cultural appropriateness. Recording humour, wordplay, and idiomatic expressions were noted to be facilitated through modulation, enhancing the audience's engagement.
- This study emphasized the importance of media language as a dynamic form of communication that adapts to specific media, audiences, and purposes. It focused on effective message conveyance through various channels and techniques, highlighting the necessity of adaptability over strict adherence to standardized language terms.

5.2.5 Generational Shifts in Language Usage and Communication Styles

This study's data analysis sheds light on several significant observations regarding translation techniques and linguistic patterns within the context of cultural drama series. The translation of the subtitles reveals that they may have been done by different people, likely from diverse age groups or regions. This is evident from the choice of words used. Notably, it becomes clear that different age groups favoured the modulation technique as a preferred translation strategy. This finding underscores the complexities of language adaptation. The cultural drama series "*Umkhokha*" is a prime example where respect language (*izihlonipho*) is central, enriching the

narrative with its cultural nuances. Within the realm of cultural conversations, modulation emerges as a prevailing strategy, primarily driven by the need to ensure that the target text remains distinct from the source text, preserving its cultural authenticity. This distinction is further influenced by the divergence between the two languages' linguistic families, contributing to the intricate web of translation choices.

Moreover, the eclectic linguistic landscape that emerges from collecting data on a drama series set to accommodate diverse audiences in isiZulu adds complexity to the analysis. It is evident that the age and regions of translators have a discernible impact on the linguistic choices made, with youth favouring slang and informal expressions, while elders gravitate toward idioms and proverbs, illustrating the dynamic interplay of age, culture, and language. This study illuminates the multifaceted nature of translation strategies and linguistic dynamics within the captivating world of cultural drama series.

In conclusion, it is important to note that while the gist of a message often remains consistent, there can still be cases where a precise translation is challenging. In these cases, the translator's skill and expertise play a significant role in finding the best way to convey the intended meaning while accounting for linguistic and cultural differences. The following discusses the limitations of the study.

5.3 Limitations

Writing a study about transposition and modulation in the subtitles of the drama series *Umkhokha* has been an interesting and valuable endeavour, but there were several limitations that were encountered during the research and writing process. Some of these limitations include:

- Finding the relevant data from the gathered data threatened to limit the study findings.
- Subtitles had limitations in terms of characters per line and lines per subtitle.
- Finding comprehensive and up-to-date research materials, particularly on modulation and transposition in South Africa using the South African official languages, was challenging. While there are some classical and well-established theories on transposition and modulation, newer studies or specific examples were scarce.

- Transposition and modulation in the translation of *Umkhokha* subtitles were complicated and complex, involving theoretical, historical, and practical aspects. It was challenging to present the information in a way that is accessible and understandable to a broader audience without overwhelming them with the translation of technical jargon.
- People's perceptions of modulations and transpositions varied widely. While some may find specific modulations pleasing and natural, others may perceive them as abrupt or disorienting.
- While qualitative studies aim to provide detailed descriptions and nuanced understandings of phenomena, there was a noted risk of overgeneralising the findings or making broader claims beyond the scope of the study.
- Conducting qualitative research was concluded to be time-consuming and resource-intensive. It involved significant data collection, transcription, analysis, and interpretation.

Despite these limitations, qualitative research remains invaluable for deeply understanding social and human phenomena, shedding light on complex issues, and informing further research and policy decisions. Researchers should know these limitations and employ appropriate methodologies and reporting to address them adequately. Following are the recommendations provided to readers of this study for reference, debate, and advancement of the field.

5.4 Recommendations

In this section, the study presents a set of recommendations that emerged from the findings and insights gathered through the comprehensive analysis conducted in this study. The conclusion of the research underscores the significance of these recommendations as practical guidelines for addressing the challenges and opportunities identified within the scope of the investigation. By implementing these recommendations, stakeholders in relevant fields can actively contribute to advancing knowledge, enhancing practices, and attaining more effective outcomes.

The recommendations presented herein are strategically aligned with the study objectives, encompassing a range of approaches that could catalyse positive change. It is essential to recognise that these recommendations are not isolated solutions but interconnected suggestions

that, when considered collectively, can lead to holistic and sustainable improvements in translation. The impact of these recommendations extends beyond the immediate scope of this research; they provide a stepping stone for future research endeavours and endeavours aimed at practical implementation. These recommendations stand as a testament to the potential for positive change that rigorous research can inspire. The hope is that they serve as a catalyst for constructive dialogue, informed decision-making, and the continued evolution of practices in the field under scrutiny.

The following are the recommendations drawn from this study for further research:

- A thorough corpus analysis of the original isiZulu scripts of the “*Umkhokha*” drama series and their corresponding English subtitles must be conducted. This analysis should focus on identifying instances of transposition and modulation and assess how faithfully the subtitled version conveys the intended message and cultural context. This data will serve as the foundation for understanding the translation challenges faced by subtitlers and guide subsequent stages of the research.
- A comparative linguistic study between isiZulu and English, examining syntactic, morphological, and lexical divergence areas must be undertaken. Understanding the structural differences between these languages will help researchers identify common patterns of transposition and modulation in subtitle translation. Additionally, this analysis should examine culturally specific elements in the original isiZulu script and how they are appropriately adapted for an English-speaking audience.
- Surveys and interviews with experienced translators, particularly those who have worked on translating the drama series “*Umkhokha*” or similar audiovisual content must be conducted. Insights into their translation strategies, the decision-making processes involved in transposition and modulation, and the challenges they encountered during the translation process must be gathered. This primary data will provide valuable firsthand perspectives on the complexities and subtleties of subtitle translation.
- The reception of the subtitled version of “*Umkhokha*” among viewers who are native speakers of isiZulu and English must be assessed. Gather feedback and opinions through focus groups or online surveys to understand how well the subtitled version preserves the original meaning, humour, and cultural references. This analysis will help determine the effectiveness of transposition and modulation techniques employed by the translators and identify areas for improvement.

- Careful attention must be paid to ethical considerations and cultural sensitivity during the translation process. It is essential to respect and accurately represent the cultural aspects of the source material in the subtitled version. Researchers should address potential issues of bias, stereotypes, or cultural misinterpretation that may arise during translation and propose guidelines for maintaining cultural authenticity.
- Based on the research findings, a set of best practices and guidelines for subtitle translation between isiZulu and English must be developed, considering both linguistic and cultural factors. These guidelines should offer practical recommendations for translators, subtitling companies, and content creators to ensure high-quality and culturally appropriate translations.
- Expanding the study's scope to include subtitle translation between isiZulu and other languages within and outside the Bantu language family must be considered. This extension will enable a broader understanding of transposition and modulation challenges in audiovisual translation and enhance the generalizability of the research's findings.

By following these recommendations, researchers can gain valuable insights into the intricacies of subtitle translation between isiZulu and English, contributing to translation studies and fostering cross-cultural understanding in audiovisual media. Moreover, transposition and modulation may be employed simultaneously in a translation project to achieve the best results. The translator must deeply understand both the source and target languages and the cultural nuances to use these techniques effectively and create an accurate and culturally relevant translation.

5.5 Research Summary

This research focused on translating subtitles between isiZulu and English, with a specific case study of the drama series *Umkhokha*. *Umkhokha* was a poignant example of linguistic interplay, embodying the intricacies between English and isiZulu in contemporary South African media.

Chapter 1 introduced the background of the study, shedding light on the evolution of translation as an academic discipline and its relevance in multilingual societies like South Africa. It delineated the motivation behind the research, rooted in the author's journey of grappling with

translation intricacies and the desire to contribute to the field. Furthermore, it articulated the research problem, objectives, and questions, setting the stage for an in-depth exploration of translation techniques.

Chapter 2 delved into a comprehensive review of the literature, elucidating key concepts such as translation, translation techniques, transposition, modulation, and subtitles. Drawing from scholarly discourse, it provided a theoretical framework for understanding the intricacies of translation, laying the groundwork for subsequent analyses.

Chapter 3 outlined the research methodology, employing a qualitative approach to analyse data collected from *Umkhokha* episodes. It elucidated the theoretical framework guiding the study, incorporating dynamic and functionalist approaches to translation techniques. This chapter delineated the research design, data collection methods, and data analysis procedures, ensuring rigour and validity in the research process.

Chapter 4 embarked on the data analysis journey, unpacking translation strategies employed in *Umkhokha* subtitles. Through systematic examination and illustration with examples from the series, this chapter aimed to unravel the complexities of translation techniques, shedding light on the nuances of linguistic expression in a bilingual context.

Chapter 5 presented the findings derived from data analysis, accompanied by reflections on limitations and recommendations for future research endeavours. It summarized key insights gleaned from the study, contributing to a deeper understanding of translation dynamics between isiZulu and English.

Lastly, Chapter 6 delved into constructing an effective reference list, providing readers with resources to further explore the research landscape. In conclusion, this final chapter encapsulates the culmination of a rigorous research endeavour, offering valuable insights into the translation techniques employed in subtitling between isiZulu and English. Through a meticulous exploration of *Umkhokha* episodes, this study contributes to bridging the gap in translation studies in South Africa, enriching our understanding of linguistic dynamics in a multilingual society.

In conclusion, the study delved into the intricate dynamics of transposition and modulation in translating subtitles between isiZulu and English, using the context of the drama series *Umkhokha*. Through a meticulous analysis of linguistic and cultural aspects, this research aimed to shed light on the complexities and challenges faced when translating subtitles in audiovisual content by exploring and investigating the effective use of the transposition and modulation as translation techniques in translation between isiZulu and English.

The findings of this study underscored the significant role that transposition and modulation play in translating subtitles, mainly when dealing with languages as distinct as isiZulu and English. The transposition of linguistic features involves the transformation of grammatical structures, syntactic patterns, and vocabulary choices to accommodate the target language's norms and conventions. Meanwhile, modulation encompasses the nuanced adaptation of cultural references, humour, and contextual elements, ensuring that the translated subtitles resonate appropriately with the target audience while maintaining the essence of the source material.

The drama series "*Umkhokha*" case study revealed numerous instances where transposition and modulation were essential for conveying the intended meaning and emotions. These instances were especially pronounced due to the linguistic and cultural disparities between isiZulu and English. The research illuminated how successful translation necessitates a deep understanding of both languages' linguistic structures, cultural nuances, and the delicate balance between fidelity to the source and cultural relatability in the target language.

Furthermore, this study highlighted the importance of collaboration between skilled translators, linguistic experts, and cultural consultants when tackling such translation projects. The collaboration ensures that both linguistic accuracy and cultural authenticity are maintained, thus enhancing the overall viewing experience for audiences in both languages.

In essence, this research contributes to the field of translation studies by providing insights into the multifaceted nature of transposition and modulation during the translation of subtitles. The challenges identified in this study emphasise the need for continuous refinement of translation strategies, especially when working with languages as distinct as isiZulu and English. As audiovisual content continues to be a prominent medium for global communication, the

findings of this research offer valuable guidance for practitioners and researchers alike, enabling them to navigate the intricacies of cross-cultural and cross-linguistic translation with more remarkable finesse and accuracy.

Translation, as a pivotal aspect of intercultural communication, has played a significant role throughout history, permeating various facets of society. From the translation of religious texts to the establishment of academic disciplines dedicated to the study of translation, its influence spans wide and deep. In the South African context, a country rich in linguistic diversity with twelve official languages, translation has added significance in bridging communication gaps and preserving cultural heritage.

5.6 Conclusion

The study titled 'Transposition and modulation in the translation of subtitles between isiZulu and English: A case study of *Umkhokha*' has achieved significant success in addressing its central research problem, which revolves around the complexities of transposing and modulating meaning between isiZulu and English subtitles. By meticulously analyzing the translation process within the context of the drama series *Umkhokha*, the study provided insightful findings that enhanced our understanding of how linguistic and cultural nuances are conveyed across languages. Through rigorous analysis and comparison, the research questions posed at the outset have been thoroughly explored and convincingly answered. This study not only contributed to the field of translation studies but also offered practical insights for improving subtitle translation practices, particularly in bilingual contexts involving isiZulu and English.

To begin with, the research problem identified a gap in the literature regarding the explicit discussion of transposition and modulation techniques in translation, particularly within the context of South Africa. By selecting these techniques as the focus of the study, the researcher aimed to contribute to filling this gap. Through the analysis of the translation of subtitles between isiZulu and English in the drama series "*Umkhokha*," the researcher succeeded in addressing this gap by providing empirical evidence and insights into the application of transposition and modulation techniques in a specific linguistic and cultural context.

Regarding the research questions, the study delved into how translators utilize transposition and modulation techniques in the translation process between isiZulu and English. By

examining the translation choices made in the subtitles of "*Umkhokha*", the researcher identified specific instances of transposition and modulation and analyzed how these techniques were employed to convey meaning effectively across languages.

Furthermore, the study explored how transposition and modulation techniques contributed to effectively translating subtitles between isiZulu and English. Through the analysis, the researcher evaluated the impact of these techniques on the overall quality and accuracy of the translated subtitles. By identifying successful strategies and potential challenges, the study provided valuable insights into the role of transposition and modulation in achieving effective translation outcomes.

In conclusion, it seems that the study has been successful in achieving its objectives and addressing its research questions. By shedding light on the use of transposition and modulation techniques in the translation of subtitles between isiZulu and English, the research contributed to closing the gap in existing literature and enriching our understanding of translation practices in South Africa. Moreover, the findings of the study could serve as a valuable reference for future research in this area and contribute to enhancing translation practices and techniques more broadly.

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Appendices

Appendix 1: Ethical clearance



30-10-2023
Miss Thandeka Mbali Gumede (215049043)
School Of Arts
Pietermaritzburg

Dear Miss Thandeka Mbali Gumede,

Original application number: 00023999

Project title: Transposition and modulation in the translation of subtitles between isiZulu and English; A case of Umkhokha.

Exemption from Ethics Review

In response to your application received on 3/11/2023, your school has indicated that the protocol has been granted **EXEMPTION FROM ETHICS REVIEW**.

Any alteration/s to the exempted research protocol, e.g., Title of the Project, Location of the Study, Research Approach and Methods must be reviewed and approved through an amendment/modification prior to its implementation. The original exemption number must be cited.

For any changes that could result in potential risk, an ethics application including the proposed amendments must be submitted to the relevant UKZN Research Ethics Committee. The original exemption number must be cited.

In case you have further queries, please quote the above reference number.

PLEASE NOTE:

Research data should be securely stored in the discipline/department for a period of 5 years.

I take this opportunity of wishing you everything of the best with your study.

Yours sincerely,

Prof Nicola Jane Jones
Academic Leader Research
School Of Arts

UKZN Research Ethics Office
Westville Campus, Govan Mbeki Building
Postal Address: Private Bag X54001, Durban 4000
Website: <http://research.ukzn.ac.za/Research-Ethics/>

Founding Campuses: Edgewood Howard College Medical School Pietermaritzburg Westville

INSPIRING GREATNESS

Appendix 2: Contract of the student and the supervisor



CONTRACT BETWEEN SUPERVISOR AND CANDIDATE

The relationship between supervisor and a candidate for a research degree is one of mentorship. A supervisor should advise about the structure of the degree, should direct the candidate to sources and material, may suggest better forms of expression, but in the end the dissertation or thesis must be the candidates own work.

CORRECTION OF STYLE AND GRAMMAR

A completed dissertation or thesis must be satisfactory as regards form and literary expression. Although the supervisor will point out any passages in it which are stylistically poor, or which are grammatically weak, it is not possible for a supervisor to correct great numbers of language errors, nor is it the supervisor's responsibility to do so. A student may, if necessary, and at his or her own cost, employ a copy editor to proofread the dissertation or thesis and correct errors of expression or style.

PLAGIARISM

A candidate may not include in the dissertation or thesis any quotations from another writer, or adopt substantial ideas from another writer, without acknowledgement and without reference to the source of the quotation. Direct quotations must be indicated by the use of quotation marks. All cases of plagiarism will be reported to the University Proctor for disciplinary action, and may lead to the dissertation or thesis and the degree being failed.

EXPECTATIONS OF SUPERVISOR AND CANDIDATE

Projected date for the submission of the research proposal:

Will the candidate be expected to attend group seminars? _____ NO _____

Approximate frequency of such seminars ___ Seminars/ semester _____

How often will the candidate present written work? E.g. monthly, quarterly, etc: Monthly

How often will the supervisor and the candidate expect to meet? e.g. monthly, every two months, etc. ___ Monthly___ Approximately how soon after submission of written work may the candidate expect comments from the supervisor? ___ 3 weeks _____ Any other special provisions agreed on? ___ None _____

Candidate Supervisor Dr Phindile Dlamini (signed electronically)

Signed: 

Full Name: (print) Full Name: Thandeka Mbali Gumede

Student number 215049043

Date: 10 October 2023

NOTE:

The supervisor's consent is required in order to submit the completed dissertation or thesis for examination and no thesis will be accepted by the Faculty Office for examination without the supervisor's approval. The supervisor must see the final version of the thesis before submission. A candidate may, if he/she wishes, insist on submission without the supervisor's consent, but this fact will be noted in the supervisor's report.