

A comparative analysis of stylistic devices in Shakespeare's plays, *Julius Caesar* and *Macbeth* and their xitsonga translations

by

MAFEMANI JOSEPH BALOYI

submitted in accordance with the requirements  
for the degree of

DOCTOR OF LITERATURE AND PHILOSOPHY

In the subject

AFRICAN LANGUAGES

at the

UNIVERSITY OF SOUTH AFRICA

SUPERVISOR: DR P.H. NKUNA

JUNE 2015

## **DECLARATION**

I, the undersigned, Student Number: 0596 247 1, hereby declare that this thesis entitled, A COMPARATIVE ANALYSIS OF STYLISTIC DEVICES IN SHAKESPEARE'S PLAYS, *JULIUS CAESAR* AND *MACBETH* AND THEIR XITSONGA TRANSLATIONS, is my own original work and has not been presented for a degree in any other university and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.

---

**MAFEMANI JOSEPH BALOYI**

---

**DATE**

## ABSTRACT

The study adopts a theory of Descriptive Translation Studies to undertake a comparative analysis of stylistic devices in Shakespeare's two plays, *Julius Caesar* and *Macbeth* and their Xitsonga translations. It contextualises its research aim and objectives after outlining a sequential account of theory development in the discipline of translation; and arrives at the desired and suitable tools for data collection and analysis. Through textual observation and notes of reading, the current study argues that researchers and scholars in the discipline converge when it comes to a dire need for translation strategies, but diverge in their classification and particular application for convenience in translating and translation. This study maintains that the translation strategies should be grouped into explicitation, normalisation and simplification, where each is assigned specific translation procedures. The study demonstrates that explicitation and normalisation translation strategies are best suited in dealing with translation constraints at a microtextual level.

The sampled excerpts from both plays were examined on the preference for the analytical framework based on subjective sameness within a *Skopos* theory. The current study acknowledges that there is no single way of translating a play from one culture to the other. It also acknowledges that there appears to be no way the translator can refrain from the influence of the source text, as an inherent cultural feature that makes it unique. With no sure way of managing stylistic devices as translation constraints, translation as a problem-solving process requires creativity, a demonstration of mastery of language and style of the author of the source text, as well as a power drive characterised by the aspects of interlingual psychological balance of power and knowledge power. These aspects will help the translator to manage whatever translation brief(s) better, and arrive at a product that is accessible, accurate and acceptable to the target readership. They will also ensure that the translator maintains a balance between the two languages in contact, in order to guard against domination of one language over the other.

The current study concludes that the *Skopos* theory has a larger influence in dealing with anticipating the context of the target readership as a factor that can introduce high risk when assessing the communicability conditions for the translated message. Contrariwise, when dealing with stylistic devices and employ literal translation as a translation procedure to simplification, the translator only aims at simplifying the language and making it accessible for the sake of 'accessibility' as it remains a product with communicative inadequacies. The study also concludes by maintaining that translation is not only transcoding, but the activity that calls for the translator's creativity in order to identify and analyse the constraints encountered and decide on the corresponding translation strategies.

**Key Concepts:** Translation; Stylistic devices; Comparative analysis; Equivalence-based translation studies; Functionalist translation theory (*Skopos* theory); Corpus-based translation studies; Descriptive Translation Studies; Explicitation; Normalisation and Simplification.

## **ACKNOWLEDGEMENT**

I count it a pleasure and an honour to extend my heartfelt thanks to my supervisor Dr P.H. Nkuna, who devoted part of his busy schedule to the supervision of this thesis. His firmness, kindness and enthusiasm to this academic pursuit will remain an over-continuing inspiration to me. It is hoped that there will be many others to come who will deserve a similar treatment.

My sincere appreciation also goes to all my colleagues in the Examinations and Assessment Chief Directorate for their invaluable support in one way or the other. I am tempted to single out Messrs. P.P Mankga, M.S Makua, S.J Makhalemele and Mathew T.M for their nobility of purpose and wisdom that earned them my admiration. Their invaluable comments and suggestions improved this thesis in a number of ways.

This academic venture would have been very bumpy if it were not the invaluable contribution of my former boss Dr R.P. Sambo. Professor Alet Kruger, I cut my teeth in the discipline in your warm hands. Your academic support throughout the conception of this product will not go by unnoticed, and also in the overall academia.

A gracious expression of my appreciation is also extended to my wife Pauline and our children, Abigail, Hinteko and Masana; and the grand daughter Nhlalala, for their continued support. I sacrificed part of the time I owed them for this crucial academic piece of work. To my children I say, take note of the fact that your father has set an example. I trust you will also remain focused to your studies.

To my siblings and their respective families Komisa, Richard, Thembisa and Eric, thank you very much for your constant support and courage; and offering ways through difficult times.

Brother Elias Khosa 'Gijimela' and the congregation of Muchipisi Z.C.C., your prayers have worked wonders. Without God, genuine success is only achieved in a phantom world.

## Table of contents

Contents	Page
CHAPTER 1: INTRODUCTION OF THE STUDY	1
1.1 Introduction	1
1.2 Background of the study	1
1.3 Defining key concepts	3
1.3.1 Comparative analysis	3
1.3.2 Stylistic devices	6
1.3.3 Shakespeare's plays	8
1.3.4 Xitsonga Translations	11
1.4 Research problem	18
1.4.1 Problem Statement	18
1.4.2 Research Question	19
1.5 Research aim and objectives	19
1.6 Rationale of the study	20
1.7 Scope of the study	20
1.8 Plan of the study	21
1.9 Summary	22
 CHAPTER 2: LITERATURE REVIEW	 24
2.1 Introduction	24
2.2 Translation theories: Model for the study of translated literature	25
2.3 Theoretical overview on equivalence-based translation theories, descriptive theories and corpus-based studies	26
2.3.1 Equivalence-based translation studies (1946-1963)	26
2.3.2 Dynamic equivalence as a theoretical system of translation (1964-1986)	30
2.3.3 Functionalist translation theory (1987- 1989)	35
2.3.4 Corpus-based translation studies (CTS) and descriptive translation studies (DTS) [1990- to date]	38

2.4 The Source Text and Target Text language systems	56
2.5 Translating the sense of the original idiomatic expressions (stylistic devices) in Shakespearean plays	61
2.6 Summary	66
<b>CHAPTER 3: RESEARCH METHODOLOGY</b>	<b>69</b>
3.1 Introduction	69
3.2 Research methods	69
3.3 Research design	74
3.4 Components of research design	75
3.5 Data collection and analysis procedure	81
3.6 Population sampling and sample size	83
3.7 Primary dataset: Corpus design for comparative analysis	85
3.8 Limitations	86
3.9 Validity and reliability	87
3.10 Ethical considerations	87
3.11 Summary	88
<b>CHAPTER 4: RESEARCH RESULTS</b>	<b>89</b>
4.1 Introduction	89
4.2 Results on observation	89
4.3 Results on survey	100
4.3.1 Results on survey: <i>Macbeth</i>	103
4.3.2 Results on survey: <i>Julius Caesar</i>	130
4.4 Summary	158

CHAPTER 5: ANALYSIS AND INTERPRETATION OF RESULTS	159
5.1 Introduction	159
5.2 Analysis and interpretation of results on observation	159
5.3 Analysis and interpretation of results on survey	166
5.3.1 Analysis and interpretation of results on survey: <i>Macbeth</i>	166
5.3.2 Analysis and interpretation of results on survey: <i>Julius Caesar</i>	206
5.4 Summary	243
CHAPTER 6: RESEARCH FINDINGS	245
6.1 Introduction	245
6.2 Research findings on observation	245
6.3 Research findings on survey	246
6.4 Summary	294
CHAPTER 7: CONCLUSION AND RECOMMENDATIONS	297
7.1 Introduction	297
7.2 Conclusion	297
7.3 Recommendations	304
7.4 Summary	306
Bibliography	307
Appendices	340
Appendix A	340
Appendix B	341
Appendix C	345
Appendix D	349
Appendix E	386

## **CHAPTER 1: INTRODUCTION OF THE STUDY**

### **1.1 Introduction**

The chapter focuses on the general introduction of the study. It introduces and outlines the motives of the current study as its background. Including this introductory part, this chapter has been structured as provided below.

- 1.2 Background of the study
- 1.3 Defining key concepts
- 1.4 Research problem
- 1.5 Research aim and objectives
- 1.6 Rationale of the study
- 1.7 Scope of the study
- 1.8 Plan of the study
- 1.9 Summary

The subsequent section advances reasons and value for this scholarly venture as the background of the study.

### **1.2 Background of the study**

The section outlines the context in which the problem of this research study has been identified and exposes the significance or need for conducting the current research study.

Shakespeare's *Julius Caesar* and *Macbeth* are very special literary works of art as they are produced in stilted diction, idiomatic and inherent cultural difficulties typical of Elizabethan English. Their language filled with vivid poetic imagery, somewhat invoked interest in studying their Xitsonga translations. Shakespearean plays which are as relevant in the current democratic South Africa will always have a positive role to play. One of the possible challenges the Xitsonga readers could probably be faced with is accessibility to these literary texts whose solution can only be arrived at through translation. Xitsonga can possibly benefit from importing Shakespearean diction to initiate

and complement the existing indigenous stylistic devices as a means of language development. It cannot be overemphasised that literature is an invisible voice that serves as an integral component of language in educational development and language promotion. It sensitises us to the constructive nature of our world. As De Kock (2003) posits, it is for this reason that translation assists in developing cross-linguistic and cross-cultural integrative skills useful in an interdependent world. However, translations can be helpful to the target language development only if they satisfy the implicitly and/or explicitly held norms of the reading public and those of the more specialist readers. Realising this factor will result to the framework that will serve as a tool for translators to identify Xitsonga literary texts as translation products with visible linguistic interference of the source language, neologisms and sociocultural features and deal with them appropriately.

After going through Xitsonga bibliographies such as those of Bill and Masunga (1983) and Rikhotso (1989), it came out clear that there is a dire need of Xitsonga plays which could stand the test of time. Just like the Shakespeare's plays under study, they have been produced during the Elizabethan era, but reference can still be made from them after so many centuries since they are rich in universal currency. Although Xitsonga may seem to have fully developed into a language of communication between and among its users, much is still left to be desired as compared to its most counterparts. The levels of development of some other South African official languages have reached a stage where they can be used as languages of invention, innovation and technology as a result of their competitive development. It is therefore one of the imperatives of this study that Xitsonga should produce plays that will forever be read and be relevant throughout the seasons (contexts). Among other things, the study focuses on analysing the translation of Shakespeare's plays as a point of reference with special focus on stylistic devices or idiomaticity. This analysis will assist in assessing the level of development of Xitsonga as a language of education, invention and innovation.

The following section focuses on defining key terms and concepts that are important to this study, and their definitions are marked out within the limits of how they will be applied.

### 1.3 Defining key concepts

The centre of interest of this section is on defining the key terms and concepts derived from the intrinsic nature of the current research topic, and are identified as follows:

- (a) Comparative analysis
- (b) Stylistic devices
- (c) Shakespeare's plays
- (d) Xitsonga translations

Detailed explanations of these terms and concepts have been provided in subsections 1.3.1 to 1.3.4 below.

#### 1.3.1 Comparative analysis

The current study relates to more than one branch of knowledge because its analytical aspect is a definite and direct correlation between literary analysis and literary translation. Comparative analysis as a literary technique which uses comparison as its main instrument of research has the capacity to establish whether the translator(s) has subjected himself/herself to the source text with the strategies and norms of the target stylistic devices or whether the translator(s) has managed to effect linguistic and cultural compromise. Consequently, Hayakawa and Fletcher (1968:100) postulate that the word, 'compare':

suggests that one thing is like another in some significant way, however unlike in others. In the imperative, the word may also be an invitation to regard two things side by side in order to note their differences as well as their similarities.

The definition provided above suggests that two or more things which share more or less similar characteristics are measured or judged by comparison.

On the other hand, Schwarz, et. al. (1988:47) define analysis as:

a resolving or separating of a thing into its elements or component parts:  
ascertainment of those parts – the tracing of things to their source, and so  
discovering the general principles underlying individual phenomena.

Drawn from the definition given above, the exercise of conducting an analysis could be referring to a detailed examination of the features of something under study. This study examines the stylistic devices and specifically focusing on idiomaticity, that is, a group of words established by usage as having a meaning not deductible from those of the single or separate words.

Guided by the definitions of the two separate terms, namely ‘compare’ and ‘analysis’ provided above and as drawn from the concept, ‘comparative analysis’, it becomes convenient to define it as applied in the current study. Defined within the premises of this study, comparative analysis refers to the approach of making a comparison aimed at detecting deviations from a standard or confirming identity by tracing stylistic devices and other linguistic features in both the source texts and their target texts, and thereby discovering the general principles underlying individual phenomena.

In order to do justice to this research study, the proposed interdisciplinary approach to translation is designed to describe the source text in the source system first in order to create an opportunity to fully explore the interrelationships of the literary works identified. It requires a thorough knowledge of the source text and the source system in which it is embedded as well as the knowledge about how to deal with different strategies and procedures of translating culture specific items. This suggests taking into account literary and/or textual constraints imposed upon the text by relevant political, social, cultural and/or textual norms while converting and concentrating on a category or those categories that will serve as *tertium comparationis*, adopted from Kruger and Wallmach (1997). After determining this basis for comparison, analysis of the identified texts will then be undertaken at the microtextual level without rejecting the macro level completely.

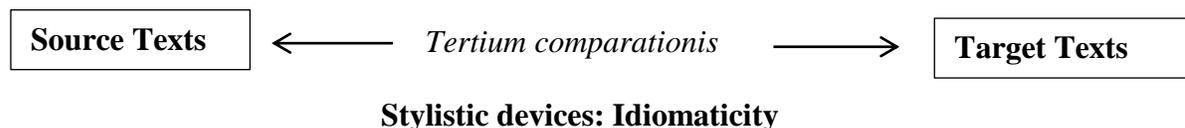
It is equally important to note that language as a social phenomenon does not necessarily have a clear edge that would render it easy to identify and define. However, it must also be borne in mind that

language as a means of communication, a system of sound and meaning relations, a symbol system, a phenomenon that involves grammar, is in a sense, a concept in the minds of linguists and translators. These linguistic features are based on careful observations of perceptible phenomena that are directly related to language. This implies that the comparative analysis that will be employed as the approach to literary translation will also assist in broadening insight and transforming ideas through analysis and evaluation of similar elements as long as the study adheres to James's (in Kruger and Wallmach 1997:125) advice that says:

The first thing we do is make sure we are comparing like with like: this means that the two (or more) entities to be compared, while differing in some respect, must share certain attributes. This requirement is especially strong when we are contrasting, i.e. looking for differences, since it is only against a background of sameness that differences are significant. We shall call this sameness the constant, and the differences variables. In the theory of CA [contrastive analysis], the constant has traditionally been known as the *tertium comparationis* or TC for short.

The current study has assumed subjective sameness instead of the objective one, and therefore the *tertium comparationis* approach adopted was designed to analyse, compare and explore the practicality of translating the stylistic devices in Shakespeare's *Julius Caesar* and *Macbeth* into Xitsonga. Figure 1 given below as adopted from Kruger and Wallmach (1997:125) graphically illustrates *tertium comparationis* as applied in this research study:

Figure 1: The *tertium comparationis*



### 1.3.2 Stylistic devices

The use of idiomatic expressions in the development of a literary work is a matter of style. This approach demonstrates that authors apply stylistic devices as artful designs to effect a distinct linguistic understanding. It also suggests that the skill of translating idiomatic expressions from one language to another is tantamount to conveying the style of the source text to the target text. It requires some higher degree of competence to convey the same conceptualisation, connotation and the images of meaning to the target text. This exercise usually poses serious challenging issues in the realm of translation. Based on this explanation, it can be concluded that stylistic devices defamiliarise the familiar and create a semblance of reality in order to produce the impression that renders literature literary from ordinary practical language. The current study has adopted *tertium comparationis* as one of the tools to check this effect. These stylistic devices or idiomaticity as interactive features, assist in manipulating the language for the better and help to convey the story in a manner that invokes a strong emotional appeal and intellectually stimulating. This position is concurred by Rivkin and Ryan (1998) who maintain that art provides access to a unique truth that is immune to scientific investigation because it is accessible through connotative language, that is, allusion, metaphor, symbolism, paradox, irony, etcetra; and therefore cannot be rendered in the direct, denotative, fact-naming language of the sciences.

Schwarz, et.al (1988:1461) define style as “the manner of writing, mode of expressing thought in language or of expression, execution, action or bearing generally: the distinctive manner peculiar to an author or other; the particular custom or form observed, as by a printing-house in optional matters (style of the house)”. On the same note, Spurgeon (1939:13) says that “each writer has a certain range of images which are characteristics of him, and that he has a marked and constant tendency to use a much larger number of one or two kinds”.

As an attempt to deal with several connotations attached to the word, ‘style’ in this study, will refer to the author’s choices, that is, a particular word, phrase or sentence, in his/her use of language to reflect his/her complex and simple ideas. The style as the direct reflection of the author’s choices carries the reader’s meaning, both conscious and unconscious and, therefore, allows the text to function as literature. This implies that a literary text is regarded as appropriate or inappropriate on the basis of its style of language, as well as the broader structures that are found in the whole text. It is, therefore,

very important for a translator to have a stylistically-aware analysis that will help him/her understand the source text and explain how the target text was arrived at more easily than if the analysis is impressionate (Boase-Beier, 2006).

The main focus of this study however is on stylistic devices, which suggests the art of employing words and forms by design that constitutes style in the literary sense. The study specifically examines idiomatic expressions, herein referred to as stylistic devices or idiomaticity as clearly demonstrated in Figure 1 above; which manifest themselves in stylised, non-standard forms of speech as a characterisation technique in Shakespearean's plays. Rafapa (2010: 208) says that stylistic devices serve as "catalysts for sharper representation of Afrikan humanism in the autobiographies". He further defines idioms as "dramatic devices [used] to effect naturalness of speech and they are applied in real speech by blacks irrespective of whether they reside in "urban ghettos" called townships or "rural ghettos" called villages." This suggests that the translator's analysis and interpretation of the source text should demonstrate a link between the stylistic devices and meaning of the source text and the target text, since it impacts on the actual translation of literary texts. In order to realise this link, the translator must first master the nature and the extent of the impact of the source text on stylistic devices and certain linguistic features. It calls for the creation of a translation environment that gives the translator enough latitude to fully participate in the translation process. The translator must also master the link between reading of the source text for translation and reading of the target text as a translation in order to avoid doing a slavishly 'exact' translation. This calls for the translator's high degree of competence in both bilingualism and biculturalism that also serves as a competence of mediating between the two languages involved. It must, however, be acknowledged that a high degree of competence in bilingualism and biculturalism is an extremely rare case characterised by discreteness. The same approach holds for critical analysis of the translation of stylistic devices. It is therefore, helpful to take note of Boase-Beier's (2006:111) advice to both translators and translation critics, which says that:

In discussing both reading of the source text for translation and reading of the target text as a translation, the underlying assumption is that a stylistically-aware analysis can help explain how readings are arrived at more easily than if analysis is impressionistic.

For this study's sake, however, 'stylistic devices', will be defined as idiomatic expressions artfully designed by the author as a distinct linguistic understanding that constantly defamiliarise the familiar as an attempt to create a semblance of reality which produces the impression that renders literature literary from ordinary practical language. This definition has been aligned to the current research topic as an attempt to help qualify so much that it can also serve as one of the research tools. For the purpose of this study, the term, 'stylistic devices' will therefore be used interchangeably with 'idiomaticity' as captured in Figure 1 above.

It is understandable that foreign speakers may view some idiomatic expressions as illogical while they have been accepted and decreed as good usage by the native speakers of the language. The translator, who must be familiar with the genius of his/her source and target languages and their usage, is expected to manipulate and manage the foreign language as an attempt to make his/her expression make more sense to the target readers. In other words, what is more important is how a translated product is received by the target culture, which is on the basis of its accessibility and accuracy.

### **1.3.3 Shakespeare's plays**

Schwarz, et.al. (1988: 430) define drama as "a story of life and action for representation by actors: a composition intended to be represented on the stage: dramatic literature: theatrical entertainment..." This definition seems to have overlooked some elements captured by Abrams (1984:45) who defines drama as "the literary form designed for the theatre in which actors take the roles of the characters, perform the indicated action, and utter the written dialogue". From the two definitions quoted above, the elements, 'stage', 'theatre', 'characters' and 'dialogue' present the systems of 'written text' and 'theatrical performance'. The expressions 'drama translation' and 'dramatic text' will be used and not 'theatre translation' or 'theatrical text'. The dramatic text therefore implies a written text that addresses a context of performance as a single unit. Peck and Coyle (1986:78) corroborate by saying that "most plays are not only entertaining to watch but also enjoyable to read". This dual nature of a dramatic text is likely to pose some challenges when it comes to reception and interpretation for meaning by its reader, translator and or critic. Kruger (2000:1) points out that:

This combination of the written and spoken medium gives the drama its typical dual nature. As a consequence it is possible to regard a drama as

a written text and treat it as literary text only, thereby ignoring its performance potential. Alternatively, it is also possible to treat a drama as a theatrical performance which can only be properly understood and evaluated in the theatre.

Kruger’s (op.cit.) position is supported by Mateo (2002:46) who also maintains that “a drama text may be made to function as a literary text – to be read or enjoyed as such or be conceived as a theatre piece, to be transmitted to its recipients by means of a stage performance”.

Drawn from the descriptions and explanations given above, a dramatic text will be regarded as a literary text or a written text as Kruger (op.cit.) puts it. Separating the dramatic text from performance will create space for a sharp or scathing literary criticism, hence comparative analysis between the source texts and the target texts selected for the current study.

In this study, ‘drama’ and ‘play’ will be used in reference to a slight degree of likeness. Both of them will be used to refer generically to either performance or written text. Consequently, the expressions ‘drama/play translation’, ‘translated drama/play’, ‘drama/play translator’ and ‘the translation of dramas/plays’ will be applied.

Shakespeare has authored 37 plays which include among others, *Julius Caesar* and *Macbeth* that have been selected for the current study as displayed on Table 1 below (LoMonico, 2001).

*Table 1: Shakespearean English plays translated into Xitsonga by 2013*

<b>Author(s)</b>	<b>Year of First Publication</b>	<b>Year of Revised Publication</b>	<b>Title</b>	<b>Place of publication</b>	<b>Publisher</b>
Shakespeare, W.	1599	1978	Julius Caesar	Rhodes University: South Africa	Macmillan
Shakespeare, W.	1606	1986	Macbeth	Rhodes University: South Africa	Macmillan

LoMonico (2001:109) lists 37 Shakespeare's plays and ranks them by length, unique words and percentage of verse use respectively as detailed in Tables 2, 3 and 4 below.

*Table 2: Shakespeare's plays ranked by Length*

<b>Shakespeare's play</b>	<b>Position</b>	<b>Number of Lines</b>
Julius Caesar	29	2 591
Macbeth	33	2 349

*Adapted from LoMonico (2001)*

*Table 3: Shakespeare's plays ranked by Unique Words*

<b>Shakespeare's play</b>	<b>Position</b>	<b>Number of Lines</b>
Julius Caesar	35	2 867
Macbeth	24	3 306

*Adapted from LoMonico (2001)*

*Table 4: Shakespeare's plays ranked by Percentage of Verse Use*

<b>Shakespeare's play</b>	<b>Position</b>	<b>Number of Lines</b>
Julius Caesar	29	2 591
Macbeth	33	2 349

*Adapted from LoMonico (2001)*

Tables 2, 3 and 4 given above may serve to confirm that these Shakespearean works are created to be experienced as performance on stage, even though they are often first experienced as written texts or films.

The linguistically hybrid of Shakespeare's plays, including *Julius Caesar* and *Macbeth*, under study, tend to tempt many to perceive them as untranslatable. This perception makes us to regard translation as a secondary form of writing, a derivative act in service of a higher order of originality. These unfortunate observations called for research into the theory and practice of translation in Xitsonga, hence this study. Some Vatsonga may cite lack of a drama genre in traditional Xitsonga literature as a common reason for this shortcoming. Use of translation by Xitsonga dramatists would therefore serve as a means to borrow the envisaged linguistic 'richness' from Shakespeare's *Julius Caesar* and

*Macbeth* in order to add life and vigour to their similar literary works. An interpretation will be drawn from the meaning embodied within the linguistic features and/or stylistic devices applied in the source texts and the target texts. This intended interpretation will in future probably help produce quality Xitsonga plays. This is supported by Ashcroft, et.al. (1995:300) who point out that “meaning in any literary work is embodied within language and style, and thus should be viewed as a constitutive interaction within the ‘message occurrence’ (subject matter)”.

This critical literary analysis demonstrates the impact that culture and language have in a translation process. Translation can, therefore, not be destined only to a comparison of corresponding lexical meanings, grammatical classes and rhetorical devices. This could be justified by the fact that literary translation involves a lot of aspects, such as the beauty and real meaning, stylistic peculiarities and the aesthetic features of both the source text and the target text. All these aspects and sundry embodied in Shakespeare’s plays can be used as a vehicle to rekindle Xitsonga as a language and culture. It is therefore, a cause for concern to note that very little research has been done on the drama as genre in Xitsonga. Most of the Xitsonga scholars seem to opt much to apply standard literary criticism to other genres than to drama. This claim is supported by Kruger (2000) who could not find any critical evaluation of Xitsonga translation of *Macbeth* for the period, 1972-1995.

#### **1.3.4 Xitsonga translations**

The strength of the concept, ‘Xitsonga translation’ owes its ability to withstand great force to a beneficial characteristic of the two terms, namely: Xitsonga and translation. Both terms are strong in their individual right, but become more powerful when combined to form the concept ‘Xitsonga translations’. It is therefore, very important to provide separate definitions of these two terms in the following subsections before defining this new concept in full. Before getting into actual comparative analysis of stylistic devices in Shakespeare’s plays and their Xitsonga translations, it is equally important to give a brief general survey of the Xitsonga language family and language classification as an attempt to provide some background knowledge of Xitsonga language.

#### 1.3.4.1 Xitsonga

Xitsonga is one of South Africa's 11 official languages as designated by the South African Constitution, 1996 (Act 108 of 1996). This legal designation qualifies these 11 official languages to enjoy parity of esteem and be treated equitably and above all elevate them to a status characterised by linguistic rights, privileges, prestige and power. According to Nkuna (2010), the 11 official languages, including Xitsonga, represent a unique brand that can be used to portray a positive image for South Africa's democracy. The challenge lies on the perception, also drawn from the speakers of these African languages, on whether they are equal in their capacity to express human thought and feeling; and whether it will be possible to develop them to give perfect expression to anything that the human mind and human society can produce or create. The fact of the matter is that our language is a reflection of ourselves and signifies our presence, and if seen as becoming irrelevant to our lives then it implies that we will soon also be wiped out of existence in this world.

Xitsonga, otherwise known to some scholars, researchers and linguists as Xichangana/Shangaan, is the language of the Vatsonga or Machangana people mainly found in South Africa. Xichangana is the name acquired after the setting up of the Nguni empire of Kwa Gasa – the people being called Machangana, or other variants of this name, 'the people of Soshangana' (cf. Nkondo, 1987). However, Vatsonga or Machangana people are not only found in South Africa, but are also spread across the southern edge of Mozambique; the eastern part of Zimbabwe and the eastern part of Swaziland along the borders with Mozambique and their language is Xitsonga or Xichangana. A glance at the historical perspective of the name of the language, Xitsonga, has had a long history which indicates that the phenomenon has for a long time been quite inconsistent, uneven, uncontrolled and unsystematic. In the former Gazankulu Bantustan, a double-barrel name was used as an attempt to accommodate all different Xitsonga dialects or as an inclusive concept for a group of related languages spoken in Mozambique and Zimbabwe, namely: Tsonga/Shangaan (language) and Vatsonga/Machangana (people). This approach was used as the full form of the name of the language and the people for some time (Doke, 1954; Guthrie, 1967 and Baumbach, 1987).

In the past, various scholars, researchers, linguists and others with vested interest in African languages used to employ the terms, Tsonga, Shangaan, Thonga (the Gitonga language spoken around

Inhambane and the Tonga language of the Zambesi plateau) and Gwamba (the first Tsonga clan that the Swiss missionaries encountered, whose interest seemed to be in the reconstruction of a proto-language for themselves) as synonyms for what they wanted to indicate Xitsonga as a broad concept. They also generally referred to the language without the prefix, *Xi-*, truncating it to Tsonga/Shangaan (Baumbach, 1987). *Xi-* demonstrates a significant feature of the prefixal system of the language in its daily usage. Nkondo's (1987) research paper has also contributed a lot to acquire consistency in the full form of the name of the language, Xitsonga.

Doke (1954) and Guthrie (1967, 1971) are the two scholars who made major strides in grouping Bantu languages. Unlike Doke (1954) who divided Bantu languages of Southern Africa into two main language zones, namely: the south central zone and the south-eastern zone which was applied in a special way to languages in an area characterised by uniform or similar linguistic phenomena/or reflecting the closer relationship of a certain number of language groups within a geographical area as opposed to others. Guthrie (1967) classified and typified Xitsonga as an independent language group within the Bantu language family. The term 'Bantu' has been stigmatised due to its political overtones in the former Apartheid era in South Africa and has in consequence become suspect. This attitude somehow compromised its reference to African languages of South Africa, and the majority has now come to accept the concept of 'African languages' instead. The Xitsonga language group is divided into three sub-groups, namely: Tshwa, Tsonga and Ronga (Baumbach, 1987). The main dialects of Xitsonga language are Changana, Nkuna, Gwamba and Hlanganu. The current study will adopt 'Xitsonga' as the name of the language spoken by Vatsonga people as documented in the Constitution of the Republic of South Africa. The generally accepted interrelationship between African languages spoken in South Africa is divided into two main groups, namely: the Nguni and Sotho groups, with Xitsonga and Tshivenda related to neither of the groups as depicted in Figure 2 given below (DAC, 2003).

Figure 2: The inter-relationship between African Languages (DAC, 2003)

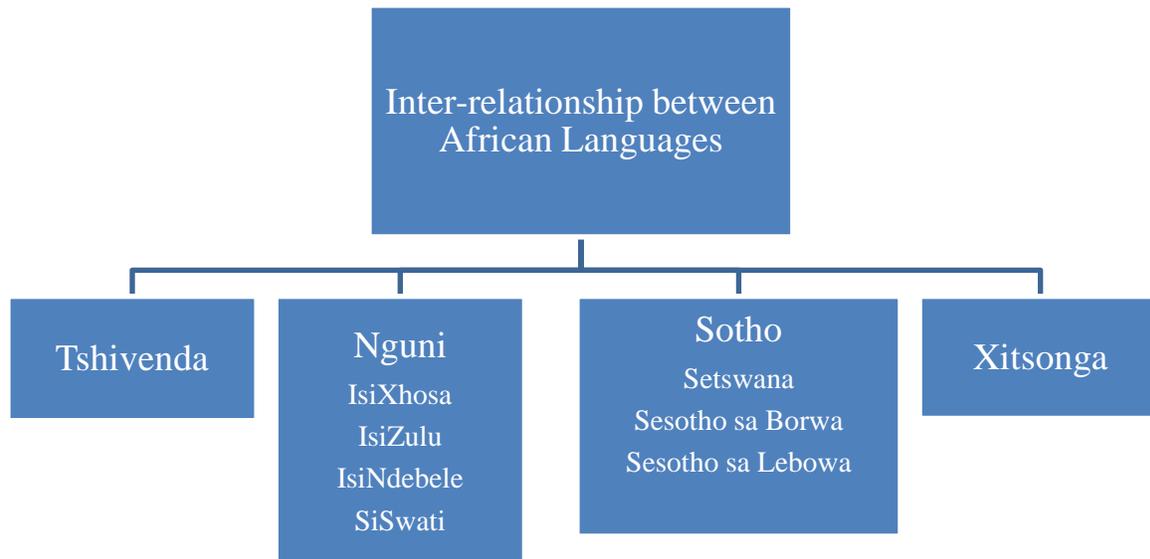


Table 5, given below depicts the population by First Language (Xitsonga) spoken and province (number) as per Census 2011, adopted from the General Household Survey.

Table 5: Population by First Language (Xitsonga) spoken and province (Number) as per Census 2011

WC	EC	NC	FS	KZN	NW	GP	MP	LP	RSA
9 152	3 092	1 201	8 039	8 936	127 146	796 511	416 746	906 325	2 277 148

Adapted from Stats SA (2011)

**Key:** WC - Western Cape Province; EC - Eastern Cape Province; NC – Northern Cape Province; FS - Free State Province; KZN - KwaZulu-Natal Province; NW- North West Province; GP- Gauteng Province; MP - Mpumalanga Province; LP- Limpopo Province and RSA - Republic of South Africa.

Table 6, given below depicts the population by First Language (Xitsonga) spoken and province (percentage) as per Census 2011, adopted from the General Household Survey (GHS).

*Table 6: Population by First Language (Xitsonga) spoken and province (Percentage) as per Census 2011*

WC	EC	NC	FS	KZN	NW	GP	MP	LP	RSA
0.2	0.0	0.1	0.3	0.1	3.7	6.6	10.4	17.0	4.5

*Adapted from Stats SA (2011)*

Table 7, given below depicts a comparative population by First Language (Xitsonga) spoken and Republic of South Africa (Percentage) as per Census 2011, adopted from the General Household Survey.

*Table 7: Comparative population by First Language (Xitsonga) spoken and Republic of South Africa (Percentage) as per Census 1996, 2001 and 2011*

Year of Census	Percentage of Xitsonga Speakers
1996	4.4
2001	4.4
2011	4.5

*Adapted from Stats SA (1996, 2001 and 2011)*

#### 1.3.4.2 Translation

Several translation theories that study translations and their history have been suggested by different scholars and researchers as an attempt to explain the concept of ‘translation’. The same translation theories have also been linked to norms and the translation strategies. The concept of ‘translation’ can best be explained within a particular theory although different translation researchers and scholars interpret and apply these theories in somewhat different senses. For the purpose of shaping a picture of what the concept of ‘translation’ is generally all about in this study; a convenient summarised explanation has been derived from various translation theories.

According to Baker (1999:179), “translations are specific communicative acts that have their own peculiar aims that occur in a well-defined context and that are governed by their own laws”.

Nida and Taber (1969:12) postulate that

Translation consists in reproducing the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style.

Nord (2007:182) defines translation as

The production of a functional text maintaining a relationship with a given source text that is specified according to the intended or demanded function of the target text.

When comparing the definitions given above, one learns that the two are distinguished in terms of the significance of 'equivalence' (Nida and Taber, 1969) and 'functionalism' (Nord, 2007). This implies a distinction drawn from equivalence theorists and functionalist theorists respectively. Nida and Taber's (1969) emphasis lies also on meaning and style.

Nord (2007:141) further distinguishes between two senses of translation, namely wide and narrow senses. Translation in a narrow sense, "any translational action where a source text is transferred into a target culture and language". In a wide sense, Sager (1993:293) maintains that "translation should reflect the environment in which the professional translation activity takes place", and thus defines translation as

An extremely motivated industrial activity, supported by information technology, which is diversified in response to the particular needs of this form of communication.

Sager's (1992, 1993) definition suggests the translation activity that is focused to result into semantically accurate, grammatically correct, stylistically effective and textually coherent as the source language text. It also seems to focus on the appropriate syntax and diction in the target language, which are explicitly the translator's domain of activity which displays his/her true

competence. On the same note, Ivir (in Beylard-Ozeroff, et.al. 1995) maintain that the translator's knowledge of the contrastive relations between the source and the target language, and his or her awareness of the translating traditions in the target culture are elements of the translator's creativity. Ivir (1987) concludes that the translator's creativity defines his or her ability to choose a strategy that will suit the context of situation in which the translational communication takes place. This implies that the translator is faced with a challenge of identifying the translation strategy and the choice of the translation strategy best suited to a particular act of communication.

In this study, translation will refer to a phenomenon embedded in a complex process of bilingually mediated linguistic and cultural communication within particular norms and carried out through suitable strategies to result in the production of a target language-text based on a source-language text for a desired purpose. Translation is therefore, a conscious phenomenon realised through suitable strategies as dictated by the relevant norm(s) contextualised as a social system with the capacity to decontextualise and recontextualise the source language text and the target language text simultaneously. It must be emphasised that this definition will not be restricted to the traditional prescriptive translation theories which maintain that any deviation from the original means that translation proper has not taken place, but will instead imply a degree of manipulation of the source text for a certain purpose (Hermans, 1985, 1991, 1999, 2002).

#### 1.3.4.3 Xitsonga translations

The works of Shakespeare have been translated, researched, studied and analysed as some powerful pieces of writing of the English language. It is regrettable to note that out of 37 Shakespearean plays, Xitsonga has only translated at least two as displayed on Table 8 below.

European languages could have had an enormous impact on African languages on modes of communication, competing with, and sometimes displacing them in matters of literacy and intercultural communication creating some tension. However, it cannot be overemphasised that translation, Bible translation serving as a practical example, from these European languages such as English, has helped to establish and develop the literary systems of many African languages, including Xitsonga, and probably could have sparked off creative writing.

Table 8: Shakespearean plays translated into Xitsonga by 2013

Translator(s)	Year translated	Xitsonga Title	Place of publication	Publisher
Baloyi, S.J. and Revised by Nkondo, C.P.N.	1957, Revised in 1973	Julius Caesar	Kensington, RSA	Swiss Mission in South Africa
Shilote, F.M and Nkondo, C.P.N.	1982	Macbeth	Braamfontein (Johannesburg), RSA	Sasavona Publishers and Booksellers

## 1.4 Research problem

This section outlines the identified problem that was investigated in this research study. The following sub-sections address the problem statement and research question as detailed below.

### 1.4.1 Problem Statement

There is no critical evaluation of the Xitsonga translation of Shakespeare's *Julius Caesar* and *Macbeth* (Kruger, 2000). This is one of the gaps that the current study has tried to fill up. This gap demonstrates that Xitsonga has not yet received adequate attention in education and research with respect to lexicology. According to Al-Kasimi (1983:1), lexicology refers to "lexical systems of the language such as sememic syntax, sememic components, idioms, synonymy, polysemy, and lexemic components". This research study will help English  $\Leftrightarrow$  Xitsonga translators to broaden their comprehension of the practical difficulties that will confront them and help them understand theoretical and practical solutions in their efforts to carry out editing and translation tasks.

The current study will therefore establish a framework for identifying and addressing the translation difficulties and problems when translating English literary texts into Xitsonga. Shakespeare's *Julius Caesar* and *Macbeth* have been produced in stilted diction, idiomatic and inherent cultural difficulties typical of Elizabethan English. These features are likely to lead to problems in translation. This implies that the study will highlight some of the limitations or constraints and demonstrates how Xitsonga, which some consider to be a language of 'limited diffusion', can cope with rendering Elizabethan English and Shakespearean stylistic devices. While the study will be demonstrating that literary translation is a comprehensively engaging creative act; a deep and difficult creativity, it will

also be encouraging translators to have respect for the originality of the source texts, but without succumbing to its ‘superiority’ instead of maintaining balance between the two languages.

#### 1.4.2 Research Question

The study was formulated or convincingly argued by exploring, finding out and further explaining the question: ‘How and to what extent do translators take stylistic devices into account and linguistic interference in reading the source text and in creating the target text?’

Like in any study, a research question is formulated to assist the researcher to realise a particular aim and objectives, which in the current study have been outlined in the subsequent section.

#### 1.5 Research aim and objectives

This section deals with the aim and objectives of the study and how they will be achieved.

The aim of the study is to do a comparative analysis of stylistic devices between Shakespeare’s *Julius Caesar* and *Macbeth* and their Xitsonga translations.

The objectives of this study are:

- To identify and evaluate the translation strategies used to convey the stylistic devices from the source texts to the target texts.
- To explore and determine the practicality of translating the stylistic devices in Shakespeare’s *Julius Caesar* and *Macbeth* as the source texts in (Elizabethan) English into Xitsonga without any loss of cognitive content.
- To compare and evaluate the stylistic devices and the strategies employed to convey them in Shakespeare’s *Julius Caesar* and *Macbeth* as the source texts with their Xitsonga translations.
- To analyse the research results in the translation of Shakespeare’s stylistic devices.
- To recommend approaches that will establish a framework for identifying and addressing the translation difficulties and problems when translating drama texts into Xitsonga.

The following section focuses on the rationale of the current study.

## 1.6 Rationale of the study

This section outlines the rationale of the current study.

Not much, if there is any research has thus far been carried out on Shakespearean works with Xitsonga as one of the language pair. The current study, therefore has contributed to the discipline, as a base on which to shed light into the process of translation between (Elizabethan) English and Xitsonga. Translators, translation students, lexicographers, researchers and scholars, as well as the knowledgeable who have interest in literary works, will also stand to benefit from the study.

The analytical framework developed in this study may probably also contribute to the existing translation teaching programmes aimed at subjective, or at least, a less of an objective, assessment of the translation as evident on enumeration. The framework could also apply to other features of literary works and not only restricted to idiomatic expressions.

The corpus of this study has been collected and analysed manually. It could therefore serve as a contributing factor to empower the modern parallel corpora as tools for developing indigenous languages of South Africa.

The subsequent section lays its focus on the scope of this study.

## 1.7 Scope of the study

This section explicitly states and explains the specific issues that will be investigated in this research study.

The critical analysis comprises two parts. The first part is based on *Macbeth* as the source text which refers to Rice's 1978, The Jager-Haum Student Shakespeare Series edition of *Macbeth*, used by Shilote and Nkondo (1982) to produce own translations, *Macbeth* as the target text. The second part of this critical comparative analysis is based on *Julius Caesar* as the source text that refers to Macmillan Modern Shakespeare's Complete School Edition of *Julius Caesar*, used by Baloyi (1957) to produce

his own translation, *Julius Caesar* as the target text. The comparison was therefore preceded by an exploration on the translation norms as they dictate the translator's choice of the translation strategies and procedures. In order to arrive at a logical understanding of the translation strategies, attempts were made to classify translation strategies into specific 'linguistic features', namely explicitation, normalisation and simplification. Issues also investigated in this study include among others, why certain translation problems occurred and which solutions were used by the translators, namely Shilote and Nkondo (1982) as well as Baloyi (1957). The study was undertaken to establish an understanding of these 'linguistic features' as they pertain to Xitsonga, in the context of the necessity for Xitsonga translators to develop a methodology for interrogating literary translations characterised by Shakespearean's stylistic devices.

The following section outlines the structural plan of the study.

### **1.8 Plan of the study**

This research plan outlines the specific research focus and proposes the direction this study has taken to achieve its aim and objectives. The study is therefore structured as follows:

**Chapter 1: INTRODUCTION OF THE STUDY.** It provides the general introduction to the fundamentals of the research study. The fundamentals which include background of the study, defining concepts, research problem, research aim and objectives, rationale of the study and scope of the study (or limitations and delineation).

**Chapter 2: LITERATURE REVIEW.** It engages other scholars and identifies gaps that the study has attempted to close. It outlines the literature review on translation theories and drama translation with special reference to Shakespeare's plays and other plays. It also presents a systematic account of the main streams and the players in the field of study and demonstrates how new knowledge was generated in the current study.

**Chapter 3: RESEARCH METHODOLOGY.** It focuses on the research methodology. It identifies the research methods designed for this study and provides the specific way of probing the problem statement. It also serves to expose how data was collected and analysed within the prescribed ethical procedures.

**Chapter 4: RESEARCH RESULTS.** It presents research results as evidence which is supported by argument and tested by facts.

**Chapter 5: ANALYSIS AND INTERPRETATION OF RESULTS.** It focuses on analysing and interpreting the research results to substantiate the research findings of the current study.

**Chapter 6: RESEARCH FINDINGS.** It examines the research results and factors identified to provide a better understanding of the translators' choice of translation strategies in conveying stylistic devices to the target texts. It forms the basis on which conclusions have been made in the current study.

**Chapter 7: CONCLUSION AND RECOMMENDATIONS.** It rounds off how research has been conducted and arrived at the generation of new knowledge. It also provides recommendations for further research studies and implementation thereof.

## 1.9 Summary

The context for what must be carried out in this study has been clearly outlined. Descriptions of the key concepts have been given and adopted within more contemporary descriptive theories, rather than prescriptive translation theories.

It cannot be overemphasised that language in translation is a fundamental site of drawing meaning and nuances of words and images as they always carry a suggestive power well beyond the immediate and lexical meaning. Although ambiguity remains an essential or necessary part of language, it is often an obstacle in translation process, which the translator must deal with accordingly. This demonstrates that

translation cannot be taken lightly as a conversion of languages, that is, from the source language into the target language. Translation should, instead, be seen as a creative process that requires mastery of language and style of the writer of the source text and a better understanding of the envisaged or implied reader. A better understanding of any text, that is, a source text or target text, can be drawn by considering the fact that a crucial translation process involves the tripartite formation of, namely, the text, the author and the reader. This is one of the reasons having outlined different norms that translators may adopt in order to arrive at an acceptable product from one culture to another.

The background of this study has therefore been outlined in order to help understand the context within which it is undertaken and to project a general picture of how the aim and objectives were planned to be achieved.

Research aim and objectives are better realised in light of the theoretical orientation, which is outlined in the next chapter.

## **CHAPTER 2: LITERATURE REVIEW**

### **2.1 Introduction**

This chapter presents a critical review of literature that is significant to the current research study while revealing the gaps that need to be filled. It reflects on various theories that are pertinent to the current study through a systemic account of the main streams and researchers within which to conceptualise and present this research study. This systemic account is built on arguments raised by the proponents and advocates of these translation theories; and it outlines how they contribute to the current study. In other words, it provides insight into the process of translation and explores the relationship between theory and practice that will serve as a guide and analytical tools to this study. Since texts are translated because of a communicative need for certain information in the target language, this chapter also serves to provide criteria to evaluate the relative communicativeness of the translated drama texts by interrogating the criteria used to get translators' message across in this study. It is also designed to assist in understanding the efforts of the translators, and thus position the current study in the existing body of literature as a way of contributing to the existing knowledge in the discipline. Besides this introductory section, this chapter will be outlined as structured below.

2.2 Translation theories: Model for the study of translated literature

2.3 Theoretical overview on equivalence-based translation theories, descriptive theories and corpus-based studies

2.4 The Source Text and Target Text language systems

2.5 Translating the sense of the original idiomatic expressions (stylistic devices) in Shakespearean plays

2.6 Summary

The following section unfolds the principles underlying the translation theories as a model for the study of literary translation.

## 2.2 Translation theories: Model for the study of translated literature

This section lays out a foundation on which a sequential account of theory development in the discipline of translation has been outlined in this study.

Chesterman and Wagner (2002:2) describe the word, theory as “a way of seeing, a perspective from which to contemplate something in order to understand it”. The theory offers a general model for understanding, analysing, and describing the functions and evolution of literary systems as well as its specific application to the study of translated literature. Newmark (1981:19) observed dichotomy of “word versus sense translation or literal versus free translation as well as word for word translation and sense for sense translation”. This observation included the empirical focus on the statements and theories from the practical work of translating that have dominated the traditional translation theory. Having made such a critical observation, he postulated that translation theory is concerned mainly with determining appropriate translation methods for the widest possible range of texts or text-categories; which also provided a framework of principles, restricted rules and hints for translating texts and criticising translations as a background for problem solving.

Heylen (1993:2) was also opposed to prescriptive approach on the basis that the comparison of translations with their sources was seen to be resulting in “the evaluation of translations in terms of right and wrong” whose main objective is to find mistakes. This approach was openly rejected when Nida and Taber (1974) developed rules and laws for all translations, instead of applying to Bible translations as initially intended. From the same prescriptive approach, Heylen recognised some elements of insensitivity in the approach of reducing translation problems to translatability problems which neglected the conditions under which translations were produced.

Any theory therefore, as a critical lens in research studies, should also be concerned with translation strategies adopted to address difficulties and problems in certain complicated texts. This implies that any substantial theory of translation must assume some formal inquiry concerning the general principles of accomplishment which define an object and specify a method of study.

## **2.3 Theoretical overview on equivalence-based translation theories, descriptive theories and corpus-based translation studies**

This section presents a theoretical overview or a survey of how translation theories developed from equivalence-based translation theories as prescriptive studies, to descriptive studies and then to Corpus-based Translation Studies as well as Descriptive Translation Studies in a systemic account. It also demonstrates how the theoretical framework, Corpus-based Translation Studies within the Descriptive Translation Studies, that the current study has adopted was built on those existing translation theories. It builds up to focus on the theory base that underpins the current study. It is a critical and contextualised presentation that seeks to establish a ‘common practice’ or ‘shared ground’ or ‘common intellectual climate’ for sharing with other translation scholars and researchers. This has been realised by grouping most of the published works closely related to the current study by commonality. This approach serves to determine how the current study interlocked with the works of other translation scholars and researchers already undertaken.

Subsections 2.3.1 to 2.3.4 below outline a chronological overview of the translation theories as principles underlying the study of literary translation.

### **2.3.1 Equivalence-based translation studies (1946-1963)**

The concept of equivalence has been the central theme that dominated the discipline of translation studies for many years. Eugene Nida, a theorist of translation and a world-famous linguist, who made great contribution to the translation of Bible worldwide, is regarded as the pioneer of the concept of translation equivalence. Nida (1964, 1975, 1976) coined and popularised the concept of ‘equivalence’ during the period, 1946-1963 as a formalised method of translation and as a scientific discipline with a theoretical basis. He was still seen very influential on German theorists of the 1970s and 1980s. Some of these theorists include among others, Wilss (1977, 1982), Kade (1968), Neubert (1986, 1990, 1994) and Koller (1979). Together with the linguists, Nida (1964) adopted the notion of equivalence in its mathematical sense, that is, as similarity, analogy or correspondence or objective sameness. This came about largely under the influence of Chomsky’s (1959, 1965) structuralist and/or transformational-generative linguists. Since then, the equivalence theory displayed its triumph in front rank research

and had grown rapidly in popularity and greatly acclaimed during that period. The equivalence-based theory was then used by many scholars and researchers to describe the nature and the extent of the relationship which exists between a source text and the target text with a consideration of smaller units such as words, sentences or phrases. In the current study, this relationship is reproduced and represented by the following simple mathematical formula:

$$\mathbf{ST}_{\text{(words or sentences or phrases)}} \approx \mathbf{TT}_{\text{(words or sentences or phrases)}}$$

Let it be noted that, ST stands for Source Text,  $\approx$  is the mathematical symbol for equivalence and TT stands for Target Text.

From the formula given above, it becomes clear that the emphasis is on ‘equivalence’ or ‘accuracy’, ‘good’ or ‘bad’ according to a fixed theory of what constitutes similarity between the two texts in a question based on objective sameness. This perspective became the guiding philosophy behind most translations and their critiques. Translations were therefore always expected to reproduce the source text as closely as possible in terms of form, meaning or impact and judged as ‘good’ or ‘bad’. It can also be deduced that the relationship that exists between the source text and the source readers should be the same as that between the target text and the target readers. This relationship is reproduced and represented by the following simple mathematical formula:

$$\mathbf{ST} + \mathbf{SR} \approx \mathbf{TT} + \mathbf{TR}$$

Let it be noted that, ST stands for Source Text, SR stands for Source Readers,  $\approx$  is the mathematical symbol for equivalence, TT stands for Target Text and TR stands for Target Readers.

This approach to translation seems to ignore the extent to which the target readers correctly understand and appreciate the translated text based on a particular cultural context. The relationship depicted by the formula given above is somehow confirmed by Nida and Taber (1969:5) who postulate that “translation consists in reproducing in the receptor language the closest natural equivalent of the source language message, firstly in terms of meaning and secondly in terms of style”.

The statement quoted above, may serve to dictate terms and conditions to both translation product and target language to be as semantically accurate, grammatically correct, stylistically effective and textually coherent as the source language text. This is, in a way suggesting to the translator not to focus only on the accurate semantic transference of source language message into target language but also on the appropriate syntax and diction in the target language, which demonstrate the translator's competence.

The translation approach, as denoted by the two formulae given above as well as Nida and Taber's (1969:5) postulation, render the task of the translator and that of the translation critic to be destined only to comparing the corresponding lexical meanings, grammatical issues and rhetorical devices, in a prescriptive manner. Wilss (1982) persuaded his fellow scholars and researchers to focus on comprehending the relationship between the translator and the source text. This translation approach was followed although it seemed to disregard the fact that translation should also take into account the linguistic, semantic and pragmatic contexts. The same translation approach became their model provided by agreed principles or rules as demonstrated by Wilss (1982:134) who, even during the 1980s insisted on the sole purpose of the translation critic to check if a translation was mimicking with its original or source text through the following prescriptive rules that translators had to adhere to:

- (a) A translation must reproduce the words of the source language text.
- (b) A translation must reproduce the ideas (meaning) of the source language text (literal versus free translation).
- (c) A translation should read like an original.
- (d) A translation should read like a translation.
- (e) A translation should retain the style of the source language text.
- (f) A translation should mirror the style of the translator.
- (g) A translation should retain the historical stylistic dimension of the source language text.
- (h) A translation should read as a contemporary piece of literature.
- (i) In translation, a translator must never add or leave out anything.
- (j) In translation, a translator, if need be, add or leave out something.

Wilss's rules as quoted above, serve to confirm that the source text becomes the norm in terms of which equivalence is measured. The emphasis is on the 'superiority' of the source text created by the notion of 'equivalence' which also stresses that a translated text must mirror the source text in another culture (see rule (f) as given above). It is through this influence that Catford (1965:20) defines 'translation' as "the replacement of a textual material in one language by equivalent textual material in another language". This is the very notion that Wallmach and Kruger (1999:276) strongly disagree with and put their observation on record that: "If one views translation as a mirror image of the original, then it is true that this exactness cannot be achieved in the African languages - but the same goes for European languages".

It is also questionable to note that Wilss's rules (c) and (d) as well as (i) and (j) are somehow confusing and contradictory. On the other hand, others may want to see translators 'reworking' the source text in a new linguistic and cultural framework like 'producers', which is the notion supported by Benjamin (1992). He posits that this approach restricts the translator to be generally available in his/her own pure language which is under the spell of another thereby liberating it from bondage through the activity of re-creating the source text.

In Benjamin's language, the text, if it is translatable in an ideal sense, will approximate the condition of pure language, will slip from its confinement to a single code and thereby enter more general intelligibility. However, his position still opens room for evaluating translations as 'good' or 'bad'; or for distinguishing 'great writing' from 'less great writing'. There seems not to be any deviation from the rules that prescribe and stipulate what translators ought to do. This position seems to be in agreement with the normative and prescriptive approaches.

The prescriptive approach to translation also influences translation critics to shy away from describing, explaining and understanding **what translators actually do** and **observe** how much translation **has been done in practice** [own emphasis that posits the goal of the current study]. This implies that the success of a translation depends on achieving response. For this, according to Nida (1964), there are four basic requirements: making sense; conveying spirit and manner of original; natural, easy form of expression as well as producing similar response. According to Kruger and Wallmach (1997:99), if a

translation encounters a problem between “content and form of the ST, correspondence in meaning must have priority over correspondence in style”.

During this period, meaning and equivalence became the seminal concepts. The concept of ‘equivalence’ became complicated and much contentious. Eugene Nida, Roman Jakobson, Peter Newmark and Werner Koller began to look less at linguistic equivalents and consider different types of equivalents. As an attempt to account for the merits and demerits of the notion of ‘equivalence’, Nida introduced the new concept of ‘dynamic equivalence’ in 1964 and is explored in the subsequent subsection.

### **2.3.2 Dynamic equivalence as a theoretical system of translation (1964-1986)**

In 1964, Nida started using the concept of dynamic equivalence to ensure that the message of the original text is so transported into the target language that the response of the receptors is similar to that of the original receptors. Some scholars still identified some challenges with this new translation approach, dynamic equivalence, which Nida (1964:166) describes as the “closest natural equivalent to the source-language message”. He also maintains that dynamic equivalence is “directed primarily toward equivalence of response rather than equivalence of form”. According to Nida’s theory of dynamic equivalence, for translators to deal well with the lingual and cultural differences in translation, and achieve a better translation version, they should not be confined to the original text, but to grasp the original meaning and spirit. In other words, dynamic equivalence is meant to remain the objective criterion of translation.

Reiss and Vermeer (1984) dispute that textual interchangeability always exist in a given situation as claimed by Nida (1964). Their rejection is based on the fact that source texts and translations operate in different language communities, therefore a translation is not interchangeable with its source text in a given situation. Bassnett-McGuire (1991) maintains that the interpretation of translation should be based on the comparison of the text’s ‘function’ as original and as a translation. However, her use of the term ‘function’ opens up unnecessary gaps that could be regarded as ‘functional equivalence’. Scholars such as Lefevere (1992:10) came to a conclusion that the main problem with equivalence

seemed “to be that translators and translation scholars cannot agree on either the kind or the degree of equivalence needed to constitute real equivalence”.

Nida and Taber (1974:24) later revisited the concept of dynamic equivalence and came out with the new definition:

Dynamic equivalence is therefore to be defined in terms of the degree to which the receptors of the message in the receptor language respond to it in substantially the same manner as the receptors in the source language. This response can never be identical, for the cultural and historical settings are too different, but there should be a high degree of equivalence of response, or the translation will have failed to accomplish its purpose.

Frawley (1984) argues that the discord between source language and target language during the translation process results in creating a ‘third code’, especially when the nature of the difference that exists is not easily identified and recorded. This omission during translation process results in the ‘evolvment’ of a different and strange language as compared to the source language. It may generally be interpreted as some kind of compromise between the norms or patterns of the source language and those of the target language. Baker (1993:248) contends that “translation results in the creation of a ‘third code’ because it is a faulty, deviant or sub-standard form of communication”. She claims that translated texts record “genuine communicative events and in this sense they are different from other communicative events in any language”. From this statement, one may conclude that translation does not only imply the dominance of a language but also, it is essential for the translator to have a wide knowledge and better understanding about the source culture and the target culture.

The dominating challenge that most scholars noticed with this new concept of dynamic equivalence, was that it was very difficult to test such equivalent reactions empirically (Munday, 2001, 2008). As an attempt to address challenges such as the one cited above, Nida (1964) introduced two types of equivalence, namely:

- (1) Formal equivalence: focuses on the message itself, in both form and content;

(2) Dynamic equivalence: based on the principle of equivalent effect, that is, the relationship between receiver and message should aim at being the same as that between the original receiver and the source language. The equivalent effect is based on the “four basic requirements of translation”, namely: making sense; conveying the spirit and manner of the original; having a natural and easy form of expression as well as producing a similar response.

Nida (1976:64) supports the introduction of his new ‘two types of equivalence’ on the basis that the relative adequacy of different translations of the same text “can only be determined in terms of the extent to which each translation successfully fulfills the purpose for which it was intended”. The introduction of the ‘two types of equivalence’ by Nida continued to draw more attention and criticism from various scholars and researchers. Koller (1979), instead of aligning with Nida’s (1964) two types of equivalence, proposed the following five types of equivalence also serving to counteract Wilss’s (1982) prescriptive rules which probably could be seen as a demonstration of a need to shift from Nida’s (1964) perspective:

- (a) Denotative equivalence: relates to the extralinguistic content of a text (‘content invariance’);
- (b) Connotative equivalence: relates to the lexical choices, especially between near-synonyms (‘stylistic equivalent’);
- (c) Text-normative equivalence: relates to text types;
- (d) Pragmatic/communicative equivalence: oriented towards the receiver of the text or message;  
and
- (e) Formal equivalence: relates to the form and aesthetics of the text, includes word plays and the individual stylistic features of the source text (‘expressive equivalence’).

Koller’s (1979) five types of equivalence as listed above were viewed by many scholars as prescriptive and still sticking to the notion of ‘equivalence’. It is even worse to see one of Nida’s ‘two types of equivalence’ repeated as is evident in (e) above. Scholars such as Newmark (1981) heavily criticised the use of the concept of ‘equivalence’ and stated that the term was “a dead duck”, while Snell-Hornby declared categorically that it was unsuitable as a basic concept in translation theory. As an attempt of correcting this anomaly, Newmark (1981) instead, introduced the following two types of translation:

- (a) Communicative translation: attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original. [This is similar to Nida's (1964) dynamic equivalence as given above.]
- (b) Semantic translation: attempts to render, as closely as the semantic and syntactic structures of the second language allow the exact contextual meaning of the original. [This is similar to that of Nida's (1964) formal equivalence as given above.]

Newmark's (1981) new types of translation and the distinction between the two did not close the void as identified by other scholars. As given above, communicative translation is more or less equivalent to a cultural adaptation of the source text so that the target readership finds it easier to read. On the other hand, semantic translation attempts to supply an equivalent semantic content for words found in the source text, and concentrates on the meaning of the source text. Ironically, Newmark's new types of translation, as well as Koller's five types of equivalence, do not represent a shift from the notion of Nida's 'equivalence' as they still uphold the same concept. By using another pair of concepts, namely 'communicative and semantic translations' carries on correspondence pertaining to the approach to translating process marking a static move from the notion of equivalence.

According to Ryken (2004:7), the notion of dynamic equivalence as introduced by Nida in 1964 should be regarded as "a thought-for-thought translation" as it is far different from "a word-for-word" as approaches to translation; and supports this view by redefining 'dynamic equivalence' as follows:

Dynamic equivalence is a theory of translation based on the premise that whenever something in the original text is foreign or unclear to a contemporary English reader, the original text should be translated in terms of an equivalent rather than literally. In actual practice, dynamic equivalence goes far beyond this by frequently making interpretive decisions for the reader and adding commentary to the text.

Ryken (2004) coined the definition quoted above after surveying and critiquing Bible translation differences. His aim was to determine the criteria for excellence in reading and choosing the most

suitable and accessible Bible translation. After conducting this study, Ryken (2004:11) identified the following five negative effects of dynamic equivalence:

- (a) Taking liberties in translation: compromising the precise wording of the original that would not allow in other areas of life.
- (b) Destabilising of the text: dynamic equivalent translators import the variability in their interpretation of the Bible into their translation of the Bible since scholars do not usually agree on the meanings of many Bible passages.
- (c) What the Bible ‘means’ versus what the Bible ‘says’: regularly replaces what the Bible says with a translation committee’s verdict on what the Bible means.
- (d) Falling short of what *we* should expect: assuming that the translation expresses what the Bible says.
- (e) Logical and linguistic impossibility: dynamic equivalence claims to translate the thought rather than the words of the original which is seen as impossible.

It is clear from the findings made above that this demonstrates an abrupt rejection of this new approach of dynamic equivalent translations. Ryken (2004:18) argued further that dynamic equivalent translations do not meet the reader’s expectations as they tend to:

- (a) reduce the level of vocabulary used by the original authors.
- (b) drop figurative language and replace it with literal statements that represent the translator’s preferred interpretation.
- (c) change words that are considered either difficult or ‘not how *we* would say it’.
- (d) change what the original authors wrote to what the translators think they intended.
- (e) change gender references to reflect current views on gender language.
- (f) chop down the length of sentences to a series of shorter sentences.

Many scholars such as Van Leuven-Zwart (1992), Lefevere (1975, 1977, 1978, 1980, 1981, 1982, 1988, 1992), van den Broek (1985) and others began to realise that the dynamic equivalence approach to translation was too limiting. In the 1980s, they began to criticise the application of ‘dynamic equivalence’ heavily. They started to review the concept with the main objective of pointing out

different types of equivalence at a level beyond smaller units, that is, words, sentences or phrases. Van Leuven-Zwart (1992:55) pointed out that the rejection of the term ‘equivalence’ was a clear proof of the move towards a new trend in the linguistic-oriented field of translation studies, and termed the move, the ‘Neuorientierung’, which literally is translated as ‘new orientation’.

A sequel to these diverse perspectives suggested different approaches to principles and procedures of translation. The above discussion clearly demonstrates that the language involved in the translation process is not an isolated phenomenon suspended in a vacuum, but an integral part of culture. This suggests also that language and culture are the main principles on which translation is based. The common agreement drawn from the argument raised above can be summed up in Kraft’s (1979: 87) words, that “each language has its own genius, its own distinctiveness, and its own special character”. This serves also to confirm that translation is a creative product (process) that requires mastery of language and style of the writer of the source text. One may also conclude that language in translation is therefore regarded as a fundamental site of drawing meaning and nuances of words and images as they always carry a suggestive power well beyond the immediate and lexical meaning.

Lefevere (1975) and van den Broeck (1985) later realised that the original author’s intention and the function of the original text could be determined and translated to ensure that the target text is equivalent to the source text and serves the intended function. This idea led to the formulation of the functionalist theory in the late 1980s to early 1990s, the background of which is provided in the subsequent section.

### 2.3.3 **Functionalist translation theory (1987- 1992)**

Van Leuven-Zwart’s (1992) ‘Neuorientierung’ was viewed by many scholars as a reaction to Chomsky’s (1959, 1965) transformational grammar or the structuralist approach which put more emphasis on the structural aspects of language. Scholars began to shy away from the structural aspects of language to the functional aspects of language. This new development saw the translation approach, **ST** (words or sentences or phrases)  $\approx$  **TT** (words or sentences or phrases), with the texts as the linguistic utterances rejected by many scholars. Instead, the texts became to be seen as the socioculture to which they

belong. This new view elevated translation to the position in which the function of the translated text in the target text is given priority as the communication activity.

Instead, Van Leuven-Zwart's 'Neuorientierung' won the hearts of many scholars including Hans Vermeer, who embraced it and was later regarded as its leader. He then introduced *Skopos* theory, in which function and/or aim (= *Skopos*) are key concepts into translation studies. In other words, according to this new theory (*Skopos*) translation should have the same impact, or effect, on the target language reader as the original had on the reader of the source language reader original as a result of functional equivalence. Vermeer's model of translating process is functional and target-oriented which makes the intended recipient of the target text an important factor on the basis of culture-specific world knowledge as well as expectations and communicative needs.

Nord (2002) adopted Vermeer's (1989, 1996) *Skopos* theory but attached the concept of loyalty to it. The *Skopos* theory was also supported by Machniewski (2004). According to Nord (1997:24), loyalty can be defined as "embodying the commitment of the translator both to the source and the target situation". Nord's (1997) concept of loyalty is intended to take into account the needs of the users, clients and the recipients. Nord (1997:24) points out that a general starting point for functionalist approaches to translation came about while "grappling with a difficulty to work out a fine definition of culture". She also points out that it was Göhring who first introduced the functionalist approach to translation into the study of cross-cultural communication and slightly modified it in order to address issues of translation in 1978. This became more evident to most scholars after going through a definition of 'culture' by Goodenough (1964:39), the American ethnologist, as –

... whatever it is one has to know or believe in order to operate in a manner acceptable to its members, and do so in any role that they accept for any one of themselves. Culture, being what their biological heritage, must consist of the end product of learning: knowledge, in a most general, if relative, sense of the term.

Goodenough (1964:39) went on to warn that culture "is not a material phenomenon; it does not consist of things, people, behaviour, or emotions." This implies that culture does not embody materials such as dress, food, drink, artefacts, but embedded in one's language.

Göhring (in Vermeer, 1986) who is regarded as the first scholar to introduce the functionalist approach, as captured from Vermeer (1986:178), states that:

Culture is whatever one has to know, master or feel in order to judge whether or not a particular form of behaviour shown by members of a community in their various roles conforms to behave in this community in accordance with general expectations unless one is prepared to bear the consequences of unaccepted behaviour.

Vermeer's (1987:28) own definition demonstrates how culture should be perceived as a complex system largely informed by particular norms, rules and conventions valid for a particular group within society, generally classified as paraculture as compared to that of an individual person as opposed to other individuals within society, generally classified as idioculture. Vermeer (1987:28) therefore, defines culture as "the entire setting of norms and conventions as individual and as a member of his society must know in order to be 'like everybody' - or to be able to be different from everybody".

For functional equivalence, the source text is regarded as a norm when assessing the quality of translation. House (1981) regarded pragmatic meaning as important in translation since it deals with language in use and instances of speech acts. She regards translation as the activity dealing with utterances characterised by their use in communication than with sentences. For her, translation should therefore aim at equivalence of pragmatic meaning, even at the expense of sentence equivalence.

Newmark (1988) held a slightly different view of this concept and labeled it a 'dead duck'. However, he upheld the same concept, but employing another pair of concepts, that is, semantic and communicative translation. According to Newmark (1991:10), a semantic translation is "author-centred and a communicative translation is reader-centred", which unfortunately were seen to be corresponding with those of Nida's formal and dynamic equivalence.

In light of the above discussion, the translator can best produce the translation that is adequate and convey the meanings of the source text to the target language in a given situation when bearing in mind the needs of the users, clients and the recipients within the linguistic and cultural contexts. This

can be fulfilled if the translator is an expert in taking translation decisions which are largely influenced by his or her perception of the expectations and needs of the target readers. Vermeer's *Skopos* theory which is considered as a functional- and target-oriented approach to translation and geared towards the descriptive goal was embraced and viewed as a significant shift from the notion of equivalence which is prescriptive and normative.

Many scholars still realised the need to improve on this model. Different perspectives to this functionalist model or *Skopos* theory led to the formulation of descriptive studies as detailed in the section below.

#### **2.3.4 Corpus-based translation studies and descriptive translation studies [1993 - to date]**

The existing literature proves that the breakthrough of Corpus-based Translation Studies and Descriptive Translation Studies has enabled research on manifold aspects of translation and a growing list of scholars. Hermans (1985, 1991, 1999, 2002); Holmes (1975, 1988, 1995, 2006); Lefevere (1975, 1977, 1978, 1980, 1981, 1982, 1988, 1992); van den Broeck (1981, 1985); Krings (1986, 2001); House (1988, 1997, 2006); Bassnett-McGuire (1991), Lambert (1991); Sinclair (1975, 1991, 1996, 2004); Gutt (1991, 1992, 2000); Baker (1992, 1993, 1995, 1996, 1999, 2000, 2001, 2002, 2004); Toury (1995), Lorsch (1991, 1995); Vinay and Darbelnet (1995, 2000); Kruger and Wallmach (1997); Tymoczko (1998, 1999); Wallmach (1997); Laviosa (1997, 1998, 2000, 2002, 2004); Munday (1998, 2001, 2008); Inggs (2000, 2003), Nilsson (2002); Dimitrova (2003); Zanettin, Bernardin and Stewart (2003), Wehrmeyer (2004); Kruger (2002, 2000, 2004, 2006); Olohan (2000, 2004); Kenny (1997, 1998, 2001, 2005) and Laviosa-Braithwaite (1996, 1997) are some of the prominent scholars who have devoted part or whole of their work to translation universals. They have also thoroughly accounted for the merits and demerits of Corpus-based Translation Studies within the Descriptive Translation Studies, and more importantly provided an insightful and resourceful ground for corpus-based research.

The early 1990s was marked by the formulation of Translation Studies that was reigned as a major development in the discipline of translation. Toury (1995:26) embraced the idea of Translation Studies

and regarded it as a significant shift in the sociolinguistic view of translation where no longer is translation a derivative activity of its original, but a product of target language and culture. This move was also applauded by Kenny (2005:154) who acknowledges that Translation Studies “has recorded a significant shift in translation from notions of equivalence and fidelity to source texts and authors towards a rethinking of translations as texts in their own right”. In other words, Translation Studies is regarded as functional in the target-language environment that affects the target readership and does not only bear the thumbprint of the source texts, but also of other natively produced texts in the target language.

In 1993, after realising that Translation Studies borrowed corpus linguistics methodology and applied it to its object of study, namely *translations as texts in their own right*, Mona Baker introduced corpora to Translation Studies. It was in the very year that Baker (1993:243) predicted that the compilation of various types of corpora of both original and translated texts, together with the development of a corpus-driven methodology, would enable translation scholars to uncover “the nature of translated text as a mediated communicative event”. The amalgamation of corpora and Translation Studies resulted to Corpus-based Translation Studies. Corpus-based Translation Studies has since become an invaluable resource designed to address theoretical practical and applied translation issues. It is now considered to be a coherent, composite, and rich paradigm, involved in theoretical, descriptive, and practical issues in the discipline (Laviosa, 2002). The introduction of corpora to Translation Studies by Baker in 1993 elevated Translation Studies to a high momentum. She maintains that corpora have a profound effect on translation studies as they enable researchers to identify features of translated texts which also help them to understand what translation is all about and how it works. It was therefore, a befitting move that Baker (2000) became the first scholar to publish a study that applied corpus methodology to compare the style of two translators. Her study demonstrated that it was feasible to employ corpus tools in investigating the style of a literary translator and endorsed the validity of analysing the data collected.

The term ‘corpus’ can best be described within corpus linguistics. Laviosa (1996:14) defines corpus linguistics as “a branch of general linguistics that involves the analysis of large machine-readable corpora of running text, using a variety of software tools designed specifically for this purpose”.

Corpus linguistics has the capability to integrate four important elements, namely, data, description, theory and methodology. The data is compiled and designed according to a set of principles and it is examined by means of computer tools. The facts which are discovered about language are systematically organised in new descriptions of language behaviour. According to Laviosa (1996:14) this set of principles “feed into linguistic theory, where concepts and language models are created to explain and accommodate the phenomena empirically observed and hypotheses are put forward for further testing”. Based on this discussion, corpus can therefore, be defined as a standard sample widely recognised as being important sources of information in various types of linguistic studies including translation, and can be analysed from a corpus linguistics perspective. Drawn from the characteristics of corpus-based analysis as provided by Biber, Conrad and Reppen (1998:4), the term ‘corpus’ can also be defined as “a large and principled collection of natural texts as the basis for analysis that depends on both quantitative and qualitative analytical techniques”. According to these scholars, corpus linguistics can also be employed in translation research studies aimed at studying and/or investigating the style of individual authors or styles across historical periods in a more comprehensive way.

The manner in which corpora is manipulated in various translation research studies has introduced a plethora of definitions of the term ‘corpus’ as well as the classification of corpora. Toury (1995:74) introduced seven options for choosing a corpus for comparative analysis. These seven possibilities are listed below.

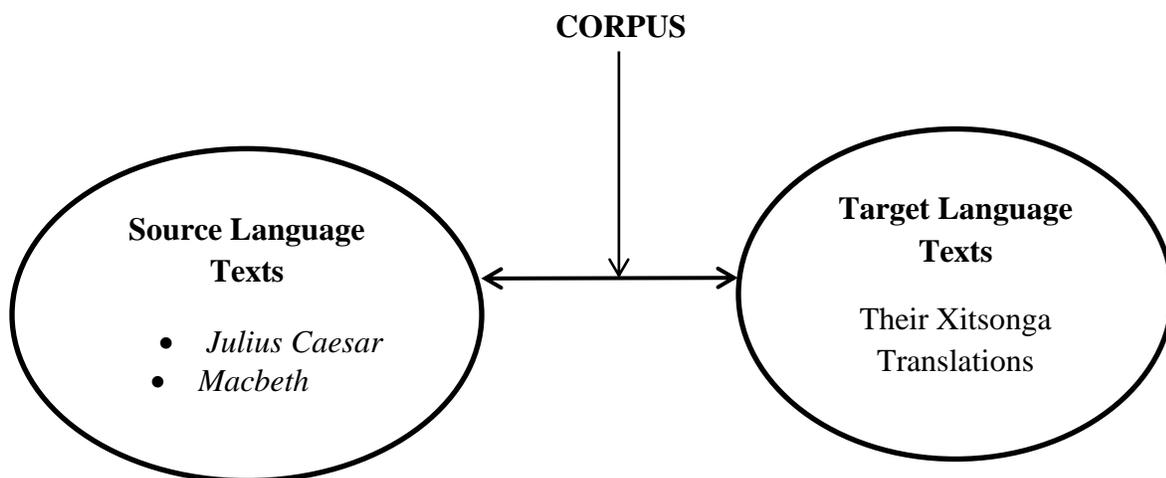
- (1) One source text and one particular option;
- (2) One source text and various translations, which came into being at one point in time;
- (3) One source text and a number of translations in one language, which came into being at different periods of time;
- (4) One source text and different translations into different languages;
- (5) A ‘mediating’ translation that acts as source text and its translations;
- (6) So-called ‘self-translations’ by one author from one source text;
- (7) One author/one genre: different source texts and their translations.

The current study has adopted option (1); but being a pair of Shakespearean plays, namely, *Macbeth* and *Julius Caesar* and their Xitsonga translations. This can simply be represented by the following Figure 3 below.

According to Toury, the option that this study has adopted represents the smallest corpus that focuses on describing certain features of a translated text. There are studies that have been carried out that followed a similar choice as the current one. Reference to them has been through observation.

The current study has adopted the ‘corpus’ as defined by item 3 above, that is, two different Shakespearean plays, namely *Julius Caesar* and *Macbeth* and their Xitsonga translations. This can simply be represented by the following Figure 3:

*Figure 3: Corpus under study through cross-analysis and cross-interpretation*



Unlike many studies undertaken so far, this study does not focus on investigating or extracting data such as word frequency, keywords, collocation, and neither word for word translation and/or sentence by sentence translation. Instead, the study illustrates the nature of the target text through a holistic comparative analysis. The focus is on understanding the impact of the source language on the patterning of the target language, the impact of the text type on translation strategies as well as other issues assumed to be stylistic devices. This position is supported by Baker (1993:243) who says that: “the most important task that awaits the application of corpus techniques in translation studies is the elucidation of the nature of translated text as a mediated communicative event”.

Baker's (op.cit.) statement could also serve to conscientise researchers to guard against following the route of superficial quantitative analysis which has little effect in closing gaps between the dominant 'Shakespeare's language' and the 'minoritised Xitsonga language'. The corpora selected for this study have been exploited manually but following the Corpus-based Translation Studies within the Descriptive Translation Services approach.

According to Olohan (2004:176), the purposes that corpora can serve in translation practice include among others, "to study previously employed translation studies", and "to review text-type and stylistic conventions". This means that corpora can still constitute useful resources in addition to the traditional dictionaries, glossaries and other hard-copy documentations at their disposal.

Baker (1995:234) went on to propose the following three types of corpora:

- (a) **Comparable corpora** consist of two separate collections of texts in the same language. One corpus consists of original texts in the language in question, and the other consists of translations in that language from a given source language or languages. The two components should cover a similar domain, variety of language and time span and be of comparable length. She also advises that comparable corpora should enable translators to identify patterns which occur only in translated texts, or those patterns which occur more regularly or less frequently than they do in original texts.
- (b) **Multilingual corpora** is a set of two or more monolingual corpora in different languages, built up either in the same or different institutions on the basis of similar design criteria. Baker has some reservations on this type on the basis that the research does not usually provide answers to theoretical issues which are very important in the discipline.
- (c) **Parallel corpora** refer to a "collection of texts, each of which is translated into one or more other languages than the original" (Sinclair, 1995:32) Parallel corpora support a shift of emphasis from prescription to description, and therefore allow researchers to establish, in an unbiased manner, how translators overcome difficulties in translation practice, using this proof to provide a practical example in the training of translators. Parallel corpora can be bilingual

when they comprise original texts and their translated versions. They can be multilingual where corpora contain translations into several target languages of the same source language. According to Kenny (1997:387), parallel corpora refer to “structured electronic collections of original texts in one language and their translations into one or several other languages”.

In the light of the above descriptions of Baker’s three types of corpora, the current study has assumed the ‘bilingual’ parallel corpora.

Baker (1993:243), categorised corpora as one of the important universal features on the basis of their value as observed in a number of research areas including “how corpora can be used to study the idiosyncratic features of the authors and translator’s style”. Corpora demonstrated the capability of shedding some light on the nature of translation and translational behaviour under socio-cultural and situational pressures underlying the translating activity.

According to Baker, Corpus-based Translation Studies can best serve as a framework for a comparative analysis if it is integrated into the following universal features:

- A marked rise in the level of **explicitness** (Blum-Kulka, 1986); insertion of **additional** information in the Target Text (Baker, 1992). [own emphasis]
- A tendency towards disambiguation and **simplification** (Vanderauwera in Baker, 1993:243). [own emphasis]
- A tendency to avoid **repetition** present in the Source Text (Shlesinger in Baker, 1993:243; Toury in Baker, 1993:243). [own emphasis]
- A general tendency to **exaggerate** features of the Target Language (Toury in Baker, 1993:243); Vanderauwera in Baker, 1993: 243); [own emphasis]

From Baker’s (1993) ‘universal features’ as listed above, many scholars suggested a variety of translation strategies which can also be used to transfer culture when encountering culture-specific words or culture-bound concepts. The approach is motivated by the fact that every translation situation requires a different translation strategy since it occupies a special position in solving translation problems. Translation strategies equally form a firm part of a translator’s competence as they have a

capacity to open up ways for finding an appropriate translation solution as dictated by a suitable translation procedure (technique) chosen. However, the act of performing the translation activity skillfully and productively requires some high level of knowledge about how to deal with different strategies of translating culture specific items, cultural nuances or culture-bound words and phrases, feelings, humour and other delicate elements of a piece of work. Acquiring and mastering this skill remains one of the most important concerns for all translators. It is for this reason that Krings (1986:18) defines translation strategy as a “translator’s potentially conscious plans for solving concrete translation problems in the framework of a concrete translation task”. In the same way as with Krings’s, Lorsch (1991:76) defines a translation strategy as “a potentially conscious procedure for the solution of a problem which an individual is faced with when translating a text segment from one language to another”.

Drawn from the definitions provided above, a translation strategy appears to be a problem-solving device, which can be applied when a translator is challenged with a translation problem. The phrases, ‘conscious plans’ and ‘conscious procedure’ respectively, suggest that a translation strategy can be modified to suit the observed patterns of behaviour.

Ippolito (2013), probably through the influence of Baker’s (1993) ‘universal features’, grouped translation strategies into explicitation, simplification and normalisation. Ippolito (2013:2) argues that these three groups “are not universal features, but only some of the possible translation processes that a translator can employ”. It must, however, be acknowledged that this arrangement of translation strategies has not yet received a great deal of attention in translation studies.

The following description of the three groups of translation strategies provided in sections 2.3.4.1 to 2.3.4.3 have been adapted from Baker’s (1993) ‘universal features’ as emphasised above.

#### **2.3.4.1 Explicitation**

Explicitation has to do with adding into the target text information which is implicit in the source text but is derivable from its context or situation (Vinay and Darbelnet, 1995). Shuttleworth and Cowie (1997:55) define explicitation as “the phenomenon which frequently leads to TT stating ST information in more explicit form than the original”. They claim that it inspires the translator with a conscious desire to explain the meaning to the target text reader to add connectives so that the target

text can flow logically and read easily. This approach makes explicitation to be expressed syntactically and lexically. This view is supported by Mutesayire (2004:54) who defines explicitation as “a discourse process consisting of restating in more explicit way of information given previously to minimise ambiguity or to guide the addressee in the interpretation of the message”. When defining explicitation, Baker (1996:180) points out that “there is an overall tendency to spell things out rather than leave them implicit in translation”.

Guided by the definitions provided above, it becomes evident that explicitation has a capacity to cater for all those grammatical and lexical elements that are absent in the source text and that render the target text more precise and unambiguous. However, although Baker (1996) has observed that this approach usually results in making the target product to be longer than its source text irrespective of the languages concerned, it remains convenient in forging the balance between the two languages. Translators who opt to follow this approach must note that it is largely influenced by operational norms which assist in decision-making in the translation process through microtextual translation procedures, such as addition, paraphrase and substitution.

#### **2.3.4.2 Normalisation**

Baker (1996:183) defines normalisation as “a tendency to exaggerate features of the target language and to conform to its typical patterns”. It is “the tendency to conform to patterns and practices which are typical of the target language, even to the point of exaggerating them” (Baker 1996:176). She claims that this tendency is quite possibly influenced by the status of the source text and the source language, so that the higher the status of the source text and language, the less the tendency to normalise. Normalisation is most evident in the use of typical grammatical structures, punctuation and collocational patterns as they are retained or neutralised (i.e. normalised) by means of more habitual ones. Normalisation can be realised through substitution and lexical creation as the translation procedures.

#### **2.3.4.3 Simplification**

Baker (1996:181) defines simplification as “the tendency to simplify the language used in translation”. Translators usually adapt this strategy in order to make the information more accessible to the target readers. Toury (1995) believes that if the target text is found with a lower load information, it may

suggest that ambiguous information in the source text has been disambiguated, that is, spelled out or made simpler in the translation process.

Simplification can be realised in three forms as translation strategies, namely, syntactic, stylistic and lexical forms. In the translation process, some complex syntax is made easier by replacing nonfinite clauses with finite ones and by replacing potentially ambiguous pronouns by forms which allow more precise identification (Kruger, 2006). Translators are sometimes urged to simplify the language they use in an attempt to communicate a foreign message to the target audience. Sometimes simplification is employed as an attempt to effect disambiguation by means of literal translation and omission or deletion.

Having thus identified and described the three groups of translation strategies above, this study draws on them as applied on survey.

According to Hervey and Higgins (1992) as well as Jaaskelainen (1999) strategic decisions precede decisions of detail and are superordinate to them as well as being preparatory and takes the following nature:

- An awareness of problems (conscious instead of intuitive use of strategies, teaching centred on awareness-increasing features).
- Context – and reader-boundedness (flexibility in the use of strategies and techniques conditioned by contextual factors).
- Compromise and relativism instead of universalism and norm-governed translation.
- Then informs the strategic (= problem-solving) translating.

The pattern provided above suggests that the translator's decision to choose one rather than another of the available procedures in a given case is governed by communicative and linguistic considerations. This means that the translator's strategy is not determined by a one-time decision but that it rather involves a series of decisions, each made and judged on its own merits. The same process also takes into account the context of the situation in which the translational act of communication takes place. Translators are faced with a variety of problems of the open-ended kind which suggests that there is no pre-determined solution. In other words, these translation problems require the use of problem-solving strategies that are creative in nature. Jaaskelainen's (1999:71) definition of strategy as "a series of

competencies, a set of steps or processes that favour the acquisition, storage, and/or utilisation of information” suggests the need for high level of knowledge of the Source Language and the Target Language as well as some translational competence. Translational competence refers to the skill applied to translate and is acquired through formal training (Toury, 1986), and develops with bilingualism (Lorscher, 1995). According to Harris and Sherwood (1978), natural translation refers to the ability that develops automatically alongside bilingualism. Chesterman (1997) lists a number of general characteristics of translation strategy which include the following:

- (1) They apply to a process.
- (2) They involve text manipulation.
- (3) They are goal-oriented.
- (4) They are problem-centred.
- (5) Potentially conscious; and
- (6) They can be experienced and understood by someone other than the person using them.

In order to ensure that the above-listed characteristics are satisfied, the translator must have a deep or profound understanding of the languages involved, knowledge of the domain-specific as well as transfer competence. A translation activity that deals with the expression in another language of what has been expressed in another while preserving semantic and stylistic equivalence, requires some level of competence in these basic elements. These basic elements should also include the power that exists between the two cultures involved, the status accorded to the translation itself in terms of the creativity expressed, as well as the specific expectations of the target text readers.

According to Tymoczko (1998:653), Corpus-based Translation Studies research focuses on both the process of translation and the products of translation, and it takes into account the smallest details of the translated texts as well as the largest cultural patterns both internal and external to the texts. The Corpus-based Translation Studies embodies the functionalist model within which translation can be described as a process, a product which is aimed at fulfilling its desired function. In other words, functionalist approaches still dominate the existence of Corpus-based Translation Studies. Functionality is not an inherent quality of a text, but a quality attributed to the text by the receiver at

the moment of reception. It is the receiver who decides whether (and how) a text ‘functions’ (for them, in a specific situation). Combining functionalism with loyalty can be a corrective process instead of a radical *Skopos* theory. Nord (2002:35) paraphrases functionalism as ‘the translation purpose that justifies the translation procedures’, which could easily be interpreted as ‘the end justifies the means’.

Target readers may expect the target text that is far from faithful reproduction, but comprehensible, readable while others may expect an exact rendering of the author’s opinion in the target text. This perception influences the flexible adaptation of translation strategies in order to suit the target readers’ expectations. The approach may be seen as an attempt to achieve the necessary ‘complicity’ between actors and audience which are likely to be seen in conflict with the norms governing literary translations (Laviosa, 2002, Chesterman, 1997, Baker, 1995 and Toury, 1995). Corpus-based Translation Studies has since gained momentum, as Kruger (2002:71) notes, “it has derived its success from a four-fold conglomerate: data, description, theory and methodology”. The conglomerous side of Corpus-based Translation Studies, according to Kruger (2002) is a three-fold contribution to translation studies, namely, theoretical, practical and applied. It is considered as a springboard for further research on recurrent features typical of translated texts.

Wehrmeyer (2004) conducted a study to investigate as Corpus-based Translation Studies a new technique in translation studies with special focus on Bible translation. The researcher establishes that Corpus-based Translation Studies defines the nature of translation research, as well as the responsibilities of the researcher in the field. The study arrives at this conclusion after exploring the challenges involved in producing parallel Bible corpora – and examining the potential applications of such a corpus for both the production of new Bible translations and the evaluation of existing ones. Wehrmeyer (2004) applies a Descriptive Translation Studies model of translation criticism to analyse three translations according to their conformity with present standard literary Russian. The scholar also tests if translators succeeded in maintaining or sustaining the standard set in the source texts. The study reveals that although the source texts do show difference, this is often reduced by translation and only where there are marked semantic deviations between the source texts. The same theoretical framework was applied by Madiba (2004), Masubelele (2004), Mutesayire (2004), Naudé (2004) and Moropa (2007) in their translation research studies. In light of the above discussion, descriptive translation models, that is, Corpus-based Translation Studies and Descriptive Translation Studies can be used to describe real translations and to account for their observed features with reference to the

literary, cultural and historical contexts in which they were produced. They can be employed to describe the specific characteristics of a translated text in terms of constraints or norms reigning in the target culture at a particular period. Corpus-based Translation Studies like Descriptive Translation Studies came about as an attempt to turn away from a highly prescriptive approach to translation. According to Toury (1995:1), the existing relationships within the descriptive studies are reciprocal in nature. This inseparable interrelationship can be demonstrated more clearly in the following Table 9 as adapted from Hermans (1985:10) and Kenny (2001:49) respectively:

*Table 9: Comparative descriptions of Descriptive Translation Studies and Corpus-based Translation Studies*

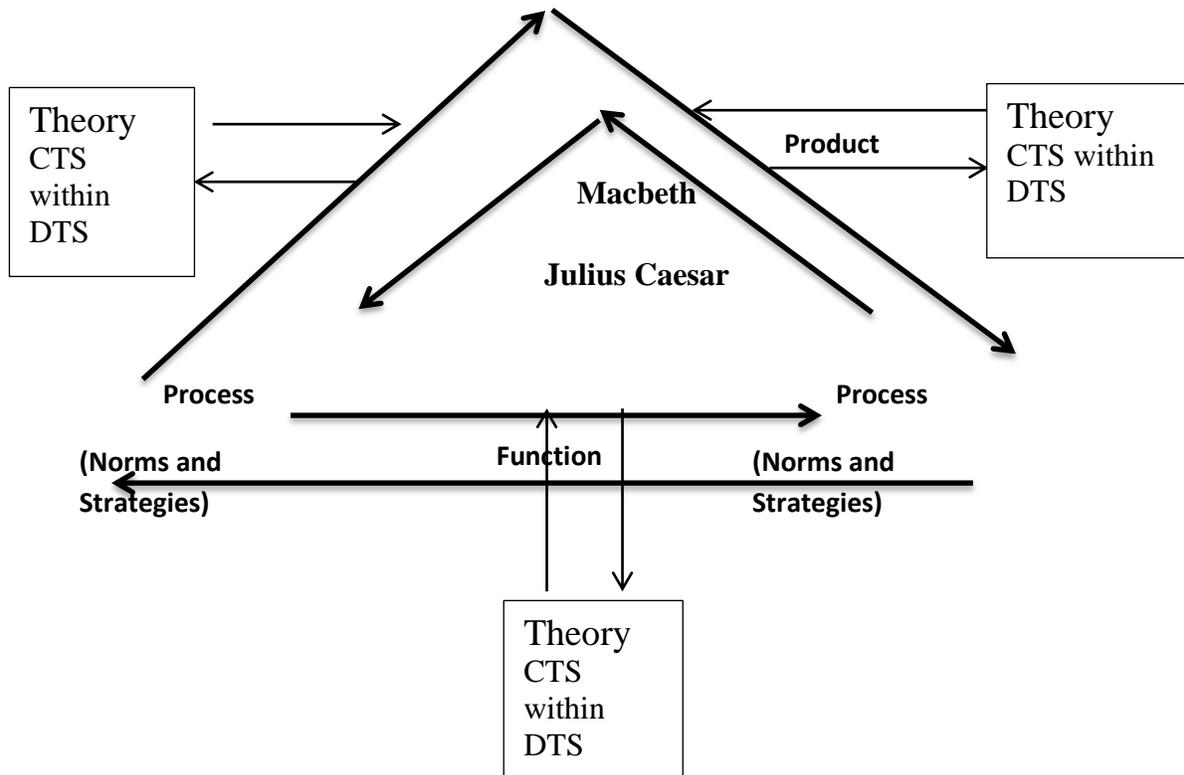
<b>Descriptive Translation Studies</b> <b>Hermans (1985:10)</b>	<b>Corpus-based Translation Studies</b> <b>Kenny (2001:49)</b>
<p>(a) Firstly and foremost being target-oriented, that is, the role played by translations in the target culture is examined first;</p> <p>(b) Secondly, Descriptive Translation Studies is historical and cultural, i.e. the point of departure is that specific texts at a specific moment in time are regarded as translations and function as translations in the target culture; and</p> <p>(c) Thirdly, it is descriptive, i.e. the specific characteristics of one or more translations are described (in terms of norms).</p>	<p>(a) In the first place, it reinstates translated literature as a system worthy of study in its own right;</p> <p>(b) Secondly, it ascribes a certain specificity to translated texts that warrant their investigation as a coherent body of texts or corpus; and</p> <p>(c) Thirdly, given that translated literature functions as a system in the target culture, it validates the study of such a corpus against the backdrop of non-translated literature in the same language.</p>

From Table 9 given above, it is clear that both Descriptive Translation Studies and Corpus-based Translation Studies are target-oriented and serve to account for observed features of translation. The comparison provided above places its emphasis on the importance of knowing that Corpus-based Translation Studies and Descriptive Translation Studies are distinct but identical. They must therefore be viewed from the perspectives of collaboration and complementarity rather than of inferiority and

superiority of status. Descriptive Translation Studies is used to describe the norms and strategies applied in the translation process. It aims at describing what transpires during the translation process looking at norms and constraints that are operational in a particular environment. It focuses on what translation is and not what it ought to be. In other words, Descriptive Translation Studies views a translation as such and takes into account the socio-cultural conditions under which a translation is produced. Insignificant distinction that can be drawn between Corpus-based Translation Studies and Descriptive Translation Studies is that Corpus-based Translation Studies provides the analysis model for translators through the use of computers to study the translated text(s) in their own right. What is important to take note of is that Corpus-based Translation Studies as a theory is firmly embedded within the descriptive paradigm. The two theories feed on each other. As it has already been stated above, the current study will therefore adapt the Corpus-based Translation Studies within the Descriptive Translation Studies as a guiding theory, that is, the corpus will be explored manually.

Credit also goes to Holmes (1988) who laid out the scope and structure of the new discipline and developed an approach that looked at the actual translated text as it appears in a given culture. Holmes broke translation studies down into three areas, namely: The descriptive branch, the theoretical branch and the applied branch, coupled with the product-oriented, function-oriented and process-oriented research studies attached to the descriptive branch. According to Laviosa (2002) and Toury (1995), Holmes's (1988) basic map elevated Descriptive Translation Studies to the status of a scientific branch of discipline which he later pursued as an empirical discipline aimed at describing and explaining phenomena in the real world. The combination of the translation process, the product and the desired function of both the source text and the target text therefore, results to corpus-based and theory-driven triadic translation relationship, simply depicted as Figure 4 below as adapted from Laviosa (2002).

Figure 4: Corpus-based and theory-driven triadic relationship



Adapted from Holmes (1995) and Laviosa (2002)

Key: CTS     Corpus-based Translation Studies  
       DTS     Descriptive Translation Studies

Figure 4 given above, also demonstrates the need for achieving the communicative function which the source text is basically intended for, and thereby dictating terms for the choice of the strategy within descriptive theories. The triadic relationship denoted by Figure 4 above, confirms that Descriptive Translation Studies are target oriented which is in agreement with Hermans's (1985:13) point of view:

This position implies that the researcher has to work without  
 Preconceived notions of what actually constitutes 'translation' or where  
 exactly the dividing line between translation and non-translation is to  
 be drawn, for such notions would inevitably reveal themselves to be  
 normative and restrictive.

This also serves to confirm that devising a strategy for an appropriate approach towards the source text, an acceptable target text is realised through considerations of the prospective audience of the target text, the purpose and nature of the source text, source text category, focal points of the source text through relevant theories. It should also be taken into consideration that the choice of the strategy during the translation process is preceded by specific techniques, namely the translation norms. Delabastita (1993:47) regards norms as “constraints guiding translators in their selection of ‘suitable’ translation methods among the range of available options”. In other words, a norm serves as a criterion for effecting (importing and domesticating) and evaluating a translation. Delabastita (op.cit.) maintains that norms determine the manner in which foreign language together with its culture is ‘imported’ and ‘domesticated’. This implies that translation process is dependent upon translation norms which govern every instance of translation within a prescribed system. Moropa and Nokele (2008) concur with Delabastita by saying that “norms dictate the strategies the translator employs in the translation process”.

In the light of the descriptions given above, norms may be viewed as a set of standards designed to guide translators in selecting relevant translation strategies in dealing with various translation problems in order to arrive at an acceptable product. Hermans (1991, 1999, 2002) also supports the above scholars’ position. However, Baker (1993:240) warns that norms neither emerge from the target system nor a general collection of target text, but are a product of a tradition of translating in specific ways. This tradition can only be observed and elaborated through the analysis of a representative body of translated texts in a given language or culture. From these statements and the relationship depicted by Figure 4 given above, one may deduce that translation strategy is an observable, comprehensive purpose and a context-oriented procedure, or the policy a translator uses to make the transfer from the source language to the target language. However, Kruger (2000) contends that a particular strategy can be chosen either intuitively or unconsciously, with varying degrees of success. Kruger’s (op. cit.) position implies that translation strategies are “heuristic and decision influenced by amendments in the translator’s objectives” (Jaaskelainen, 1999:71). Different from Kruger’s (2000) position, Toury’s (1995) position is that norms affect the choice of the translation strategy that determines the translation process, and that the translating activity is not realised through guided ‘trial and error’ method.

It is therefore, equally important to take note of Toury’s (1995:53) three types of norms briefly described below.

(1) **Preliminary norms:** Concerned with the translation policy in a given culture and directness of translation in order to satisfy the target reader's expectations in their language and culture. Assist the translator to identify and analyse the translation strategies intended to deal with any translation problem. According to Mateo (2002:46), preliminary norms serve to remind the translator that:

There is no single way of translating a drama text from one culture to another. Different functions and cultures will imply different approaches and will produce different target texts; the integration of these into a particular other system will be governed by different power relations at the various levels.

Mateo (2002) could have been motivated by the fact that a dramatic text relies heavily on the close relationship between dialogue and extralinguistic situations. On the other hand, the choice of the translation strategy is largely influenced by the purpose of the translation. But any decision between two or more available translation strategies (solutions) adapted to deal with the identified translation problem must be guided by some kind of inter-subjective criterion or set of criteria, hence the preliminary norms.

(2) **Initial norms:** Deal with the translator's basic choice between two polar alternatives, namely subjecting him/herself either to the original text with its textual relations and norms expressed by it and contained in it, or to the linguistic, cultural and literary norms active in the target language and in the target literary polysystem or certain section of it (Toury 1980:55). According to Toury (1995), if the translator adopts the first stance, the translation will tend to subscribe to the source text norms and through them to the norms of the source language and culture. If the second stance is adopted, the translation will tend to subscribe to the norms of the target language system. Chesterman (1997) identifies the expectancy and professional norms. Drawing the relationship between these norms and those of Toury's, mentioned above; they are covered by operational and initial norms although from a different angle. These norms are established by the expectancies of the target readers concerning what a translation

should be like. They can also be influenced by ideological factors, economic factors and power relations within and between cultures.

(3) **Operational norms:** Serve to direct actual decisions made during the translation process. They affect modes of distributing linguistic material in the text and actual verbal formulation of the text. They are product norms regulating the form of a translation as a final product. Chesterman (1997), identifies professional norms which are subordinate to the expectancy norms and exist in the culture to which any translator belongs. These norms help to account for translational behaviour. They also guide the selection of words or variants during the translation. The same professional norms comprise three sub-types, namely:

- **Accountability norms:** Stipulate that a translator should act in such a way that the demands of loyalty are appropriately met with regard to the original writer, the commissioner of translation, the translator himself/herself, the prospective readership and any relevant parties. Nord (2002) defines loyalty as “an interpersonal category referring to a social relationship between people. Loyalty may oblige translators to reveal their translation purposes and justify their translational decisions. Translators should behave in such a manner that they are able to accept responsibility for their translations.
- **Communication norms:** Assist the translator to optimise communication, as required by the situation between all parties involved. They specify the translator’s role as a communication expert, both as the mediator of the intentions of others and as a communicator in his/her own right. They also emphasise the fact that translation is a communicative process which takes place within a social context (Hatim and Mason, 1990). The communication norm could be aligned with Gutt’s (1991) relevance theory, which specifies that it is the responsibility of the translator to produce a target text with the intention of communicating to the audience the same assumptions that the original communicator intended to convey to the original receptor. The translator therefore has a role to mediate between the two cultures (Source Text culture and the Target Text

culture). This approach must however, not mean the imposition of the concept of one culture on members of another.

- **Relational norms:** A translator should act in such a way that an appropriate relation of relevant similarity is established and maintained between the source text and the target text. This also relates to Gutt's (1991) relevance theory of translation relation norms and also puts more emphasis on the translator's responsibility towards the target reader in the translation process, that is, the reader. The translator who takes into account the needs and expectations of his/her target readers must necessarily 'lose sight' of the source text. In other words, the source text, or more precisely, its linguistic and stylistic features are no longer regarded as the yardstick for translation.

The need to conduct translation process within translation norms could have been triggered by some of the following questions Chesterman (2000) raised below:

- Why is this translation like this?
- Why do people react like this to that translation?
- Why did this translator write that?
- Why did translators at that time in that culture translate like that?
- How do translations affect cultures?
- What causal conditions give rise to translations that people like/do not like? (What people ...?)
- Why do people think this is a translation?
- What will happen if I translate like this?

Mateo (2002) observes that all phases of the translation process are affected by the hierarchy of cultural values and power relations within the target context. She contends that there is no single way of translating a drama text from one culture to another where she bases her contention on the principles of Functional Translation (*Skopos* theory, cf. Vermeer, 1986, 1987).

Chesterman's (2000) and Mateo's (2002) questions and observations as noted above, could be assumed to serve to confirm the two major tasks involved, that is, linguistically translating and culturally transposing. Budick (1996:11) sums up by saying that translation "necessarily marks the border crossing where, if anywhere, one culture passes over to the other, whether to inform it, to further its development, to capture or enslave it, or merely to open a space between the other and itself".

In this research study, norms will be described in terms of Lambert's (1991), Toury's (1995) and Chesterman's (1997) findings, who generally contend that norms should not be seen as prescriptive category, and not just as a category for descriptive analysis of translation phenomena or category but also as providing a functional, socio-historical basis for the structure of the discipline. On the same note, Toury (1995:53) distinguishes between three types of norms, as given and described below.

It must, however, be noted well in advance that translation strategies differ from translation methods and that they are neither rules, because rules are socially prescriptive, and going against them usually results in different forms of punishment. Above all, methods are "supra-individual, tried and tested procedures with which goals can be achieved with a high degree of probability" (Lorscher, 1991:70). However, corpora should not be seen as replacement of the need for a research methodology and analytical tools, but as a theoretical model to translation.

Dictated by a detailed account of the translation theories outlined above, the current study adopted Descriptive Translation Studies theory.

In order to enter into the sphere of constructive comparative analysis, it is essential to have a wide knowledge and better understanding of the source text system as well as the target text system which is outlined in section 2.4 below.

## **2.4 The Source Text and Target Text language systems**

This section demonstrates the need for a better understanding of the language systems of both languages involved before getting engaged in the translation activity.

It is therefore, important for translation critics to have a thorough knowledge of the source text and the source system in which it is embedded in order to enter into the sphere of the translating activity without the immense burdens of egotistical obsession, in its many debilitating forms. This section explores the nature and the extent to which the system exists between the source language and the target language.

*Julius Caesar* was published in the 15<sup>th</sup> century and *Macbeth* in the 16<sup>th</sup> century Elizabethan literature drama system. The fact that Shakespeare lived in Elizabethan England (that is, during the reign of Queen Elizabeth I), may suggest that *Julius Caesar* and *Macbeth* represent British cultural imperialism. Shakespeare occasionally needed to alter a word for the word to fit into the rhythm of a line of verse in Elizabethan language. This approach has made English a different language in many ways, hence, also posing serious translating challenges to Baloyi (1957) as well as Nkondo and Shilote (1982) as Xitsonga translators of *Julius Caesar* and *Macbeth* respectively. The challenges include those of archaic language, imagery, style and form with the choice of one or another word or syllable count or subject/verb relation. Unlike Shakespeare's English which had constant contacts with other literary, political, social, economic and cultural systems, Xitsonga was reduced to writing by the Swiss Missionaries in the 18<sup>th</sup> century. The Swiss Missionaries played a major role in the development of written Xitsonga terminology lists and orthography despite the fact that their main objective was purely or rather seemingly religious. They were motivated to develop the language solely to help them communicate so that they would be able to teach the Vatsonga people the word of God. Their efforts to reduce Xitsonga to writing became evident by the publication of *Buku ya Tšikwembu tšinwe ni Tisimo ta Hlengeletano* (loosely translated as *Book of God together with songs for the congregation*) in 1883. Table 10 given below displays some of the early Xitsonga publications. These publications were seen after the development of the first Xitsonga orthography between 1875 and 1938 by the Swiss Missionaries (cf. Bill and Masunga, 1983).

Table 10 below lists the early books published in Xitsonga as adapted from Bill and Masunga (1983):

Table 10: Early books published in Xitsonga

<b>Author (s)</b>	<b>Year of Publication</b>	<b>Title</b>	<b>Place of Publication</b>	<b>Publisher</b>
Swiss Missionaries	1883	Buku ya Tšikwembu tsinwe ni Tisimo ta Hlengeletano (loosely translated as <i>Book of God together with songs for the congregation</i> )	Moriya, Lesotho	Swiss Mission
Swiss Missionaries	1894	Testament leyintshwa yi nga evangeli ya Yesu Kriste, Hosi ne Mukuthuri wa vanhu (loosely translated as <i>The New Testament, being the Gospel of Jesus Christ, Lord and Saviour of men</i> )	Moriya, Lesotho	Swiss Mission
Swiss Missionaries	1899	Katekisma ya Testamente ya khale (loosely translated as <i>Catechism of the Old Testament</i> )	Moriya, Lesotho	Swiss Mission
Berhout, H.	1908	Shangaan Grammar	Moriya, Lesotho	Swiss Mission
Junod, H.A.	1929	Vuvulavuri bya Xitsonga yi nga milawu ya mavulavulelo ya Xitsonga (loosely translated as <i>The grammar of Xitsonga and the laws of speech sounds in Xitsonga</i> )	Moriya, Lesotho	Swiss Mission

The development of Xitsonga as a language remained in the hands of the Swiss Missionaries until in 1938 when the National Party Government introduced Bantu Education Act in 1953. This new arrangement resulted in the publication of *Tsonga Terminology and Orthography No. 2* in 1962 after the promulgation of the Bantu Homelands Constitution Act by B.J. Vorster in 1971. This Act made the provision for all the homelands to become self-governing states. Gazankulu became self-governing state (Bantustan) of the Vatsonga people in 1973, and Giyani as its parliamentary seat and Xitsonga, English and Afrikaans were the three official languages used in the homeland. The political development initiated and managed by the National Party Government led to the establishment of Language Committees and Language Boards which culminated in the establishment of Tsonga Language Board in 1977 and the publication of *Tsonga Terminology and Orthography No. 3* in 1976 (cf. Baumbach, 1987; Berthoud, 1883 and Bill and Masunga, 1983). What is worth noting is that the first Xitsonga publication came about two to three centuries after the source texts selected for this study have been published. This state of affairs implies that Xitsonga as a language has been out on a limb or without support for quite some time before it has seen its first publication. It must be taken into consideration that language problems cannot be reduced by simply developing its particular rules of grammar and syntax only, but also through constant interaction with other linguistic systems. Shakespearean works could therefore serve as a vehicle through which to enrich and rekindle the Xitsonga language, system as well as its culture could be enriched and rekindled.

This state of affairs suggests that Xitsonga, as one of the indigenous South African languages, has not yet received adequate attention in education and research. This shortcoming undoubtedly creates further self-marginalisation. The socio-political environment that we are now living in encourages us to deeply look into our cultures and traditions through literary research studies. It should also be seen as a fundamental essence of what we want to achieve as linguists and translators.

Shakespeare's 15<sup>th</sup>/16<sup>th</sup> Century England has naturally influenced his works rendering the translation challenges to natural limits. The majority of translation researchers generally agree that Shakespearean cultural 'artefacts' are difficult to translate. Above all, the greater the distance in time between a translator and Shakespeare, the more difficult it is to reproduce his temporal register. This has also been noted by Traveyan (1942:159) who identifies some English cultural items regarding the fashion and properties of the time which played a great part in the life of the Elizabethan gentleman:

Jewels, gold chains and costly trinkets of all sorts were worn by men as much as by women. Both sexes wore round the neck ruffs of various sizes and shapes. Such fashions were confined to the well-to-do – but all classes wore beards. ... Gentlemen had the privilege of wearing swords as part of their full dress in civil life.

These cultural items are also extended to food and beverages, music, poetry, habits of thought, speech and conduct, and other aspects of social life. Furthermore, Shakespeare's themes and milieux are dominated by witches, battles, ambitious generals and feuding for monarchy as set in Elizabethan England. These tribal histories and beliefs cannot just be ignored in the translation process and are very challenging to transfer to a modern audience in a convincing manner.

Despite the gaps identified above, it is encouraging to note that Xitsonga, like all other languages also serves as a vehicle to communicate the Vatsonga culture. This is also acknowledged by Ntsanwisi (1968) who says that "Tsonga also abounds in many such expressions in which words are used in various contexts with marginal or transferred meanings". He traces the origin of Tsonga idioms from European material culture, First World War (1914-1918), mythology, superstitions and customs, proverbs, animals (domestic animals and poultry – as well as wild animals and birds), locusts, bees, wasps and other insects, ways and habits of the people, the human body, verbs which combine with names of parts of the body, metaphor and simile, euphemisms, contrast, metonymy, exaggeration, and nature. According to Ntsanwisi (1968), the idiomatic wealth of the Xitsonga language has largely resulted from metaphors and similes. By following his examination on the origins, incidence and syntactical patterns of Xitsonga idioms, there is a link between Shakespeare's subject matter as identified by Spurgeon (1939) and the aspects of life of Vatsonga to which they give expression.

Ntsanwisi (1968:6), like Larson (1984) and Kruger (1991), maintains that "words generally undergo a change of meaning, i.e. the literal meaning of a word is shifted to a contextual sense or figurative meaning. In linguistics this phenomenon is termed semantic change or change of meaning. On the basis that Xitsonga has many idioms seen and used by its speakers as 'ornaments' to give expressiveness, brevity and vividness to the language, serves as compensation for its long stay in isolation from the world of discourse.

The next section marks the conclusion of this chapter. The projects or parallel corpora cited in 2.5 below are intended to shed some light in dealing with translation challenges and how to explore particular strategies for a specific translated text through comparative analysis.

### **2.5 Translating the sense of the original idiomatic expressions (stylistic devices) in Shakespearean plays**

In his paper, *Mdledle's Xhosa Translation of Julius Caesar*, Mtuze (1990) explores Mdledle's success on rendering the target text in equally classic and elegant style as the source text. He investigates how Mdledle managed to retain different cultural repertoires, figures of speech, tone and meaning of the original text.

His fundamental requirements for the successful translation of *Julius Caesar* seem to be based on Zuber (1986), Van der Merwe (1958) and Nida's "equivalence" approach, as quoted below:

Zuber (1986):

... the task of a translator as well as that of a producer of a modern play should be to transpose the play in such a manner, that the message of the original and the dramatist's intention be adhered to as closely as possible and rendered, linguistically and artistically, into a form which takes into account the different traditional, cultural and socio-political background of the recipient country.

Van der Merwe (1958):

... uit die hele trant van hierdie verhandeling moet dit duidelik blyk dat die eerste eis aan n vertaler of die kritiseerder van vertalings is dat hy beskeie moet wees. Hy moet beskeie staan teenoor drie groothede: n ander persoonlikheid, n ander nasionaliteit, n ander tydperk.

(From the general drift of this thesis it must be clear that there is one main

requirement of any translator or person who critiques a translation and that is he should be humble. He must remain humble toward three main focuses, another personality, another nationality and another timeframe.)

Die vertaler moet aan hom ook laat reg geskied, want hy speel altyd n ondergeskikte rol ten opsigte van die skrywer. Hy stem miskien nie saam met n id e wat uitgespreek word nie. Hy keur miskien die styl of die beeld nie goed nie, maar hy het net een plig en dit is om die betekenis in die volste sin van vorm en inhoud weer te gee. Hy moet homself uitwis om getrou te kan wees. Net die skrywer mag in die vertaling verskyn.

(The translator must always do justice to himself as he always remains subordinate to the author/writer. He may not agree with the idea being put forward. He might disapprove of the style or imagery used, but he has only one responsibility and that is to give the meaning in the fullest sense to both form and content. He must ‘delete’ himself to remain faithful. Only the author/writer may appear in the translation.)

One can be able to read Mtuze’s preferred translation approach from the following comments he made on Mdledle’s translation:

Mdledle’s translation of *Julius Caesar*, despite its minor flaws and shortcomings, is undoubtedly the closest natural equivalent of the original. His command of the Xhosa language and his earnest attempts to remain fairly faithful to the letter and spirit of the original text, give his translation an independent life while retaining the tone and meaning of the original.

Mtuze (1990) is somehow still hooked to the old central concept of “equivalence” or the idea that a “correct” translation should be faithful to its original or source text. Contemporary translation studies theorists have proved this point of departure to be particularly problematic in the case of literary

translation. Unlike Mtuze's approach, I will follow that of Descriptive Translation Studies theorists, which is target-oriented, functional, historical and cultural.

Shole (1990) evaluates two translations of the Shakespearean play, *Macbeth*, in Setswana. His point of reference is based on what he regards as the two types of translation, namely, literal translation and free translation. He evaluates how the two translators have managed to deal with the foreign cultural and temporal setting of *Macbeth*, such as imagery, allusions and idiomatic expressions and how they coped with Shakespeare's highly poetic style. He renders a comparative criticism of Raditladi's *Macbeth* and Plaatje's *Diphosphoso*. He concludes that Plaatje's *Diphosphoso* is a fine example of free and idiomatic translation while on the other hand; Raditladi's *Macbeth* is mechanical, literal and unimaginative. The scholar describes literal translation as the method of translation in which the translator is pre-occupied more with the form of the original than meaning. This approach tends to distort the source text as it results in a stiff and awkward style, and lacks natural vitality and completely fails to be meaningful. On the other hand, he describes free translation as the translation approach that is able to express idiomatic expressions, central stylistic or imagery patterns of the source text in a manner in which similar expressions in the target text are accepted by the target readership with a sense of pride. In other words, a more target-oriented approach (to use the terms used in Descriptive Translation Studies). Shole (1990) identifies Raditladi's translation flaws and suggests corrections to same. The same holds for the successful translation in Plaatje's *Diphosphoso* as we learn from Shole's comparative analysis that the target text renders equal excellent, idiomatic style as the source text.

Mtuze (1990) and Shole (1990) have been able to identify some translation flaws, but omitted to give a comprehensive analysis of specific linguistic items and strategies for transferring same in translation. Perhaps the notion of "equivalence" and the concept of "a good or bad" translation product influenced their analysis approach. Newmark (1988), Williams (1990) and Baker (1992), for example, suggest a variety of translation strategies which can be used to transfer culture when encountering culture-specific words or culture-bound concepts.

Moropa and Kruger in their paper, *Mistranslation of culture-specific terms in Kropf's Kafir-English dictionary* (1999) identify cultural equivalent, descriptive equivalent, functional equivalent, cultural substitution and translating using a borrowed word or borrowed word plus explanation as translation strategies; and substitution, repetition, deletion, addition, compensation, etc. as translation procedures.

The current study, unlike that of Mtuze (1990) and Shole (1990) will be developed within the framework of Descriptive Translation Studies. It will also demonstrate that words are never simply referential in the actual dynamic habits of a speaking community, but are qualified by a focus expression as Ashcroft, et. al. (1995:300) point out that:

Words are never simply referential in the actual dynamic habits of a speaking community. Even the simplest words like ‘hot’, ‘big’, ‘man’, ‘got’, ‘ball’, ‘bat’, have a number of meanings, depending on how they are used. Instead, these uses are the ways (and therefore what) the word means in certain circumstances.

The quotation given above provides evidence that language and style are the main contenders for better understanding of the ‘message occurrence’ (subject matter) as they enable the reader to grasp its meaning.

Larson (1984) demonstrates that a single word may have various senses (primary and secondary) that are signaled by the context; that is, the other words with which it occurs. According to Larson (1984), primary sense refers to the meaning which comes to the minds of most speakers of the language when the word is cited in isolation; and secondary sense as the meaning which is dependent upon context for an indication of the sense intended. Words, in addition to the primary and secondary senses, may also have figurative senses based on associative relations with the primary sense (metonymy and/or euphemism) and based on part-whole relationships (synecdoche). On the same note, the author advises translators to guard against translating figurative senses with a literal form of the word. This implies that each sense (secondary and figurative) will probably be translated with a different word in the target language because there is usually no match of secondary and figurative senses between the source language and the target language. Larson (1984) also warns translators not to eliminate all secondary and figurative senses as translation strategies. Instead, translators should use those senses that are peculiar to the target language and eliminate any strange collocations or wrong meaning caused by a literal translation of the SL secondary and figurative senses.

Kruger (1991:290) concurs with the approach of Larson (1984), where she points out that “the focus of a metaphorical construction does not have to be restricted to a single word, since an argument is often qualified by a focus expression (a focal word, focal phrase or even a focal sentence)”. The two

scholars also maintain that “the focus of a metaphorical construction does not have to be restricted to a single word, since an argument is often qualified by a focal expression (a focal word, focal phrase or even a focal sentence)”.

Kruger (2000) focuses on comparative text analyses of a Shakespeare play, *Merchant of Venice* and its different translations in order:

- to establish the extent to which the nature and quantity of lexical cohesion differ in a stage and a page translation, that is, to quantify the number and range of lexical cohesion links in these two registers of drama translations; and
- to establish the extent to which a page and a stage translation reveal differences in the manifestation of involved production, that is, to quantify certain linguistic features of involved production in different registers of drama translation and Corpus Translation Studies.

Her theoretical contribution with this study is to strengthen the link between the disciplines of text linguistics, translation studies, in particular Descriptive Translation Studies. Unlike Mtuze’s (1990) and Shole’s (1990) comparative analyses, Kruger (2000) provides a comprehensive comparative analysis according to various translation strategies. The current study focuses on stylistic devices which demonstrate how Shakespeare’s artful designs were developed as a distinct linguistic understanding that renders literature literary from ordinary practical language. This approach also helps the target readership and future researchers to gain systematic insight into text rules and conventions and may be realised by responding to the following questions posed by early Descriptive Translation Studies scholars Lambert and Van Corp (1985:50):

- (1) Does translator Y always translate according to these rules? If not, can we explain the exceptions?
- (2) Does s/he write her/his own creative work according to the same rules? If not, why?
- (3) Does the translator conform to the same rules as his/her fellow translators? Does the translator show a conscious awareness of rules, norms, and models?
- (4) Does s/he theorise about them? If so, is there a discrepancy between theory and practice? On which points?
- (5) Is the translator’s work innovative, or does it conform to existing translation conventions?

Mkhize (2000) investigates the way in which idioms in *Things Fall Apart* by Achebe (1958) have been translated into Zulu in *Kwafa Gula Linamasi* by Msimang (1995). The researcher applies a descriptive comparative analysis of Msimang's translation strategies. The research study also caters for historical background of translation studies as part of theoretical orientation. The similar study conducted includes that of Ndlovu and Kruger (1997) which demonstrates how cultural substitution and addition can be employed as translation strategies on certain aspects of the terms of address that are likely to pose special translation problems to realize politeness in African culture (Zulu culture). The researchers also explore the theoretical orientation and research method. Ndlovu (2000) investigates the strategies, C.L.S. Nyembezi used to translate aspects of culture in Alan Paton's *Cry, the Beloved Country* into Zulu as *Lafa Elihle Kakhulu*. The scholar adopts a cultural model for translation within the descriptive translation studies paradigm. He identifies and exposes categorization of translation strategies and deals with the use of figurative language in the source text and target text.

## 2.6 Summary

This chapter has reviewed the existing literature as the appreciation of the scope of the research conducted in the field, which can also be used as part of the current study. It has critically looked at the published works of researchers and scholars in the field as an attempt to acquire the analytical tools to analyse the envisaged data. This has been carried out as guided by the objective to develop the skill to present a synthesis of various ideas on the current research topic. The emphasis was placed on comparing and integrating the different theoretical viewpoints which shape the frame of reference of the current study.

The chapter reflected on various theories that are pertinent to the current study through a systemic account of the main streams and researchers within which to contextualise objectives of the current research topic. It has also examined the various translation norms and strategies identified and highlighted by scholars for translating cultural categories. The translation strategies have been grouped into explicitation, simplification and normalisation; which is not very common in the field. The arguments made by different scholars in the field led to the chronological development of translation theories from equivalence-based and dynamic translation theories as the prescriptive translation models; functionalism to corpus-based translation studies and descriptive translation studies as the descriptive reception-models. These translation theories were examined in their historical context,

analysing their core ideas and how they relate to each other. This systemic account was built on arguments raised by the proponents and advocates of these translation theories; and it outlined how they contribute to the current study through critical comparison and integration. Schools of general translation studies have mostly rejected ‘equivalence’ as impossible and impractical to measure. On the other hand, ‘dynamic equivalence’ which was intended to be descriptive, has become prescriptive and tend to microscopic look at translation rather than holistic look. It was also demonstrated that functionalism or the *Skopos* theory was critical in developing the translation studies, that is, the Corpus-based Translation Studies and Descriptive Translation Studies. Some may argue that the *Skopos* theory emerged at the same time with these translation studies while it only served as a stepping stone to the very studies. It provided insight into the process of translation and explored the relationship between theory and practice that will serve as a guide and analytical tool to the current study. According to the *Skopos* theory, translation depends on the client’s wishes and intentions through the ‘translation brief’ that lays out the goals and functions of the translation project.

It has been argued and asserted, among other things, that translating activity is not conducted through guided ‘trial and error’ method; and neither there is a single way of translating a drama from one culture to another. Different functions and cultures imply different approaches to the production of the target text. This demonstrates that there is a need for achieving the communicative function (*Skopos* theory) which the source text is basically intended for, and thereby dictating terms for the choice of the translation strategy within descriptive theories, that is, Corpus-based Translation Studies and Descriptive Translation Studies. This is a clear move that integrates *Skopos* theory into Corpus-based Translation Studies and Descriptive Translation Studies. Description translation studies are best described by the establishment of norms rather than rules. This characteristic promotes the study of translations more than of translation, that is, how ‘good’ or ‘bad’ the translation is.

The chapter has been concluded by exploring the extent of the system which exists between the Xitsonga as the source language and English as the target language in order to encourage translators to enter into the sphere of the translating activity without the immense burdens of egotistical obsession, in its many debilitating forms. It led to the exploration of some translation projects intended to shed some light in dealing with translation challenges and how to explore particular strategies for a specific translated text through comparative analysis.

Since it has been categorically outlined that translation theories, translation norms and strategies must not be confused with a research methodology, but only serve as a theoretical model to translation, the research methods and analytical tools are expounded in the next chapter.

## **CHAPTER 3: RESEARCH METHODOLOGY**

### **3.1 Introduction**

This chapter outlines the research methodology as the operational framework for this study, namely, research methods, research design, data collection, interpretation and analysis, as well as the findings. The outline includes the components of the research design and the processes of data collection and analysis. The selection of the research methods together with the components of data collection and analysis is informed by the aim and objectives of the study. This introductory section precedes the following ten aspects, namely:

3.2 Research methods

3.3 Research design

3.4 Components of research design

3.5 Data collection and analysis procedure

3.6 Population sampling and sample size

3.7 Primary dataset: Corpus design for comparative analysis

3.8 Limitations

3.9 Validity and reliability

3.10 Ethical considerations

3.11 Conclusion

The following section presents an objective nature of the research methodology and identifies those that are suitable for this study.

### **3.2 Research methods**

This section identifies the research methods most appropriate to the current study. It begins by defining relevant concepts, namely, research and research methods. Its body is formed by the selection of the research methods most suitable for the current study and advancing reasons for such a choice.

Research is a scientific or systematic search for unexplored or uncovered ultimate truth that exists in a particular field of study. In other words, it is the systematic investigation into and study of materials and sources, in order to establish facts and reach new conclusions (Cohen, et.al. 2007). This state of affairs implies that research is intentional, investigative and purposeful; and as such, there must be prescribed research methods that will guide the researcher to uncover the ultimate truth.

Within the context of research, Cohen, et.al. (2007:47) define methods as “that range of approaches used in educational research to gather data which are to be used as a basis for interference and interpretation and prediction”. Hofstee (2006:108) extends this definition to also cater for other important aspects by saying that method is “used to mean your specific way of testing/probing your thesis statement (in other words, your methodology – how you apply one or more research designs to your problem)”. This, however, introduces two important concepts in research, namely the ‘method’ and ‘methodology’. As an attempt to give a clear account on this concept, Leedy (1997:121) defines methodology as “merely an operational framework within which the facts are placed so that their meaning may be seen more clearly”. The emphasis, however, is on the type of decision-making process that will help provide scientific solution(s) to a research problem posed.

There are three common research methods, namely, qualitative, quantitative and mixed methods (Strauss, 1987; Creswell, 1994; Mouton and Marais, 1996; Creswell, et.al. 2003; Cohen and Manion, 1994; Cohen, et.al. 2004, 2007; Leech and Onwuegbuzie, 2007; Maree, 2010; and Johnson and Onwuegbuzie, 2004, 2005, 2007, 2010).

Creswell (1994:2) defines qualitative research method as “an inquiry process of understanding a social human problem, based on building a complex, holistic picture, formed with words, reporting detailed views of informants, and conducted in [a] natural setting”. This is supported by Cohen and Manion (2004:227) who consider qualitative method as “research that produces descriptive data – people’s own written or spoken words and observable behavior”. According to Connolly (1998), the goal of qualitative research is to obtain insights into particular processes and practices that prevail within a specific location. Maxwell (1996:66) adds by enumerating five research purposes for which qualitative research study is particularly useful:

- (a) Understanding the meaning that participants in a study give to the events, situations and actions that they are involved with; and of the accounts they give of their lives and experiences;
- (b) Understanding the particular context within which the participants act, and the influence this context has on their actions;
- (c) Identifying unanticipated phenomena and influences, and generating new, grounded theories about them;
- (d) Understanding the process by which events and actions take place; and
- (e) Developing causal explanations.

Maree (2010:145) defines quantitative research method as “a process that is systematic and objective in its ways of using numerical data from only a selected subgroup of a universe (or population) to generalise the findings to the universe that is being studied”. Quantitative research places emphasis on measurement and how often an event or activity occurs. This position is concurred by Stainback and Stainback (1988: 317) who list three basic purposes of quantitative research as “to describe, to compare and to attribute causality”.

Creswell, et.al. (2003:212) define *mixed methods research* as

the collection or analysis of both quantitative and qualitative data in a single study in which data are collected concurrently or sequentially, are given priority, and involve the integration of the data at one or more stages in the process of research.

Creswell, et.al. (2006:5) maintain that triangulation (mixed methods research) “involves philosophical assumptions that guide the direction of the collection and analysis of data and the mixture of qualitative and quantitative approaches in many phases in the research process.” This implies that triangulation is not a dichotomy but a qualitative and quantitative continuum. According to Hanson, et.al. (2005:225), the term ‘triangulation’ was “borrowed from military naval science to signify the use of multiple reference points to locate an object’s exact position, and was later used to suggest that quantitative and qualitative data could be complementary”. For the purpose of the current study, this research methodology has been referred to as *mixed methods research*. It has since become a

legitimate and stand-alone research method with a capacity to help researchers gain a deeper understanding of the causes of social phenomenon (Greene, et.al. 1989; Creswell, 1994, 1998, 1999, 2002, 2003, 2006; Tashakkori and Teddlie, 1998, 2003, 2006; Creswell, et.al., 2006; Johnson and Onwuegbuzie, 2004).

Leech and Onwuegbuzie (2007:267) say that *mixed methods research* “represents research that involves collecting, analysing, and interpreting quantitative and qualitative data in a single study or a series of studies that investigate the same underlying phenomenon”. This is supported by Johnson and Onwuegbuzie (2004:17) who maintain that “its logic of inquiry includes the use of induction (or discovery of patterns), deduction (testing of theories and hypotheses), and abduction (uncovering and relying on the best of a set of explanations) for understanding one’s results”.

It is also important to note that Rossman and Wilson (1985) were among the first scholars to associate pragmatism with *mixed methods research*. According to these two scholars, the term paradigm originated from the Greek word *paradeigma* which means pattern and was first used by Thomas Kuhn in 1962 to denote a conceptual framework shared by a community of scientists. It provided them with a convenient model for examining problems and finding solutions. Kuhn (1962) applied a paradigm as an integrated cluster of substantive concepts, variables and problems attached with corresponding methodological approaches and tools. The attachment of the research question as well as the aim and objectives of the research to *mixed methods research* has largely been influenced by the two contentious positions which justify the philosophical basis of applying both qualitative and quantitative data in a single study; namely, ‘the paradigm-method fit issue’ and ‘the best paradigm issue’ (Guba and Lincoln, 1988). This issue became commonly known as the ‘paradigm debate’ (Reichardt and Rallis, 1994). The pragmatists believed that regardless of circumstances, both qualitative and quantitative methods may be used in a single study provided that there is a primary factor that justifies such a choice. The best paradigm for *mixed methods research* in the current study was the research question as the signpost for the reader (Tashakkori and Teddlie, 2003). The value of the research question on the performance of the research methods in this study cannot be over-emphasised as it also serves as an interrogative statement.

This study entails gathering data in many different ways and from as many and diverse sources as possible, and which were qualitatively analysed and then quantified; hence adopted *mixed methods research*. Above all, the complexity of the construct and the research question in the current study necessitate the use of *mixed methods research* or triangulation or crystallisation approach (Johnson and Onwuegbuzie, 2004:17) which some researchers as scholars refer to as multiple research method. The study focuses on an in-depth critical comparative analysis characterised by the elements of objectivity, numerical data and generalisability and understanding phenomena, and therefore endorses *mixed methods research* as the most appropriate research method. This choice is therefore also based on the nature of the actual research problem and the research questions (Wilson, 1996; Greene, et. al., 1997). Above all, this study has mapped out a definite and direct correlation between literary analysis and literary translation.

Drawn from the definitions provided above, it is clear that *mixed methods research* is defined by the key concepts, ‘qualitative’ and ‘quantitative’ which have already been described above. Describing these two research methods served to project a clear picture of the strengths and complementary features of either method since each method has a capacity to “uncover some unique variance which otherwise may seem to have been neglected by a single method” (Jick, 1998:603). The descriptions of qualitative research as given above, put more emphasis on aspects of meaning, process and context, that is, the ‘why’ and ‘how’, rather than the ‘how many’ (Cohen and Manion, 2004). This study therefore has adopted qualitative method in order to compare and evaluate the stylistic devices identified and collected as the research data. The choice is made on account of the qualitative research’s capacity to focus on understanding the impact of the source language on the patterning of the target language, the impact of the text type on translation strategies, as well as other issues assumed to be stylistic devices in a comparative approach. The current study focuses on becoming familiar with the phenomenon of interest and to achieve a deep understanding of the ‘how’ the target text has been produced from the source text without manipulation; leading to a detailed description the perspectives of the target readers; and this can be best realised through qualitative research.

The current study also applied quantitative method as a means to analyse the numerical similar dimensions grouped together as categories and as representations on the translation of Shakespeare’s stylistic devices as determined by the research respondents. This was carried out through

questionnaires, that is, Appendices B and C, as an attempt to seek patterns in the data that were arranged in relation to one another in order to test particular translation theories.

The rationale for the choice of the research methods for this study can be summed up by borrowing Mouton and Marais's (1988:91) words who consider *mixed methods research* as a type of "research that encompasses multiple sources of data collection in a single research project to increase the reliability of the results and to compensate for the limitations of each method". The publication of much noted literary works on *mixed methods research* is a practical demonstration of its growth, development and validity, which include among others, that of Onwuegbuzie and Teddlie (2003); Onwuegbuzie and Wilson (2003); Onwuegbuzie and Leech (2004); Onwuegbuzie and Johnson (2006); Onwuegbuzie, et.al. (2006, 2007, 2011); Johnson, et.al. (2010); Leech, et.al (2009, 2010); Collins, et.al. (2006); Creswell (2003, 2002); Tashakkori and Teddlie (2003); Bamberger (2000); Newman and Benz (1998); Reichardt and Rallis (1994); Greene and Caracelli (1997), Brewer and Hunter (1989); and Bryman and Cramer (1990).

It is a fundamental requirement for a study to be sketched out in a coherent and systemic manner. The following section, therefore presents the research design of this study.

### **3.3 Research design**

This section aims to project the master plan of this study. The concept, research has been defined in 3.2. Some scholars such as Yin (1984, 1994, 2003, 2006); Mason (2002); and Creswell (2003) explain design as a plan or a drawing produced to show the look and function or workings of something before it is built or made. It is a plan that provides structure, certainty and promotes the fit between the parts of the research.

Mouton and Marais (1988:32) define the research design as "the arrangement of conditions for collecting and analysing of data in a manner that aims to combine relevance to the research purpose with economy in procedure". The research design serves as a map of how the study has been planned, structured and executed to ensure that the findings are most valid and objective. Drawn from the definition quoted above, it is evident that the research design focuses on the development of a logical

strategy or a pattern that guides the process of research. It helps to determine which operationalisable and independent dimensions can be used to measure them, and how do these dimensions relate to what is known about the discipline from existing theories and research studies. Research design may also be regarded as a logical task undertaken to ensure that the evidence collected enables the researcher to address or to answer the research questions or to accurately describe some phenomenon or to test theories as unambiguously as possible (Yin, 2003); Mason, 2002). To some extent the research design serves as a guideline that provides a logical strategy that informs how decisions were taken in planning the research procedures culminating in a particular pattern followed in solving the research problem, but not as hard-and-fast rules (Mason, 2002). To be more specific, research design deals with the type of data used in the study, data collection, appropriateness of data, techniques used, strengths and weaknesses of those techniques, execution as well as analysis of data.

This study posits the employment of a comparative analysis as the research design. The research design is based on corpus, as well as the interview data in the form of a questionnaire. More emphasis is put on corpus rather than on the interview data collected through a questionnaire. The interview data is only used to corroborate, refute, or augment findings from the corpus. According to Morgan (1998, 2006), this approach favours ‘unequal priority’ since more emphasis is put on one form of data more than the other, that is, starting with one form of data as the major component of a study or collecting one form of data in more detail than the other. In other words, results from the quantitative analysis are connected to the qualitative data collection and analysis.

The following section unpacks the two components of research design, namely, data collection and data analysis.

### **3.4 Components of research design**

This section identifies and discusses the components of research design including the stages, processes and techniques of data collection and data analysis. There are two components of research design, namely, data collection and data analysis and are discussed in the following subsections 3.4.1 and 3.4.2.

### **3.4.1 Data collection and analysis procedure**

This subsection reviews various data collection approaches or techniques in order to offer the most suitable approach to this study. This exercise will be preceded by providing a definition of the concept, data collection.

Data collection is a process of gathering and measuring information on variables of interest, in an established systematic manner that enhances the accuracy, validity, and reliability of research findings; and ensures that the researcher answers stated research question(s), tests hypothesis and evaluates outcomes (Bradley and Harrell, 2009). A researcher may make a choice from various data collection approaches, namely, survey, case study and/or observation. The explanation of each of these data collection approaches or techniques is provided below.

#### **3.4.1.1 Survey**

Survey is the data collection approach used to collect information needed to solve a research problem or to serve as needed information about the problem, solicited through an interview or a questionnaire, from a sample of respondents selected to represent the population under study (White, 2005). The questionnaire comprises closed questions and/or open-ended questions. Closed questions have a limited set of response categories making it easier for the researcher to code. Open-ended questions permit free responses thereby encouraging respondents to provide fuller and more thoughtful answers.

#### **3.4.1.2 Case study**

Gillham (2000:1) defines a case study as “an investigation to answer specific research questions which seek a range of different evidences from the case settings”. This range of different evidences from the case settings is collected to arrive at the best possible responses to the research question. Case study as an empirical inquiry, investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly defined (Yin, 2003). It aims to examine a bounded system employing multiple sources of data found in the setting assisting the researcher to gain a deep understanding of ‘how’ and ‘why’ the instance happened as it did, and what

might become important to look at more extensively in future research. Kruger (2000:190) emphasise that “a limited number of units of analysis (often only one), such as an individual, a group or an institution, are studied intensively” through case study. The case study approach or technique makes use of multiple methods of data collection such as interviews/questionnaires, document reviews, archival records, and direct and participant observations and subsequently ‘thick descriptions’ of the phenomena under study (Yin, 2003); and such ‘thick descriptions’ give the researcher access to the subtleties of changing and multiple interpretations (Watson, 1995).

#### **3.4.1.3 Observation**

Observation is the data collection approach which focuses on searching for factual, accurate and thorough descriptions from the population to give the reader a condensed picture without being cluttered by irrelevant issues, hence involves the researcher’s enormous energy and concentration in order to categorise and group the data in search for patterns, critical themes and meanings that emerged (Strauss and Corbin, 1990; White, 2005). Through this data collection approach the whole data are categorised and organised in order to make comparisons and contrasts between patterns, to reflect on certain patterns and complex threads of the data deeply and make sense of them as Creswell (2003) advises.

Given the descriptive and interpretive position adopted in this study and the nature of the research question, a combination of data collection methods, that is textual-/content- observation and survey, was considered the most appropriate approach to employ. This choice allows for the adoption of both qualitative and quantitative research methods. The choice was made in anticipation of providing a more complete picture of the relationships that exist between the source texts and the target texts. A combination of data collection methods as identified above, provides a systematic way to collect data, analyse information, and report the results, thus assists understanding the research problem in great depth (Merriam, 1988).

Guided by the description of each of the data collection methods provided above, this combination has a capacity to deal with the search for meaning through direct interpretation of what was observed as well as what was experienced and reported by the research respondents through survey. Observation

was employed concentrating on the whole data before categorising and organising the data in search of the relationship between the source texts and the target texts.

The following subsections discuss the stages, strategies and processes involved during data collection and data analysis as the major components of the research design.

#### 3.4.1.3.1 **Population**

Rubin and Babbie (1993:225) define the study population as “that aggregation of elements from which the sample is actually selected”. A population study is a collection of all possible elements that can be included in the research; or a collection of objects, events or individuals having some common characteristic that the researcher is interested in studying, and that meet the unit of data analysis (White, 2005). Study population may include among others, respondents (people), documents, archival records, etc.

#### 3.4.1.3.2 **Sampling**

Sampling is a process in which a researcher makes “a selection from a concrete listing of the elements in the population in order to identify the people or issues to be included in the research” (White, 2005:114). While largely informed by the research question, sampling can be selected through random or purposive technique.

Random sampling is the technique which assumes that every element in the sampling frame has an equal chance of being included in the sample. Purposive sampling is a non-random sampling where the researcher selects “information-rich” cases for study in-depth and therefore it is based on the researcher’s judgement where respondents are hand-picked to provide the best information to serve and address the purpose of the study (Patton, 1990, 2010). According to Rubin and Babbie (1993:255), purposive sampling technique focuses on the selection of the sample “on the basis of the researcher’s own knowledge of the population, its elements and the nature of the research aims”; and involves individuals, groups, and settings that are considered to be “information rich” (Patton, 1990:169).

#### 3.4.1.3.3 **Sample size**

The American Heritage Dictionary (1993:1206) distinguishes between sample and sampling by defining sample as “a portion, piece, or segment that is representative of a whole”; and sampling as “an act, process, or technique of selecting an appropriate sample”. Sample is selected from the study population. It is therefore regarded as a subset of the population. It is practically impossible to study all members of the study population due to factors such as time, space and economy prescribed for a particular research study, hence the need for sample size. Instead, a selected few participants in the study are chosen to ensure that the sample is representative of the study population. This implies that the results drawn from the sample can be inferred to the entire study population.

#### 3.4.2 **Data analysis**

This subsection gives a full account of how the process of data analysis is carried out in the research study as a very important phase in interpreting the research findings.

Data analysis is the process a researcher uses to reduce large amounts of collected data to make sense of them (LeCompte and Schensul, 1999). As Patton (1990) advises, data are organised, reduced through summarisation and categorisation, and patterns and themes in the data are identified and linked. Bogdan and Biklen (2003) support this position by maintaining that qualitative data analysis involves working with data, organising them, and searching for patterns. DeSantis and Ugarriza (2000:362) define theme as “an abstract entity that brings meaning and identity to a recurrent experience and its variant manifestations. As such, a theme captures and unifies the nature or basis of the experience into a meaningful whole”. The researcher therefore applies qualitative data analysis that involves immersing in the data to become familiar with them, then looking for patterns and themes, searching for various relationships between data that helped to understand what they had, then engages in effective comparative analysis. Through qualitative data analysis, the researcher conducts this process inductively.

The process of data analysis begins with the categorisation and organisation of data in search of patterns, critical themes and meanings that emerge from the data – a process sometimes referred to as

“open coding” (Strauss and Corbin, 1990, 1994). This “open coding” is commonly employed whereby the researcher identifies and tentatively names the conceptual categories into which the phenomena observed would be grouped. The main aim is to create descriptive, multi-dimensional categories that provide a preliminary framework for data analysis. This framework underpins the research study and serves to provide the lens through which the data are viewed and helps the researcher to situate the results in the theory.

Drawn from the descriptions provided above, it becomes evident that the aim of analysis of qualitative data is to discover patterns, concepts, themes and meanings. Yin (2003) emphasises the need for searching the data for “patterns” which may explain or identify causal links in the data base, particularly when dealing with case study. The approach that the researchers are expected to follow is that they have to concentrate on the whole dataset first, then attempt to take it apart and reconstruct it again more meaningfully. This process leads to categorisation that helps the researcher to make comparisons and contrasts between patterns, to reflect on certain patterns and complex threads of the data deeply and make sense of them.

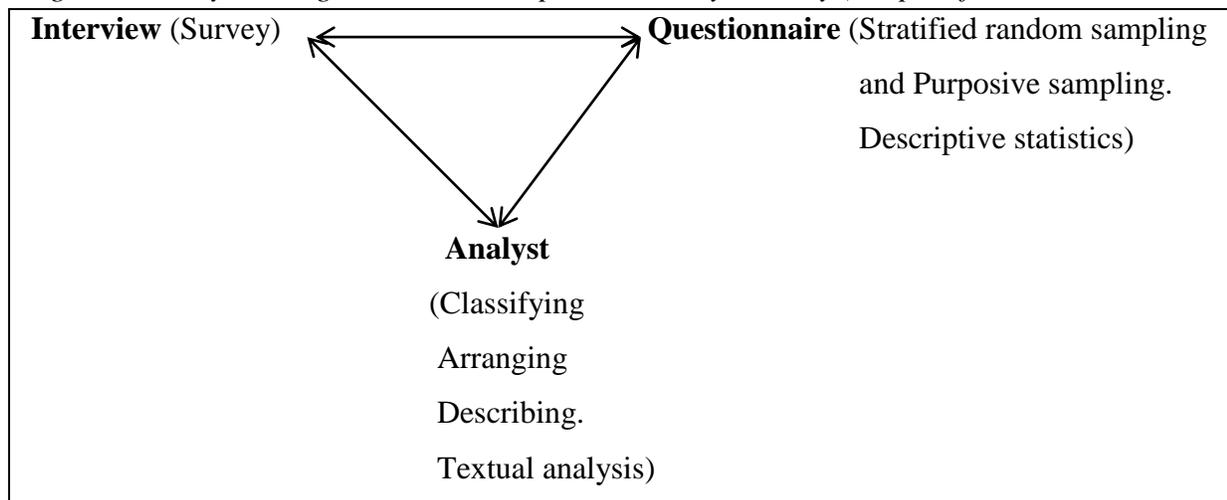
Merriam (1988) posits that data analysis is a complex action of moving back and forth between data and concepts, between description and interpretation, using both inductive and deductive reasoning. This position implies that the process involves reading and re-reading the source texts and the target texts in search for similarities and differences to enable the researcher to develop themes and categories.

It is important to note that the stages, strategies and processes involved during data collection also hold for data analysis as one of the components of the research design.

This study requires the researcher to analyse, interpret and theorise about the phenomenon against the backdrop of a translation theoretical framework. The researcher also has to employ interpretative approaches in this study to get a greater scope to address issues of influence and impact, and to ask questions such as ‘how’ and ‘why’ particular translation strategies were used. For the purpose of this study, therefore data have to be analysed inductively and deductively against the backdrop of translation theories.

Figure 5, together with Figure 1 in Chapter 1 that follow, serve as guidelines to a comparative analysis adopted as data analysis approach applied in this study. They also assist in separating irrelevant information from relevant information as an attempt to reflect a single and specific thought in both the research questionnaires and the overall description as seen by the respondents.

*Figure 5: Analyst triangulation in a comparative analysis study (adapted from White, C.J., 2005)*



### 3.5 Data collection and analysis procedure

This subsection aims to outline the data procedure followed in this study. The data procedure was informed by two main factors, namely, the research questions together with its aim and objectives, and common features in both the source texts and the target texts. The research question posed in this study is then broken down into two parts, namely, “how did the translators take stylistic devices into account when creating the target texts?” and “to what extent did the translators take into account the factors of linguistic interference in reading the source texts and creating the target texts?”. This approach assisted the researcher to identify excerpts considered idiomatic influential, and those peculiar to Shakespeare’s stilted diction, vivid poetic imagery, as well as the inherent cultural difficulties typical of Elizabethan English vis-à-vis the acclaimed target texts. They are being referred to as acclaimed target texts because they may or may not communicate the intended meaning as the source texts.

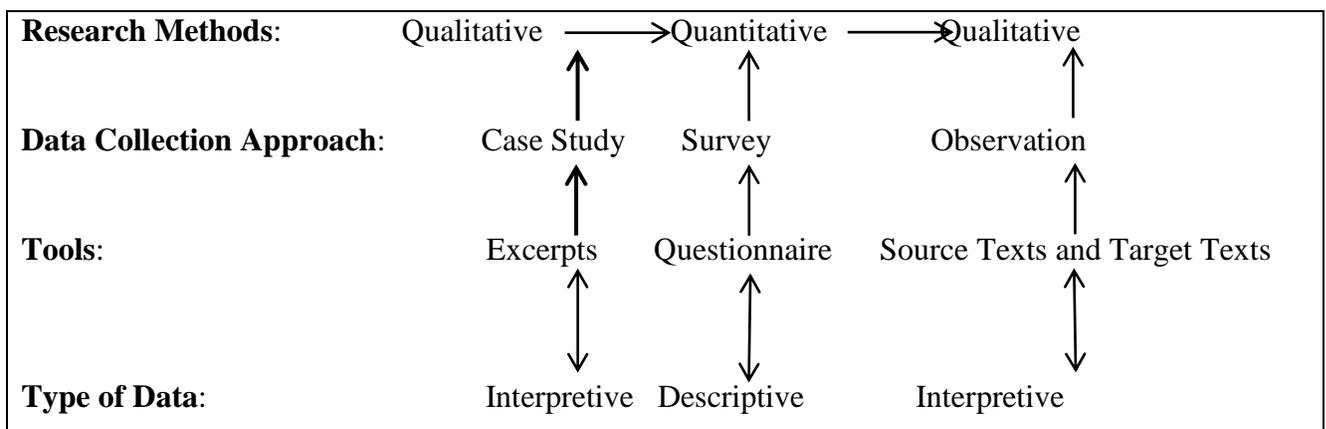
There have been a few common excerpts identified from the source texts and their counterparts in the target texts. The intention was to compare the translators' language proficiency of the source texts and the target texts. Besides the two elements mentioned above, some other elements essential for comparative analysis were noticed through textual observation.

Textual observation will draw reference from the following comparative analyses as carried out by different scholars:

- (a) Mtuze's (1990) comparative analysis of, Mdledle's *Xhosa Translation of Julius Caesar*.
- (b) Shole's (1990) comparative analysis of, Raditladi's *Macbeth* and Plaatje's *Diphosophoso*, which evaluates two translations of the Shakespearean play, *Macbeth*, in Setswana.
- (c) Ndlovu's (2000) investigation on the strategies applied by Nyembezi when translating aspects of culture in Alan Paton's *Cry, the Beloved Country* into Zulu as *Lafa Elihle Kakhulu*.
- (d) Mkhize's (2000) investigation on the way in which idioms in *Things Fall Apart* by Achebe (1958) have been translated into Zulu in *Kwafa Gula Linamasi* by Msimang (1995).
- (e) Ntsanwisi's (1968) translation style on his *Tsonga idioms*.
- (f) Junod and Jaques's (1973) *Vuthhari bya Vatsonga (Machangana)*

Figure 6 below illustrates the schematic representation of the framework for the research design of this study. It also serves to confirm that the complementary role of both qualitative and quantitative methods is applied in this study.

Figure 6: Research Design Framework



### 3.6 Population sampling and sample size

This subsection spells out how population sampling was carried out in this study.

For the purpose of this study sampling was conducted in a manner that assisted to “transform the research question into a feasible empirical study”, and as such adopted purposive sampling (Neuman (2000)). Through this purposive sampling approach, the research respondents were hand-picked by the researcher to serve the purpose of the study because of their in-depth knowledge and experience with regard to language matters and translation issues. The research respondents sampled for this study are Xitsonga language users. They serve as the primary data sources for this study, namely, translation lecturers, translation students and Xitsonga educators at secondary school level). It was surmised that they also have untapped views with regard to translation strategies employed in English ↔ Xitsonga. Some of these sampled respondents are involved in the screening processes of literary works intended for use by students and learners at institutions of higher learning and public schools respectively; and are selected on the basis of their high level skills in the field.

The type of interview technique applied in this study was through the questionnaire rather than in-person. For the purpose of this study, homogeneous sampling as one of the purposive strategies was employed. It involves sampling individuals, groups, or settings as participants on the basis that they share common characteristics or attributes and belong to the same subgroup or unit (Onwuegbuzie et.al, 2004). The structured interview conducted through the questionnaire in this study will therefore be carried out with the following hand-picked research respondents:

*Table 12 Homogeneous sampling*

Type of subgroup/unit	Number of research respondents
1. Translation students (English ↔ Xitsonga)	5
2. Translation lecturers(English ↔ Xitsonga)	5
3. Language practitioners (translators ,editors and/or journalists)	5
4. Xitsonga educators	5

The questionnaires, that is, Appendices B and C, were developed through structured interview, that is, all respondents were asked the same questions and offered the same options in answering them. Some open-ended questions were included in the questionnaire to put respondents at ease and to encourage them to express themselves in their own words.

Precautions were taken to ensure that the questionnaire focused on the issue of question wording, as well as the important notions of validity and reliability. It was also taken into consideration that the questionnaire had its own demerits, that is, the potential ambiguity of statements or questions. According to Hofstee (2006:132), questionnaires are “a manner of eliciting information directly from the person/people who are presumed to have the required information”. However, the questionnaire may not serve any purpose if the subject is not clear to the respondents. This may tempt respondents to divert the statement or question to cater for own views not desirable to the researcher. For this reason, questions were grouped into categories in order to give them some break to reflect and to make it easier for the respondents to answer all questions. The general rule, ‘from easy to difficult and from general to specific’ was adopted when grouping questions into categories. This approach was employed while considering the fact that abstract questions are more difficult to answer than factual ones, and that open-ended questions are more difficult than closed questions. These precautions were taken into consideration as an attempt to manage respondents falling into a rut when filling in the questionnaire. The number of answer categories ranked from low to high level was kept to the minimum of 3 and maximum of 5, that is, choosing from 1, 2 and 3 or from 1, 2, 3, 4 and 5. As an attempt to try to avoid letting respondents off the hook too easily on account of being faced with difficult or discomfoting questions, options such as ‘no option’, ‘don’t know’, or ‘prefer not to answer’ were placed at the end of the answer option to encourage them to consider other options first.

Tutty and Tutty (1996:55) regard unstructured interviews as “open-ended interviews, generally considered to be the best way to gain an understanding of people’s perceptions”. Open-ended interview through open-ended questions in the questionnaire was conducted as a tool to determine the critical attributes of the concepts. It took the form of conversation with the intention to explore the participant’s views, ideas, beliefs and attitudes about certain identified antecedents and consequences or phenomena that could also propose solutions or provide insight into the phenomenon being studied (Maree, 2010). Data emerging from other data sources were corroborated through textual observation.

The participants were required to answer a set of predetermined questions as they help define the line of inquiry. Some questions as elaboration probes have been detailed and developed in advance through open-ended questions in order to obtain the maximum amount of data. According to Terre Blanche, et.al. (2006), *mixed methods research* adopted for this study assisted to ‘home in’ on a correct understanding of a phenomenon by approaching it from several different angles.

The application of a questionnaire in the current study served as a research tool to gather data about research participants’ thoughts, feelings, perceptions and experiences in relation to specific phenomena. This qualitative technique was used to examine all these in a casual-comparative approach but descriptive and phenomenological in nature, assuming that no purely quantitative questions were of interest. All attempts were made to keep the questionnaire as consistent as possible and to keep the questions as short as possible to avoid confusing respondents and to help get the information needed in this study.

The following section sketches out the primary dataset for this study.

### **3.7 Primary Dataset: Corpus design for comparative analysis**

The current study has assumed Toury’s (1985) Option 1, that is, one source text and one target text as a corpus. The slight difference is that this study is dealing with a pair of the same author and their Xitsonga translations. The first part focuses on *Macbeth* and the second part is based on *Julius Caesar*.

The excerpts set out as the corpus of the current study are segmented into Source Text, Target Translations 1 and 2, above all, there is a provision for Target Text -back translations as one of the techniques or tools applied in this study. The Target Texts are written in italic (sloping type) for distinctive purpose in the current study.

Despite any possible practical obstacles that could have been encountered during data collection, attempts were made to ensure that the corpus design had to strive for comparability and sensible criteria. The fact that there could be other many particular excerpts in the source text that deserve regard were considered, but because of space constraints some could have not been accommodated in

this study. However, the data collected for the purpose of this study were of sufficient quantity and quality to allow for drawing reasonably reliable conclusions in Chapter 7.

### 3.8 Limitations

Like any other research method, even the data analysis approach within *mixed methods research* adopted in the current study has some limitations that must be dealt with. Efforts have been made to ensure a reliable conclusion about the thesis statement. The open-ended questions included in the questionnaire allowed for greater flexibility and freedom. As a means of managing these limitations, close-ended questions dominated the questionnaire at the expense of open-ended ones.

The corpus design for this study has assumed a simple quantitative analysis involving a straightforward single-author-parallel-corpus. However, it was noted that there has been a growing interest in the application of computer-assisted methods of investigation and translated texts, but the corpus of the current study was not encoded as outlined in Section 2.3.4. Instead, a principled collection of excerpts was carried out with the aim of studying translation products and processes. This study carried out an investigation of printed texts which was analysed page by page within the approaches summarised as Figures 1, 3 and 4 in Sections 1.3.1; 2.3.1; 2.3.4 and 2.4. Arising from this reason, the excerpts selected and collected as the corpus of this study may still require some refinement, and there could be some concerns about balance and representativeness in both excerpts and those critically examined for the purposes of backing the research analysis and interpretation.

No trouble, if any, was taken to correct Target Translations 1, including elements of orthography, as the source versions. The purpose was to study them as they were as translated by Xitsonga translators in order to gain more insight into the process of translation between (Elizabethan) English and Xitsonga.

Inferential statistics or multivariate methods of analysis used to compare the data collected from the sample in order to arrive at an informed judgement on how similar or dissimilar they were found to be, could create some challenges if not managed carefully.

Inability to contextualise and extend the analysis being carried out by the respondents could have somehow influenced the findings towards one or the other direction that may still call for further investigation.

### **3.9 Validity and reliability**

Qualitative studies, unlike scientific and experimental ones are usually not based upon standardised instruments and can be assessed in a relatively straightforward manner. As such they often utilise smaller, non-random samples as indicated in Figures 5 and 6 illustrated earlier in the study. This set-up also demonstrates that the comparative analysis criteria cannot be strictly applied in questioning and understanding the meaning and interpretation of phenomenon which demonstrates that assessing the accuracy of qualitative findings is not easy. However, Guba and Lincoln (1988), Krefting (1991) and Creswell (1998) suggest that “the trustworthiness of qualitative research can be established by using four strategies: credibility, transferability, dependability and conformability, are constructed parallel to the analogous quantitative criteria of internal and external validity, reliability and neutrality”.

Data was collected in a non-interfering manner, thus attempting to undertake a comparative analysis without predetermined constraints or conditions that control the study or its outcomes (Merriam, 1998).

### **3.10 Ethical considerations**

There appears to be no significant potential ethical problem in the current study. However, the ethical procedures within UNISA’s ethical guidelines were followed while developing the questionnaire. However, it has been taken into consideration that a comparative analysis of the quality of Target Translations 1 and Target Translations 2, without comparing with the source text may pose some ethical challenges, since the translators could have been commissioned to operate within strict and rigid translation briefs.

Personal details were kept to the basic demographic/background data. Demographic/background questions were intended to help the researcher locate the respondent in relation to other people, in terms of age, gender, educational level, occupation, etc. The questionnaire has been developed in a

manner that puts into categories demographic questions, experience questions, opinion/value questions, knowledge questions and feeling questions. Experience questions aimed at eliciting descriptions of experiences, action in terms of translation activities. Opinion/value questions aimed at understanding the cognitive and interpretative process of respondents; and eliciting their goals, intentions, desires and values. Knowledge questions were meant to elicit factual information and things considered to be known, but neither opinions nor feelings from respondents. Feeling questions were aimed at understanding the emotional and adjective responses of respondents to their experiences and thoughts. Ethical standards or moral principles based on beliefs about binary opposites such as what is right or wrong, good or bad, proper or improper were adhered to. Respondents were allowed to exercise their right to be part of the research or not. They were promised that the researcher will not reveal information that will embarrass them or endanger their home lives, friendships, jobs, etc. and that their names will be kept secret.

### **3.11 Summary**

The chapter outlined the research methodology used in this study and described the context of this research with the aim of selecting the most appropriate research methods. The research methodology was explored also with the aim of creating and shaping the research design for this study. Components of the research design, namely, data collection and data analysis were discussed and aligned with the research question, aim and objectives, as well as the theoretical framework of this study. Issues related to research limitations, validity and reliability, as well as ethical considerations were also dealt with.

## **CHAPTER 4: RESEARCH RESULTS**

### **4.1 Introduction**

This chapter presents the research results. The results are informed by a combination of data collection methods, that is, observation and survey. The focus is on three aspects, which including this introductory part, have structured this chapter as outlined below.

4.2 Results on observation

4.3 Results on survey

4.4 Summary

The following section looks mainly at the results on observation.

### **4.2 Results on observation**

This section presents results on observation as drawn from the sampled scholarly works on translation analyses. The focus of the comparative analysis undertaken in this study is, however, primarily on Xitsonga, but reference was also made to other historically disadvantaged indigenous South African languages such as IsiZulu, IsiXhosa and Setswana. The aim was to observe how idiomaticity and cultural elements were dealt with by translators making translation a creative and productive act worth publishing. It was also envisaged that by observing these effects on translation could possibly also contribute to making translation into Xitsonga productive and open up considerably greater access to explore Shakespear's literary world further.

Textual observations as drawn from sampled literary comparative analyses carried out by different South African scholars are presented in subsections 4.2.1 to 4.2.6.

#### 4.2.1 Mtuze's (1990) research work

This subsection focuses on a comparative analysis of Mdledle's Xhosa Translation of *Julius Caesar* as *UJulius Caesar*.

It was observed that Mdledle produced *UJulius Caesar* in 1957, a year before the production of Xitsonga *Julius Caesar* by Baloyi in 1958, which is investigated in this study. It was also observed that Xitsonga *Julius Caesar* was revised by Nkondo (1973) who co-translated *Macbeth* into Xitsonga, which is also under investigation in this study.

It was observed that in his investigation, Mtuze applied the theory of translation equivalence within the idea that a 'correct' translation should be faithful to its original or source text. Drawn from the textual observation made, he used the theory that maintains that translation should be seen entirely as the correct rendering of the source text rather than treating it as a work of art in its own right.

In summing up, the current study has made the following observations:

- The study has adopted Toury's (1995) Option 1 for comparative analysis. The study involves one source and one target text as a corpus. His choice for a corpus is sharing a similar approach with the current study.
- Like the current study's focus on comparative analysis, Mtuze's is also carried out at a microtextual level.

In conclusion, it was also observed that the elements which Mtuze was interested in are shared by this study as his comparative analysis dwelled much on three aspects identified and discussed in subsections 4.2.1.1 to 4.2.1.3.

##### 4.2.1.1 Retention of semantic density

This subsection focuses on Mtuze's investigation as to whether the target text retained the semantic density or lexical level of the source text.

It is worth noting that the observation made from this comparative analysis, Mtuze acknowledged the translator's academic qualifications, good command of IsiXhosa as the prerequisites for engaging in the translation activity. According to Mtuze, these basic requirements found the translator remaining fairly faithful to the letter and spirit of the source text and compensated for the occasional loss caused by the vast differences between the Elizabethan English and the IsiXhosa culture and milieu, making the translation to read fluently. It was also observed that the translator's academic qualifications, as claimed by Mtuze, resulted in an independent life while retaining the tone and meaning of the source text although sometimes the translator used words in somewhat unusual way.

It was observed that one of Mtuze's findings is that the translator managed to produce the target text that is undoubtedly the closest natural equivalent of the source text which also retained the sense of Shakespeare's *Julius Caesar* despite seemingly found to have somehow compromised its original structural style.

#### **4.2.1.2 Retention of idiomatic sense**

This subsection focuses on Mtuze's investigation as to whether the target text retained the idiomatic sense of the source text in the production of the target text.

It was observed that Mtuze opted to focus his investigation on the translator's shortcomings or the translator's introduced expressions that seemed to be difficult to some target readers with the aim to demonstrate how the very translation could have been improved.

It was also observed that although some lapses were identified from Mdledle's translation, he generally managed to capture the essence and idiom of the source text.

#### **4.2.1.3 Retention of the poetic style**

This subsection focuses on Mtuze's investigation as to whether the target text retained the poetic style of the source text.

It was observed that Mtuze identified Shakespeare's poetic style mainly on the characters' formal speeches and soliloquies. On this aspect, he cited Mark Antony's funeral oration to demonstrate how Mdllele successfully managed to prove that IsiXhosa is one of the historically disadvantaged South African languages capable of fulfilling a vocalic function. It was also observed that Mtuze employed equivalence theory to carry out his comparative analysis.

Drawn from the textual observation on this aspect, Mtuze's finding is that IsiXhosa has the capacity to serve as a cross-cultural literary vehicle because Mdllele managed to retain different cultural repertoires, figures of speech, tone and meaning of Shakespeare's language.

#### 4.2.2 Shole's (1990) research work

This subsection lays its focus on Shole's comparative analysis of Shakespeare's two translations in Setswana, Raditladi's *Macbeth* and Plaatje's *Diphosophoso*.

It was observed that Plaatje's *Diphosophoso* (Shakespeare's *The Comedy of Errors*) was the first translation produced in 1930 into any of the African languages in the continent, and that he was motivated by two aspects, namely:

- (a) To share his experience of Shakespeare with his indigenous people, and
- (b) To demonstrate that Setswana is a literary medium capable of carrying what Shakespeare says in his Elizabethan English.

It was observed that Shole conducted his comparative analysis on the basis of equivalence theory. It was also observed that Plaatje's motivation as illustrated above, prompted Shole to explore similar literary areas as those of Mtuze's three aspects provided in 4.2.1 above for both Raditladi's *Macbeth* and Plaatje's *Diphosophoso*.

Based on textual observation, Shole's yardstick that he used in undertaking his comparative analysis within a theory of translation equivalence in these two translations was based on what he regarded as the two types of translation, namely, literal translation and free translation. His aim was to investigate

how both translators managed to deal with the foreign cultural and temporal setting of Shakespeare's *Macbeth* and *The Comedy of Errors* focusing on imagery, allusions and idiomatic expressions and how they coped with his highly poetic style.

It was also observed that like Mtuze's approach, Shole focused on 'mistranslations' particularly in Raditladi's *Macbeth*, which found it to be mechanical, literal and unimaginative. Based on textual observation, Raditladi was pre-occupied more with the form of the original than meaning; and continuously led him to wrong word-choice despite his academic and literary production skills. Although these skills put Raditladi on more or less equal footing with Mdledle as researched by Mtuze, the translator reduced the source text into a stiff and awkward style that lacked natural vitality and completely failed to be meaningful.

Drawn from the observations made, Plaatje's *Diphosophoso* came out as a fine example of free and idiomatic translation.

Summarily, the current study has made the following observations:

- (a) The study has adopted Toury's (1995) Option 3 for comparative analysis. The study involves one source and a number of target translations in one language as a corpus. His choice for a corpus is different from the one adopted by the current study.
- (b) Like the current study's focus on comparative analysis, Shole's is also carried out at a microtextual level.

In conclusion, the observation made is that Shole prefers free translation method to literal translation method as the former approach has the capacity to open up space for the translator to express idiomatic expressions, central stylistic devices or imagery patterns of the source text in a manner that makes the target text to be embraced by the target readership with a sense of pride and ownership.

### 4.2.3 Ndlovu's (2000) research work

This subsection focuses on Ndlovu's investigation on the strategies applied by Nyembezi when translating aspects of culture in Alan Paton's *Cry, the Beloved Country* into Zulu as *Lafa Elihle Kakhulu*.

It was observed that Ndlovu investigated the strategies that Nyembezi used to translate aspects of culture in Alan Paton's *Cry, the Beloved Country* into Zulu. He adopted a cultural model for translation within the Descriptive Translation Studies paradigm to carry out his comparative analysis.

Observations made from this comparative analysis reveal that Ndlovu's findings include among others, the following:

- (a) It is hardly impossible for the translator to produce a 'faithful' target source if the socio-cultural conditions under which translations are produced are different from those prevailing when the original was produced; when the readership of the original differs from the readership of the translation.
- (b) Culture poses problems in literary translation resulting in mistranslation of culture-specific terms to the target readership thereby rendering narrative elements such as characterisation unacceptable to the target readership.

Based on the findings drawn from the studies as observed above, the current study has made the following observations:

- (a) The study has adopted Toury's (1995) Option 1 for comparative analysis. The study involves one source and one target text as a corpus. His choice for a corpus is sharing a similar approach with the current study.
- (b) Like the current study's focus on comparative analysis, Ndlovu's is also carried out at a microtextual level.

In conclusion, based on textual observation made, Ndlovu approached his comparative analysis by first identifying and exploring relevant translation strategies such as transference, indigenisation or

domestication, cultural substitution, functional equivalence and paraphrasing before dealing with the use of aspects related to figurative language or idiomaticity in the source text to be compared with those in the target text.

#### 4.2.4 Mkhize's (2000) research work

This subsection focuses on Mkhize's investigation on the way in which idioms in *Things Fall Apart* by Achebe have been translated into Zulu in *Kwafa Gula Linamasi* by Msimang.

It was observed that the translation strategies that the translator used to arrive at a more acceptable target text followed the procedure outlined below.

- (a) Using an idiom of similar meaning and form.
- (b) Using an idiom of similar meaning but dissimilar form.
- (c) Translation by paraphrase.
- (d) Translation by compensation.

It was also observed that Mkhize applied a Descriptive Translation Studies to carry out a comparative analysis of Msimang's translation strategies and arrived at the following findings:

- (a) The translator employed literal translation, cultural substitution and replacement of the source text literal language expressions with the target text idiomatic expressions.
- (b) The translator accommodated both the source text and the target text cultures by taking pains to identify the translation problems or constraints and employing relevant translation strategies.
- (c) The translator's strategies were not found to be unusual in the Zulu translation system as they were also used by Nyembedzi in the production of *Cry, the Beloved Country* successfully.

Summarily, the current study has made the following observations:

- (a) The study has adopted Toury's (1995) Option 1 for comparative analysis. The study involves one source and one target text as a corpus. His choice for a corpus is sharing a similar approach with the current study.
- (b) Like the current study's focus on comparative analysis, Mkhize's is also carried out at a microtextual level.

The following part provides a summary of general observations as presented on subsections 4.2.1 to 4.2.4. All of them focused on other historically disadvantaged South African indigenous languages other than Xitsonga, and they have revealed the following in relation to the current study:

- (a) Shakespeare told his stories in a language that is idiosyncratic or uniquely his own and beautifully poetic and figurative, but could also more or less equally be accommodated in these historically disadvantaged South African indigenous languages.
- (b) Linguistic and cultural differences between the two languages in contact usually create serious translation problems and translation activity as a means of facilitating communication from antiquity were also realised in a flexible manner in these historically disadvantaged South African indigenous languages.
- (c) Cultural information is implied in the source text and therefore requires an orderly method of bridging the numerous lexical linguistic and cultural gaps existing between the two languages in contact and these were also realised during the translation processes of the sampled historically disadvantaged South African indigenous languages.
- (d) Descriptive equivalence involves the explanation of a source culture-specific term which does not have an equivalent in the target culture; and functional equivalence involves the use of a culturally neutral term to define a source language culture-specific term, this also found accommodation in the sampled historically disadvantaged South African indigenous languages.
- (e) Culture is fundamental and central to translation hence the translators had to identify the translation constraints or problems and deal with them accordingly by employing relevant translation strategies.

Sections 4.2.5 and 4.2.6 below focus on early Xitsonga translations that could possibly be used as the basis for literary translation activity.

#### 4.2.5 Ntsanwisi's (1968) research work

This subsection focuses on Ntsanwisi's translation style on his *Tsonga idioms* and their usage. It was observed that Ntsanwisi's descriptive study on Xitsonga idioms and their translation style demonstrated how they are related to figures of speech. The observation made was that the origin of Xitsonga idioms, like Shakespeare's stylistic devices, is based on mythology, proverbs, wild animals, superstitions and customs, human body, domestic animals and poultry, as well as on insects. On a similar note, it was also observed that the incidence of figures of speech in the Xitsonga idiom, like it is the case in the Elizabethan English is based on metaphor, simile, metonymy, euphemism, exaggeration, contrast and prosodic elements. Through textual observation, common cultural elements between Shakespeare's English and Xitsonga that play a critical role in translation were identified as follows:

- (a) The origins, incidence and syntactical patterns of Xitsonga idioms demonstrate a link between Shakespeare's subject matter and the aspects of life of Vatsonga to which they give expression.
- (b) Superstitions, witches, battles, ambitious generals and feuding for monarchy, tribal histories and conflicts have parallels in both Shakespeare's milieu and those of Vatsonga.

It was, however, also observed that the fact that translation is not only a matter of transcoding implies that there will be some other parts of the original that will not achieve adequate contextual effects due to some differences in contextual background knowledge during translation process.

It was also observed that in order to deal accordingly with idiomaticity during translation process, it is important for the translator to be able to master the structure of Xitsonga idiom irrespective of its location in the sentence. In other words, the translator must therefore master and always consider certain characteristic features such as its fixed character and unpredictability of meaning of the idiom which Ntsanwisi defines as:

A fixed structural form or a fixed phrasal pattern of words which go together, peculiar to the genius of a language as regards grammatical structure, accepted by usage; and the meaning of which cannot be logically or literally ascertained from its component parts.

It was observed that when used in a communicative statement, the idiom's fixed structure changes but retains its fundamental sense to be easily recognised by a native language reader.

For the purpose of this study, it was observed and noted that it is important for the translator to make a brief record of the following facts:

- (a) The common characteristic feature of the idiom is that it is a phrase formed by an infinitive, **ku-** which is followed by an object or adjunct.
- (b) In some rare cases, the idiom is composed of a noun which is followed by a qualificative.
- (c) Ntsanwisi's approach to translation was to first provide back translation as a way of sharing with the other language speakers before sharing with his as observed from the following examples. The information given in brackets results from back-translation:

- **Ku hela matimba** (to finish strength) > To be discouraged.
- **Ku va na mbilu yo leha** (to have a long heart) > To have (exercise) patience.
- **Ku rhiya ndleve** (to trap the ear) > To listen with rapt attention.
- **Ku dya hi valoyi** (to be eaten by the witches) > To be bewitched.

- (d) When the idiom is used in a context, it usually changes its form by dropping its infinitive, **ku-** as demonstrated below:

- **Ndzi twa ndzi hela matimba** (I hear finishing the strength) > I feel discouraged.
- **Ndzi na mbilu yo leha** (I have a long heart) > I have enough patience.
- **U fanele ku rhiya ndleve leswaku u nga hundzi hi nchumu** (You must trap the ear so that there is nothing that passes by unnoticed) > You must listen with rapt attention so that you don't miss out any information.
- **N'wananga u dyiwile hi valoyi** (My child has been eaten by the witches) > My child died because of being bewitched.

The excerpts as drawn from Ntsanwisi's *Tsonga Idioms*, as given above provide the transcription through transliteration (given in brackets) that is accompanied by an explanation or a translator's note. This literal translation approach as given in brackets is similar to that condemned by Mtuze and Shole in 4.2.2 and 4.2.3 respectively.

#### 4.2.6 Junod's and Jaques' (1973) research work

This subsection focuses on Junod's and Jaques' *Vutlhari bya Vatsonga (Machangana)* and their style of translation.

It was observed that *Vutlhari bya Vatsonga (Machangana)*, loosely translated as 'The Wisdom of Tsonga-Shangana People', is a product of independent pieces of research conducted by Junod and Jaques that resulted into a collection of Xitsonga proverbs and riddles. It was also observed that these aspects demonstrate the genius, wit and spirit of Vatsonga; and properly used in the production of literary translated works, can attract and enrich the target readers.

It was, however, also observed that like Ntsanwisi's approach to translation, Junod and Jaques applied literal translation as a way of sharing with the other language speakers, which may not get the approval of the mother tongue readers as observed from the following examples:

- (a) *Ndlopfu a yi fi hi rimbambu rin'we*: An elephant does not die of one (broken) rib.
- (b) *Ndlopfu yi dlayiwile hi risokoti*: The elephant was killed by the ant.
- (c) *Nghala yi vomba exihlahleni*: The lion roars in the bush.
- (d) *Mhunti yo tlula-tlula, mangulwe wa yi siya*: The duiker jumping here and there is left behind by little red buck.
- (e) *I mhunti yo fela tinyaweni*: It is a duiker which died in the field of beans.
- (f) *Le'xi noniseke nguluve a xi tiviwi*: What fattened the pig cannot be known.
- (g) *Nguluve yi nona hi thyaka, kambe mbilu "hwaa"!*: A pig grows fat on dirt, but the human heart "hwaa" (ideophone).
- (h) *Vuhosi a byi peli nambu*: The authority (of a chief) does not cross the river.

It was also observed that like the translation approach employed by Junod and Jaques render literal translations or word-for-word translations which may find themselves irrelevant to a foreign language reader. It was also drawn from these observations that the Bible that formed the basis for translations in many historically disadvantaged indigenous South African languages including Xitsonga can still have influence in the production of contemporary literary works.

The following section focuses on the presentation of the results on survey.

### 4.3 Results on survey

The excerpts collected as Appendices D and E serve as tools from which the research respondents generated results focusing on ‘**how**’ and ‘**why**’ the target texts were produced and ‘**what**’ might become important to look at more extensively in the current and/or future research. These excerpts, as well as their back-translations for both Target Translation 1 and Target Translation 2 were identified and made available to the sampled research respondents to use as tools to respond to questionnaires (Appendices B and C).

Appendices D and E were handed to a team of translators with a combination of English and Xitsonga, language practitioners and linguists for critical interrogation before they were handed over to the sampled research respondents. Target Translation 1 is an original and published translation while Target Translation 2 is a product developed for the purpose of this study. For Target Texts 2, all means available to the researcher were explored as an attempt to negotiate a sound relationship between Target Texts 1 and Target Readers. This was an attempt to close an identified gap between the Target texts 1 and the target readers. Xitsonga semantic language elements and culture were embedded into Target Translations 2 to resonate better with Xitsonga readers as communicated by the source text before it was sent out to respondents. However, it remained concealed to the research respondents as to which Target Translation was original and which one is not.

*Macbeth* (Appendix D) is one of Shakespeare’s great tragedies. According to LoMonico (2001), *Macbeth* is ranked the 33<sup>rd</sup> out of 37 of Shakespeare’s plays in terms of length (2 349 lines); and is ranked the 24<sup>th</sup> in terms of unique words (3 306). It is a play that is independent of time as it is able to

drive home themes from success, treachery and disintegration of a brave but flawed human nature. The temptations Shakespearean characters face, are ones that have confronted people throughout time, and these themes are presented over five (5) acts and twenty-eight (28) scenes.

*Julius Caesar* (Appendix E), like *Macbeth* (Appendix D), is a play that is independent of time as it is able to drive home themes from success, treachery and disintegration of a brave but flawed human nature. The temptations Shakespearean characters face, are ones that have confronted people throughout time, and these themes are presented over five (5) acts and eighteen (18) scenes.

It is a common fact that Shakespeare told his stories in verse and in a language that is uniquely his own and undoubtedly produced rich and varied material. Although *Julius Caesar* and *Macbeth* are set in ancient Rome and Scotland, their themes and milieux do have parallels in our Vatsonga tribal history as observed from Ntsanwisi's study in 4.2.5 above. This state of affairs created an opportunity to collect excerpts which are also likely accessible to the translators' vocabulary and highly imaginative use of Xitsonga language, which Busse (2006) refers to as vocatives. She maintains that these vocatives should be considered as speech rather than exchanges (dialogue) because they serve as textual stimuli of characterisation that Shakespeare used as stylistic devices to achieve dramatic effects which signal social information and emotive force. As an attempt to harmonise Shakespeare's diction and setting (milieu, environment, characterisation, etcetera) with the Vatsonga's, the questions raised on the questionnaire, therefore, were intended to solicit information that aimed to demonstrate specific links between causal conditions, translation features, and observed desires and fewer undesirable effects that lead to a better understanding of how a particular translated excerpt was produced. These questions were developed within the influence of Chesterman's (2000) comparative model which involves observing and discovering correlations, as well as the occurrence of specific linguistic features between the source text's and the target text's stylistic devices. The aim was to forge a relation between two entities, that is, quality and identity.

Both *Julius Caesar* and *Macbeth* have been successfully translated into Setswana as per results on observation provided in 4.2.1 and 4.2.2 above. These studies demonstrate that the two plays were found to be translatable in an ideal sense. The translators of this historically disadvantaged South

African indigenous language approximated the conditions of producing the authentic richness of the language embodied in the source text and enhanced the aesthetic qualities of the target text.

Subsections 4.3.1 and 4.3.2 present results on survey on both *Macbeth* and *Julius Caesar* respectively. The questionnaires (Appendices B and C) whose questions are based on Appendices D and E were used as research tools to solicit informed decisions from respondents and hereby serve to shed some further light on the results obtained through observation.

Thirty five excerpts from *Macbeth* (Appendix D), as well as, nineteen excerpts from *Julius Caesar* were identified for the current study. Out of these excerpts, the respondents were expected to mark only one per column that seemed to have retained the idiomatic flow of the source text by the target text in the translation of both *Macbeth* and *Julius Caesar*. The instruction reads: ‘MARK WITH A CROSS (X) TO **ONE** TARGET TRANSLATION THAT FLOWS IDIOMATICALLY’.

Twenty respondents were involved in this survey, namely, five translation students, five translation lecturers, five language practitioners and five Xitsonga educators. They responded to a question that demanded a well-thought and prudent observation on the flow of any target translation since the source excerpts demonstrate an element of deviation from plain and ordinary use of words. The excerpts were selected on the basis of some discursive structures which either needed to be already in line with those in the target society or could be made compatible with them. In a way, respondents were persuaded to locate where the differences or similarities resided on both texts and determined whether or not the Target Translation 1 or Target Translation 2 resulted from the process and the function of the translation. The quantitative component dealt with the distribution of occurrences of stylistic devices in both the source text and either the Target Translation 1 or Target Translation 2.

In both Appendices B and C, questions were restricted to ensure that the responses assisted in explaining why the Translation Target 1 and Translation Target 2 looked the way they were produced and/or what effects they may have to the target readership rather than passing judgement. Rather than upholding a hypothetical standard of equivalence and preconceived ideas about how a translation ought to be done, the questions persuaded the respondents to describe the translation products and processes. This was an attempt to ensure that the responses assist the researcher to explain better why

the Translation Target 1 and Translation Target 2 looked the way they were produced and/or what effects they may have to the target readership in Chapter 5. The questions have been developed within a broad Descriptive Translation Studies framework which rejects subjective critique leading to the determination of the superiority of the source text.

#### 4.3.1 Results on survey: *Macbeth*

Results on survey on *Macbeth* are presented in this section through both textual information and non-textual information.

##### 4.3.1.1 Results on marked preferences of excerpts that flow idiomatically in *Macbeth*

This subsection lays its focus on the results of the retention of the idiomatic flow of the source text as denoted by the target text in the translation of *Macbeth*. This is determined through the marked preferences of excerpts by the respondents.

##### 4.3.1.1.1 Responses from translation students

This subsection provides results from translation students who responded to a question raised at the end of each excerpt provided in Appendix D (*Macbeth*).

The responses to the question yielded the results displayed on Table 13 below.

*Table 13: Results as provided by translation students*

<b>Respondent</b>	<b>Macbeth: Target Translation 1</b>	<b>Macbeth: Target Translation 2</b>
Translation student 1	12	23
Translation student 2	15	20
Translation student 3	11	24
Translation student 4	20	15
Translation student 5	7	28
<b>Average Marked</b>	<b>13</b>	<b>22</b>

#### 4.3.1.1.2 Responses from translation lecturers

This subsection provides results from translation lecturers who responded to a question raised at the end of each excerpt provided in Appendix D (*Macbeth*).

The responses to the question produced the results displayed on Table 14 below.

*Table 14: Results as provided by translation lecturers*

<b>Respondent</b>	<b><i>Macbeth</i>: Target Translation 1</b>	<b><i>Macbeth</i>: Target Translation 2</b>
Translation lecturer 1	0	35
Translation lecturer 2	1	34
Translation lecturer 3	0	35
Translation lecturer 4	8	27
Translation lecturer 5	3	32
<b>Average Marked</b>	<b>2</b>	<b>33</b>

#### 4.3.1.1.3 Responses from language practitioners

This subsection provides results from language practitioners who responded to a question raised at the end of each excerpt provided in Appendix D (*Macbeth*).

The responses to the question provided the results displayed on Table 15 below.

*Table 15: Results as provided by language practitioners*

<b>Respondent</b>	<b><i>Macbeth</i>: Target Translation 1</b>	<b><i>Macbeth</i>: Target Translation 2</b>
Language practitioner 1	11	24
Language practitioner 2	4	31
Language practitioner 3	0	35
Language practitioner 4	6	29
Language practitioner 5	3	32
<b>Average Marked</b>	<b>4</b>	<b>31</b>

#### 4.3.1.1.4 Responses from Xitsonga educators

This subsection provides results from Xitsonga educators who responded to a question raised at the end of each excerpt provided in Appendix D (*Macbeth*).

The responses to the question yielded the results displayed on Table 16 below.

*Table 16: Results as provided by Xitsonga educators*

<b>Respondent</b>	<b><i>Macbeth</i>: Target Translation 1</b>	<b><i>Macbeth</i>: Target Translation 2</b>
Xitsonga educator 1	6	29
Xitsonga educator 2	15	20
Xitsonga educator 3	3	32
Xitsonga educator 4	10	25
Xitsonga educator 5	6	29
<b>Average Marked</b>	<b>8</b>	<b>27</b>

Section 4.3.1.2 presents the results on the translation strategies that dominated in the production of Target Translation 1 and Target Translation 2.

Translators are usually faced with a difficult task of choosing appropriate translation strategies particularly when dealing with stylistic devices and culture-specific items or culture-bound concepts. The translation strategies that the translators choose to employ in the translation process impact on the outcome of the target text, especially on how it is received by the target readers, who already have expectations about their language and culture, and must have to relate to it.

The question as put on a questionnaire was developed on the premises that the translator may employ more than one strategy as determined by communicative and linguistic considerations. This is due to the fact that the translation process involves a series of decisions; each made on its merits, taking into account the context of situation in which the translational act of communication takes place. Respondents were therefore requested to observe and compare the employment of the translation strategies in dealing with the stylistic devices from the two target translations; and were allowed to identify more than one, if such a situation is practicable.

#### 4.3.1.2 Results on the translation strategies that dominated in the production of Target Translation 1 of *Macbeth*

The following subsections, that is, 4.3.1.2.1 to 4.3.1.2.4 provide results from five translation students, five translation lecturers, five language practitioners and five Xitsonga educators responding to Question C of both Appendices B and C. Respondents were required to choose from Explication, Simplification and Normalisation translation strategies. These results are displayed on Tables 17 to 20 below.

##### 4.3.1.2.1 Responses from translation students

This subsection provides results from translation students who responded to a question that required identification of the translation strategy or strategies that dominated in the production of Target Translation 1 of *Macbeth*.

The responses to the question yielded the results displayed on Table 17 below.

*Table 17: Results as provided by translation students*

<b>Respondent</b>	<b>Explication</b>	<b>Simplification</b>	<b>Normalisation</b>	<b>All</b>
Translation student 1		1		
Translation student 2		1		
Translation student 3		1		
Translation student 4				1
Translation student 5		1		
<b>Total</b>	<b>0</b>	<b>4</b>	<b>0</b>	<b>1</b>

##### 4.3.1.2.2 Responses from translation lecturers

This subsection provides results from translation lecturers who responded to a question that required identification of the translation strategy or strategies that dominated in the production of Target Translation 1 of *Macbeth*.

The responses to the question provided the results displayed on Table 18 below.

*Table 18: Results as provided by translation lecturers*

<b>Respondent</b>	<b>Explicitation</b>	<b>Simplification</b>	<b>Normalisation</b>	<b>All</b>
Translation lecturer 1		1		
Translation lecturer 2		1		
Translation lecturer 3		1		
Translation lecturer 4		1		
Translation lecturer 5		1		
<b>Total</b>	<b>0</b>	<b>5</b>	<b>0</b>	<b>0</b>

#### 4.3.1.2.3 Responses from language practitioners

This subsection provides results from language practitioners who responded to a question that required identification of the translation strategy or strategies that dominated in the production of Target Translation 1 of *Macbeth*.

The responses to the question produced the results displayed on Table 19 below.

*Table 19: Results as provided by language practitioners*

<b>Respondent</b>	<b>Explicitation</b>	<b>Simplification</b>	<b>Normalisation</b>	<b>All</b>
Language practitioner 1		1		
Language practitioner 2		1		
Language practitioner 3		1		
Language practitioner 4		1		
Language practitioner 5		1		
<b>Total</b>	<b>0</b>	<b>5</b>	<b>0</b>	<b>0</b>

#### 4.3.1.2.4 Responses from Xitsonga educators

This subsection provides results from Xitsonga educators who responded to a question that required identification of the translation strategy or strategies that dominated in the production of Target Translation 1 of *Macbeth*.

The responses to the question yielded the results displayed on Table 20 below.

*Table 20: Results as provided by Xitsonga educators*

<b>Respondent</b>	<b>Explicitation</b>	<b>Simplification</b>	<b>Normalisation</b>	<b>All</b>
Xitsonga educator 1		1		
Xitsonga educator 2				1
Xitsonga educator 3		1		
Xitsonga educator 4		1		
Xitsonga educator 5		1		
<b>Total</b>	<b>0</b>	<b>4</b>	<b>0</b>	<b>1</b>

#### 4.3.1.3 Results on the translation strategies that dominated in the production of Target Translation 2 of *Macbeth*

The following subsections, that is, 4.3.1.3.1 to 4.3.1.3.4 provide results from five translation students, five translation lecturers, five language practitioners and five Xitsonga educators. The respondents were required to choose from Explicitation, Simplification and Normalisation translation strategies. These results are displayed on Tables 21 to 24 below.

##### 4.3.1.3.1 Responses from translation students

This subsection provides results from translation students who responded to a question that required identification of the translation strategy or strategies that dominated in the production of Target Translation 2 of *Macbeth*.

The responses to the question yielded the results displayed on Table 21 below.

*Table 21: Results as provided by translation students*

<b>Respondent</b>	<b>Explicitation</b>	<b>Simplification</b>	<b>Normalisation</b>	<b>All</b>
Translation student 1	1		1	
Translation student 2			1	
Translation student 3			1	
Translation student 4	1	1		
Translation student 5	1			
<b>Total</b>	<b>3</b>	<b>1</b>	<b>3</b>	<b>0</b>

#### 4.3.1.3.2 Responses from translation lecturers

This subsection provides results from translation lecturers who responded to a question that required identification of the translation strategy or strategies that dominated in the production of Target Translation 2 of *Macbeth*.

The responses to the question yielded the results displayed on Table 22 below.

*Table 22: Results as provided by translation lecturers*

<b>Respondent</b>	<b>Explicitation</b>	<b>Simplification</b>	<b>Normalisation</b>	<b>All</b>
Translation lecturer 1	1		1	
Translation lecturer 2	1			
Translation lecturer 3	1		1	
Translation lecturer 4				1
Translation lecturer 5	1		1	
<b>Total</b>	<b>4</b>	<b>0</b>	<b>3</b>	<b>1</b>

#### 4.3.1.3.3 Responses from language practitioners

This subsection provides results from language practitioners who responded to a question that required identification of the translation strategy or strategies that dominated in the production of Target Translation 2 of *Macbeth*.

The responses to the question yielded the results displayed on Table 23 below.

*Table 23: Results as provided by language practitioners*

<b>Respondent</b>	<b>Explicitation</b>	<b>Simplification</b>	<b>Normalisation</b>	<b>All</b>
Language practitioner 1	1			
Language practitioner 2	1	1		
Language practitioner 3	1	1		
Language practitioner 4	1			
Language practitioner 5	1	1		
<b>Total</b>	<b>5</b>	<b>3</b>	<b>0</b>	<b>0</b>

#### 4.3.1.3.4 Responses from Xitsonga educators

This subsection provides results from Xitsonga educators who responded to a question that required identification of the translation strategy or strategies that dominated in the production of Target Translation 2 of *Macbeth*.

The responses to the question yielded the results displayed on Table 24 below.

Table 24: Results as provided by Xitsonga educators

<b>Respondent</b>	<b>Explication</b>	<b>Simplification</b>	<b>Normalisation</b>	<b>All</b>
Xitsonga educator 1	1	1		
Xitsonga educator 2	1			
Xitsonga educator 3				1
Xitsonga educator 4	1			
Xitsonga educator 5	1			
<b>Total</b>	<b>4</b>	<b>1</b>	<b>0</b>	<b>1</b>

Section 4.3.1.4 presents results on the effect of the translation strategy or strategies applied in dealing with the stylistic devices and linguistic interference to create the Target Translation 1 and Target Translation 2 of *Macbeth*. Respondents were requested to make a choice between YES and NO based on the excerpts they marked frequently as per the question provided at the end of each excerpt in each column of Appendix D (*Macbeth*). Where a respondent chose a YES answer for Target Translation 1 it was inferred that the opposite holds for Target Translation 2, and vice-versa.

#### 4.3.1.4 Results on the effects of choice of the translation strategies retaining the idiomatic sense of the source text in Target Translation 1 of *Macbeth*

This subsection presents results on the retention of the idiomatic sense of the source text to resonate better with the target readers in the production of Target Translation 1 of *Macbeth* as provided by five translation students, five translation lecturers, five language practitioners and five Xitsonga educators.

A conspicuous demonstration of these results is presented and displayed on Tables 25 to 28 below.

##### 4.3.1.4.1 Responses from translation students

This subsection presents results from translation students who were required to choose either YES or NO. These results are displayed on Table 25 below.

*Table 25: Results as provided by translation students*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Translation student 1	0	1
Translation student 2	0	1
Translation student 3	0	1
Translation student 4	0	1
Translation student 5	0	1
<b>Total</b>	<b>0</b>	<b>5</b>

#### 4.3.1.4.2 Responses from translation lecturers

This subsection presents results from translation lecturers who were required to choose either YES or NO. These results are displayed on Table 26 below.

*Table 26: Results as provided by translation lecturers*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Translation lecturer 1	0	1
Translation lecturer 2	0	1
Translation lecturer 3	0	1
Translation lecturer 4	0	1
Translation lecturer 5	0	1
<b>Total</b>	<b>0</b>	<b>5</b>

#### 4.3.1.4.3 Responses from language practitioners

This subsection presents results from language practitioners who were required to choose either YES or NO. These results are displayed on Table 27 below.

*Table 27: Results as provided by language practitioners*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Language practitioner 1	0	1
Language practitioner 2	0	1
Language practitioner 3	0	1
Language practitioner 4	0	1
Language practitioner 5	0	1
<b>Total</b>	<b>0</b>	<b>5</b>

#### 4.3.1.4.4 Responses from Xitsonga educators

This subsection presents results from Xitsonga educators who were required to choose either YES or NO. These results are displayed on Table 28 below.

*Table 28: Results as provided by Xitsonga educators*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Xitsonga educator 1	0	1
Xitsonga educator 2	0	1
Xitsonga educator 3	0	1
Xitsonga educator 4	0	1
Xitsonga educator 5	0	1
<b>Total</b>	<b>0</b>	<b>5</b>

#### 4.3.1.5 Results on the effects of choice of the translation strategies retaining the idiomatic sense of the source text in Target Translation 2 of *Macbeth*

This subsection presents results on the retention of the idiomatic sense of the source text to resonate better with the target readers in the production of Target Translation 2 of *Macbeth* as provided by five translation students, five translation lecturers, five language practitioners and five Xitsonga educators.

These results are presented and displayed on Tables 29 to 32 below.

##### 4.3.1.5.1 Responses from translation students

This subsection presents results from translation students who were required to choose either YES or NO. These results are displayed on Table 29 below.

*Table 29: Results as provided by translation students*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Translation student 1	1	0
Translation student 2	1	0
Translation student 3	1	0
Translation student 4	1	0
Translation student 5	1	0
<b>Total</b>	<b>5</b>	<b>0</b>

##### 4.3.1.5.2 Responses from translation lecturers

This subsection presents results from translation lecturers who were required to choose either YES or NO. These results are displayed on Table 30 below.

*Table 30: Results as provided by translation lecturers*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Translation lecturer 1	1	0
Translation lecturer 2	1	0
Translation lecturer 3	1	0
Translation lecturer 4	1	0
Translation lecturer 5	1	0
<b>Total</b>	<b>5</b>	<b>0</b>

#### 4.3.1.5.3 Responses from language practitioners

This subsection presents results from language practitioners who were required to choose either YES or NO. These results are displayed on Table 31 below.

*Table 31: Results as provided by language practitioners*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Language practitioner 1	1	0
Language practitioner 2	1	0
Language practitioner 3	1	0
Language practitioner 4	1	0
Language practitioner 5	1	0
<b>Total</b>	<b>5</b>	<b>0</b>

#### 4.3.1.5.4 Responses from Xitsonga educators

This subsection presents results from Xitsonga educators who were required to choose either YES or NO. These results are displayed on Table 32 below.

Table 32: Results as provided by Xitsonga educators

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Xitsonga educator 1	1	0
Xitsonga educator 2	1	0
Xitsonga educator 3	1	0
Xitsonga educator 4	1	0
Xitsonga educator 5	1	0
<b>Total</b>	<b>5</b>	<b>0</b>

4.3.1.6 **Results of choices of the translation strategies making sense to mother tongue speakers without knowledge of the source language as readers of Target Translation 1 of *Macbeth***

This subsection presents results on the production of Target Translation 1 of *Macbeth* in a manner that makes sense to a mother tongue speaker of Xitsonga who has no knowledge of the source language.

4.3.1.6.1 **Responses from translation students**

The results are provided by translation students as displayed on Table 33 below.

Table 33: Results as provided by translation students

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Translation student 1	0	1
Translation student 2	0	1
Translation student 3	0	1
Translation student 4	0	1
Translation student 5	0	1
<b>Total</b>	<b>0</b>	<b>5</b>

#### 4.3.1.6.2 Responses from translation lecturers

This subsection presents results on the production of Target Translation 1 of *Macbeth* in a manner that makes sense to a mother tongue speaker of Xitsonga who has no knowledge of the source language as provided by translation lecturers displayed on Table 34 below.

Table 34: Results as provided by translation lecturers

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Translation lecturer 1	0	1
Translation lecturer 2	0	1
Translation lecturer 3	0	1
Translation lecturer 4	0	1
Translation lecturer 5	0	1
<b>Total</b>	<b>0</b>	<b>5</b>

#### 4.3.1.6.3 Responses from language practitioners

This subsection presents results on the production of Target Translation 1 of *Macbeth* in a manner that makes sense to a mother tongue speaker of Xitsonga who has no knowledge of the source language as provided by translation practitioners and displayed on Table 35 below.

Table 35: Results as provided by language practitioners

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Language practitioner 1	0	1
Language practitioner 2	0	1
Language practitioner 3	0	1
Language practitioner 4	0	1
Language practitioner 5	0	1
<b>Total</b>	<b>0</b>	<b>5</b>

#### 4.3.1.6.4 Responses from Xitsonga educators

This subsection presents results on the production of Target Translation 1 of *Macbeth* in a manner that makes sense to a mother tongue speaker of Xitsonga who has no knowledge of the source language as provided by Xitsonga educators and displayed on Table 36 below.

Table 36: Results as provided by Xitsonga educators

Respondent	Responses	
	YES	NO
Xitsonga educator 1	0	1
Xitsonga educator 2	0	1
Xitsonga educator 3	0	1
Xitsonga educator 4	0	1
Xitsonga educator 5	0	1
<b>Total</b>	<b>0</b>	<b>5</b>

#### 4.3.1.7 Results on the effects of choice of the translation strategies making sense to mother tongue speakers without knowledge of the source language as readers of Target Translation 2 of *Macbeth*

This subsection presents results on the production of Target Translation 2 of *Macbeth* in a manner that makes sense to a mother tongue speaker of Xitsonga who has no knowledge of the source language as provided by five translation students, five translation lecturers, five language practitioners and five Xitsonga educators.

##### 4.3.1.7.1 Responses from translation students

This subsection presents results on the production of Target Translation 2 of *Macbeth* in a manner that makes sense to a mother tongue speaker of Xitsonga who has no knowledge of the source language as provided by translation students and displayed on Table 37 below.

Table 37: Results as provided by translation students

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Translation student 1	1	0
Translation student 2	1	0
Translation student 3	1	0
Translation student 4	1	0
Translation student 5	1	0
<b>Total</b>	<b>5</b>	<b>0</b>

#### 4.3.1.7.2 Responses from translation lecturers

This subsection presents results on the production of Target Translation 2 of *Macbeth* in a manner that makes sense to a mother tongue speaker of Xitsonga who has no knowledge of the source language as provided by translation lecturers and displayed on Table 38 below.

Table 38: Results as provided by translation lecturers

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Translation lecturer 1	1	0
Translation lecturer 2	1	0
Translation lecturer 3	1	0
Translation lecturer 4	1	0
Translation lecturer 5	1	0
<b>Total</b>	<b>5</b>	<b>0</b>

#### 4.3.1.7.3 Responses from language practitioners

This subsection presents results on the production of Target Translation 2 of *Macbeth* in a manner that makes sense to a mother tongue speaker of Xitsonga who has no knowledge of the source language as provided by language practitioners and displayed on Table 39 below.

Table 39: Results as provided by language practitioners

Respondent	Responses	
	YES	NO
Language practitioner 1	1	0
Language practitioner 2	1	0
Language practitioner 3	1	0
Language practitioner 4	1	0
Language practitioner 5	1	0
<b>Total</b>	<b>5</b>	<b>0</b>

#### 4.3.1.7.4 Responses from Xitsonga educators

This subsection presents results on the production of Target Translation 2 of *Macbeth* in a manner that makes sense to a mother tongue speaker of Xitsonga who has no knowledge of the source language as provided by Xitsonga educators and displayed on Table 40 below.

Table 40: Results as provided by Xitsonga educators

Respondent	Responses	
	YES	NO
Xitsonga educator 1	1	0
Xitsonga educator 2	1	0
Xitsonga educator 3	1	0
Xitsonga educator 4	1	0
Xitsonga educator 5	1	0
<b>Total</b>	<b>5</b>	<b>0</b>

4.3.1.8 **Results on the effects of choice of the translation strategies on the target text rendering idiomatic expression understandable to the target readers in Target Translation 1 of *Macbeth***

This subsection presents results on the production of Target Translation 1 of *Macbeth* in a manner that renders the idiomatic expression understandable in Xitsonga language as provided by five translation students, five translation lecturers, five language practitioners and five Xitsonga educators below.

4.3.1.8.1 **Responses from translation students**

This subsection presents results on the production of Target Translation 1 of *Macbeth* in a manner that renders the idiomatic expression understandable in Xitsonga language as provided by translation students which are displayed on Table 41 below.

*Table 41: Results as provided by translation students*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Translation student 1	0	1
Translation student 2	0	1
Translation student 3	0	1
Translation student 4	1	0
Translation student 5	0	1
<b>Total</b>	<b>1</b>	<b>4</b>

4.3.1.8.2 **Responses from translation lecturers**

This subsection presents results on the production of Target Translation 1 of *Macbeth* in a manner that renders the idiomatic expression understandable in Xitsonga language as provided by translation lecturers which are displayed on Table 42 below.

Table 42: Results as provided by translation lecturers

Respondent	Responses	
	YES	NO
Translation lecturer 1	0	1
Translation lecturer 2	0	1
Translation lecturer 3	0	1
Translation lecturer 4	0	1
Translation lecturer 5	0	1
<b>Total</b>	<b>0</b>	<b>5</b>

#### 4.3.1.8.3 Responses from language practitioners

This subsection presents results on the production of Target Translation 1 of *Macbeth* in a manner that renders the idiomatic expression understandable in language practitioners as provided by language practitioners which are displayed on Table 43 below.

Table 43: Results as provided by language practitioners

Respondent	Responses	
	YES	NO
Language practitioner 1	0	1
Language practitioner 2	0	1
Language practitioner 3	0	1
Language practitioner 4	1	0
Language practitioner 5	0	1
<b>Total</b>	<b>1</b>	<b>4</b>

#### 4.3.1.8.4 Responses from Xitsonga educators

This subsection presents results on the production of Target Translation 1 of *Macbeth* in a manner that renders the idiomatic expression understandable in Xitsonga educators as provided by Xitsonga educators which are displayed on Table 44 below.

*Table 44: Results as provided by Xitsonga educators*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Xitsonga educator 1	0	1
Xitsonga educator 2	0	1
Xitsonga educator 3	0	1
Xitsonga educator 4	0	1
Xitsonga educator 5	0	1
<b>Total</b>	<b>0</b>	<b>5</b>

**4.3.1.9 Results on the effects of choice of the translation strategies on the target text rendering idiomatic expression understandable to the target readers in Target Translation 2 of *Macbeth***

This subsection presents results on the production of Target Translation 2 of *Macbeth* in a manner that renders the idiomatic expression understandable in Xitsonga language as provided by five translation students, five translation lecturers, five language practitioners and five Xitsonga educators below.

**4.3.1.9.1 Responses from translation students**

This subsection presents results on the production of Target Translation 2 of *Macbeth* in a manner that renders the idiomatic expression understandable in Xitsonga language as provided by translation students which are displayed on Table 45 below.

*Table 45: Results as provided by translation students*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Translation student 1	1	0
Translation student 2	1	0
Translation student 3	1	0
Translation student 4	0	1
Translation student 5	1	0
<b>Total</b>	<b>4</b>	<b>1</b>

#### 4.3.1.9.2 Responses from translation lecturers

This subsection presents results on the production of Target Translation 2 of *Macbeth* in a manner that renders the idiomatic expression understandable in Xitsonga language as provided by translation lecturers which are displayed on Table 46 below.

*Table 46: Results as provided by translation lecturers*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Translation lecturer 1	1	0
Translation lecturer 2	1	0
Translation lecturer 3	1	0
Translation lecturer 4	1	0
Translation lecturer 5	1	0
<b>Total</b>	<b>5</b>	<b>0</b>

#### 4.3.1.9.3 Responses from language practitioners

This subsection presents results on the production of Target Translation 2 of *Macbeth* in a manner that renders the idiomatic expression understandable in Xitsonga language as provided by language practitioners which are displayed on Table 47 below.

*Table 47: Results as provided by language practitioners*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Language practitioner 1	1	0
Language practitioner 2	1	0
Language practitioner 3	1	0
Language practitioner 4	0	1
Language practitioner 5	1	0
<b>Total</b>	<b>4</b>	<b>1</b>

#### 4.3.1.9.4 Responses from Xitsonga educators

This subsection presents results on the production of Target Translation 2 of *Macbeth* in a manner that renders the idiomatic expression understandable in Xitsonga language as provided by Xitsonga educators which are displayed on Table 48 below.

*Table 48: Results as provided by Xitsonga educators*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Xitsonga educator 1	1	0
Xitsonga educator 2	1	0
Xitsonga educator 3	1	0
Xitsonga educator 4	1	0
Xitsonga educator 5	1	0
<b>Total</b>	<b>5</b>	<b>0</b>

#### 4.3.1.10 Results on the effects of choice of the translation strategies on the semantic density of the source text in the production of Target Translation 1 of *Macbeth*

This subsection presents results on the retention of the semantic density of the source text by Target Translation 1 of *Macbeth* as provided by five translation students, five translation lecturers, five language practitioners and five Xitsonga educators below.

##### 4.3.1.10.1 Responses from translation students

This subsection presents results on the retention of the semantic density of the source text by Target Translation 1 of *Macbeth* as provided by translation students which are displayed on Table 49 below.

Table 49: Results as provided by translation students

Respondent	Responses	
	YES	NO
Translation student 1	0	1
Translation student 2	0	1
Translation student 3	0	1
Translation student 4	1	0
Translation student 5	0	1
<b>Total</b>	<b>1</b>	<b>4</b>

#### 4.3.1.10.2 Responses from five translation lecturers

This subsection presents results on the retention of the semantic density of the source text by Target Translation 1 of *Macbeth* as provided by translation lecturers which are displayed on Table 50 below.

Table 50: Results as provided by translation lecturers

Respondent	Responses	
	YES	NO
Translation lecturer 1	0	1
Translation lecturer 2	0	1
Translation lecturer 3	0	1
Translation lecturer 4	0	1
Translation lecturer 5	0	1
<b>Total</b>	<b>0</b>	<b>5</b>

#### 4.3.1.10.3 Responses from language practitioners

This subsection presents results on the retention of the semantic density of the source text by Target Translation 1 of *Macbeth* as provided by language practitioners which are displayed on Table 51 below.

*Table 51: Results as provided by language practitioners*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Language practitioner 1	0	1
Language practitioner 2	0	1
Language practitioner 3	0	1
Language practitioner 4	0	1
Language practitioner 5	0	1
<b>Total</b>	<b>0</b>	<b>5</b>

#### 4.3.1.10.4 Responses from Xitsonga educators

This subsection presents results on the retention of the semantic density of the source text by Target Translation 1 of *Macbeth* as provided by Xitsonga educators which are displayed on Table 52 below.

*Table 52: Results as provided by Xitsonga educators*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Xitsonga educator 1	0	1
Xitsonga educator 2	0	1
Xitsonga educator 3	0	1
Xitsonga educator 4	0	1
Xitsonga educator 5	0	1
<b>Total</b>	<b>0</b>	<b>5</b>

#### 4.3.1.11 Results on the effects of choice of the translation strategies on the semantic density of the source text in the production of Target Translation 2 of *Macbeth*

This subsection presents results on the retention of the semantic density of the source text by Target Translation 2 of *Macbeth* as provided by five translation students, five translation lecturers, five language practitioners and five Xitsonga educators below.

#### 4.3.1.11.1 Responses from translation students

This subsection presents results on the retention of the semantic density of the source text by Target Translation 2 of *Macbeth* as provided by translation students which are displayed on Table 53 below.

*Table 53: Results as provided by translation students*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Translation student 1	1	0
Translation student 2	1	0
Translation student 3	1	0
Translation student 4	0	0
Translation student 5	1	0
<b>Total</b>	<b>4</b>	<b>0</b>

#### 4.3.1.11.2 Responses from translation lecturers

This subsection presents results on the retention of the semantic density of the source text by Target Translation 2 of *Macbeth* as provided by translation lecturers which are displayed on Table 54 below.

*Table 54: Results as provided by translation lecturers*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Translation lecturer 1	1	0
Translation lecturer 2	1	0
Translation lecturer 3	1	0
Translation lecturer 4	1	0
Translation lecturer 5	1	0
<b>Total</b>	<b>5</b>	<b>0</b>

#### 4.3.1.11.3 Responses from language practitioners

This subsection presents results on the retention of the semantic density of the source text by Target Translation 2 of *Macbeth* as provided by language practitioners which are displayed on Table 55 below.

*Table 55: Results as provided by language practitioners*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Language practitioner 1	1	0
Language practitioner 2	1	0
Language practitioner 3	1	0
Language practitioner 4	1	0
Language practitioner 5	1	0
<b>Total</b>	<b>5</b>	<b>0</b>

#### 4.3.1.11.4 Responses from Xitsonga educators

This subsection presents results on the retention of the semantic density of the source text by Target Translation 2 of *Macbeth* as provided by Xitsonga educators which are displayed on Table 56 below.

*Table 56: Results as provided by Xitsonga educators*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Xitsonga educator 1	1	0
Xitsonga educator 2	1	0
Xitsonga educator 3	1	0
Xitsonga educator 4	1	0
Xitsonga educator 5	1	0
<b>Total</b>	<b>5</b>	<b>0</b>

#### 4.3.2 Results on survey: *Julius Caesar*

This section presents results on survey on *Julius Caesar*.

##### 4.3.2.1 Results on marked preferences of excerpts that flow idiomatically in *Julius Caesar*

This subsection lays its focus on results on the retention of the idiomatic flow of the source text by the target text in the translation of Julius Caesar as the marked excerpts by the respondents.

###### 4.3.2.1.1 Responses from translation students

This subsection provides results from translation students. The responses to the question yielded the results displayed on Table 57 below.

*Table 57: Results as provided by translation students*

<b>Respondent</b>	<b>Julius Caesar: Target Translation 1</b>	<b>Julius Caesar: Target Translation 2</b>
Translation student 1	5	14
Translation student 2	11	8
Translation student 3	13	6
Translation student 4	4	15
Translation student 5	0	19
<b>Average Marked</b>	<b>7</b>	<b>12</b>

###### 4.3.2.1.2 Responses from translation lecturers

This subsection provides results from translation lecturers.

The responses to the question yielded the results displayed on Table 58 below.

*Table 58: Results as provided by translation lecturers*

<b>Respondent</b>	<b>Target Translation 1</b>	<b>Target Translation 2</b>
Translation lecturer 1	0	19
Translation lecturer 2	1	18
Translation lecturer 3	0	19
Translation lecturer 4	0	19
Translation lecturer 5	1	18
<b>Average Marked</b>	<b>0</b>	<b>19</b>

#### 4.3.2.1.3 Responses from language practitioners

This subsection provides results from language practitioners.

The responses to the question yielded the results displayed on Table 59 below.

*Table 59: Results as provided by language practitioners*

<b>Respondent</b>	<b>Target Translation 1</b>	<b>Target Translation 2</b>
Language practitioner 1	6	13
Language practitioner 2	0	19
Language practitioner 3	0	19
Language practitioner 4	1	18
Language practitioner 5	0	19
<b>Average Marked</b>	<b>1</b>	<b>18</b>

#### 4.3.2.1.4 Responses from Xitsonga educators

This subsection provides results from Xitsonga educators and the responses to the question yielded the results displayed on Table 60 below.

*Table 60: Results as provided by Xitsonga educators*

<b>Respondent</b>	<b>Target Translation 1</b>	<b>Target Translation 2</b>
Xitsonga educator 1	8	11
Xitsonga educator 2	5	14
Xitsonga educator 3	1	18
Xitsonga educator 4	8	11
Xitsonga educator 5	2	17
<b>Average Marked</b>	<b>5</b>	<b>14</b>

Section 4.3.2.2 below presents the results on the choice of translation strategies as identified from Target Translation 1 and Target Translation 2.

Translation as a deep and difficult creativity requires a critical choice of translation strategies as a way of dealing with the translation constraints. Above all, the idiomatic expressions that manifest themselves in stylised, nonstandard forms of speech as a characterisation technique in Shakespeare's works. This implies that the translator may opt to use more than one translation strategy to deal with the identified translation constraints. The question was therefore developed on the premises that the translator may employ more than one strategy as determined by communicative and linguistic considerations. Respondents were requested to observe and compare the employment of the translation strategies in dealing with the stylistic devices from the two target translations; and were allowed to identify more than one.

#### **4.3.2.2 Results on the translation strategies that dominated in the production of Target Translation 1 of *Julius Caesar***

The following subsections, that is, 4.3.2.2.1 to 4.3.2.2.4 provide results from five translation students, five translation lecturers, five language practitioners and five Xitsonga educators responding to Question C.1 of Appendix C. Respondents were required to choose from Explicitation, Simplification and Normalisation translation strategies. These results are displayed on Tables 17 to 20 below.

#### 4.3.2.2.1 Responses from translation students

This subsection provides results from translation students who responded to a question that required identification of the translation strategy or strategies that dominated in the production of Target Translation 1 of *Julius Caesar*.

The responses to the question yielded the results displayed on Table 61 below.

*Table 61: Results as provided by translation students*

<b>Respondent</b>	<b>Explicitation</b>	<b>Simplification</b>	<b>Normalisation</b>	<b>All</b>
Translation student 1		1		
Translation student 2		1		
Translation student 3		1		
Translation student 4				1
Translation student 5		1		
<b>Total</b>	<b>0</b>	<b>4</b>	<b>0</b>	<b>1</b>

#### 4.3.2.2.2 Responses from translation lecturers

This subsection provides results from translation lecturers who responded to a question that required identification of the translation strategy or strategies that dominated in the production of Target Translation 1 of *Julius Caesar*.

The responses to the question yielded the results displayed on Table 62 below.

Table 62: Results as provided by translation lecturers

<b>Respondent</b>	<b>Explicitation</b>	<b>Simplification</b>	<b>Normalisation</b>	<b>All</b>
Translation lecturer 1		1		
Translation lecturer 2		1		
Translation lecturer 3		1		
Translation lecturer 4		1		
Translation lecturer 5		1		
<b>Total</b>	<b>0</b>	<b>5</b>	<b>0</b>	<b>0</b>

#### 4.3.2.2.3 Responses from language practitioners

This subsection provides results from language practitioners who responded to a question that required identification of the translation strategy or strategies that dominated in the production of Target Translation 1 of *Julius Caesar*.

The responses to the question yielded the results displayed on Table 63 below.

Table 63: Results as provided by language practitioners

<b>Respondent</b>	<b>Explicitation</b>	<b>Simplification</b>	<b>Normalisation</b>	<b>All</b>
Language practitioner 1		1		
Language practitioner 2		1		
Language practitioner 3		1		
Language practitioner 4		1		
Language practitioner 5		1		
<b>Total</b>	<b>0</b>	<b>5</b>	<b>0</b>	<b>0</b>

#### 4.3.2.2.4 Responses from Xitsonga educators

This subsection provides results from Xitsonga educators who responded to a question that required identification of the translation strategy or strategies that dominated in the production of Target Translation 1 of *Julius Caesar*.

The responses to the question yielded the results displayed on Table 64 below.

*Table 64: Results as provided by Xitsonga educators*

<b>Respondent</b>	<b>Explicitation</b>	<b>Simplification</b>	<b>Normalisation</b>	<b>All</b>
Xitsonga educator 1		1		
Xitsonga educator 2				1
Xitsonga educator 3		1		
Xitsonga educator 4		1		
Xitsonga educator 5		1		
<b>Total</b>	<b>0</b>	<b>4</b>	<b>0</b>	<b>1</b>

#### 4.3.2.3 Results on the translation strategies that dominated in the production of Target Translation 2 of *Julius Caesar*

The following subsections, that is, 4.3.3.1 to 4.3.3.4 provide results from five translation students, five translation lecturers, five language practitioners and five Xitsonga educators responding to Question C.3 of Appendix C. Respondents were required to choose from Explicitation, Simplification and Normalisation translation strategies. These results are displayed on Tables 65 to 66 below.

##### 4.3.2.3.1 Responses from translation students

This subsection provides results from translation students who responded to a question that required identification of the translation strategy or strategies that dominated in the production of Target Translation 2 of *Julius Caesar*.

The responses to the question yielded the results displayed on Table 21 below.

*Table 65: Results as provided by translation students*

<b>Respondent</b>	<b>Explicitation</b>	<b>Simplification</b>	<b>Normalisation</b>	<b>All</b>
Translation student 1	1		1	
Translation student 2			1	
Translation student 3			1	
Translation student 4	1	1		
Translation student 5	1			
<b>Total</b>	<b>3</b>	<b>1</b>	<b>3</b>	<b>0</b>

#### 4.3.2.3.2 Responses from translation lecturers

This subsection provides results from translation lecturers who responded to a question that required identification of the translation strategy or strategies that dominated in the production of Target Translation 2 of *Julius Caesar*.

The responses to the question yielded the results displayed on Table 66 below.

*Table 66: Results as provided by translation lecturers*

<b>Respondent</b>	<b>Explicitation</b>	<b>Simplification</b>	<b>Normalisation</b>	<b>All</b>
Translation lecturer 1	1		1	
Translation lecturer 2	1			
Translation lecturer 3	1		1	
Translation lecturer 4				1
Translation lecturer 5	1		1	
<b>Total</b>	<b>4</b>	<b>0</b>	<b>3</b>	<b>1</b>

#### 4.3.2.3.3 Responses from language practitioners

This subsection provides results from language practitioners who responded to a question that required identification of the translation strategy or strategies that dominated in the production of Target Translation 2 of *Julius Caesar*.

The responses to the question yielded the results displayed on Table 67 below.

*Table 67: Results as provided by language practitioners*

<b>Respondent</b>	<b>Explicitation</b>	<b>Simplification</b>	<b>Normalisation</b>	<b>All</b>
Language practitioner 1	1			
Language practitioner 2	1	1		
Language practitioner 3	1	1		
Language practitioner 4	1			
Language practitioner 5	1	1		
<b>Total</b>	<b>5</b>	<b>3</b>	<b>0</b>	<b>0</b>

#### 4.3.2.3.4 Responses from Xitsonga educators

This subsection provides results from Xitsonga educators who responded to a question that required identification of the translation strategy or strategies that dominated in the production of Target Translation 2 of *Julius Caesar*.

The responses to the question yielded the results displayed on Table 68 below.

Table 68: Results as provided by Xitsonga educators

<b>Respondent</b>	<b>Explicitation</b>	<b>Simplification</b>	<b>Normalisation</b>	<b>All</b>
Xitsonga educator 1	1	1		
Xitsonga educator 2	1			
Xitsonga educator 3				1
Xitsonga educator 4	1			
Xitsonga educator 5	1			
<b>Total</b>	<b>4</b>	<b>1</b>	<b>0</b>	<b>1</b>

Section 4.3.2.4 presents results on the effect of the translation strategy or strategies applied in dealing with the stylistic devices and linguistic interference to create the Target Translation 1 and Target Translation 2 of *Julius Caesar*. Respondents were requested to make a choice between YES and NO based on the excerpts they marked frequently as per the question provided at the end of each excerpt in each column of Appendix D (*Julius Caesar*). Where a respondent chose a YES answer for Target Translation 1 it was inferred that the opposite holds for Target Translation 2, or vice-versa.

#### 4.3.2.4 Results on the effects of choice of the translation strategies retaining the idiomatic sense of the source text in Target Translation 1 of *Julius Caesar*

This subsection lays its focus on the effects of the translation strategy applied on stylistic devices and linguistic interference in creating the Target Translation 1 of *Julius Caesar*. It is an inference deduced from marked excerpts.

The following subsections present the results as provided by the respondents on the retention of the idiomatic sense of the source text to resonate better with the target readers in the production of Target Translation 1 of *Julius Caesar* as provided by five translation students, five translation lecturers, five language practitioners and five Xitsonga educators.

These results are presented and displayed on Tables 69 to 72 below.

#### 4.3.2.4.1 Responses from translation students

This subsection presents results from translation students who were required to choose either YES or NO. These results are displayed on Table 69 below.

*Table 69: Results as provided by translation students*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Translation student 1	0	1
Translation student 2	0	1
Translation student 3	0	1
Translation student 4	0	1
Translation student 5	0	1
<b>Total</b>	<b>0</b>	<b>5</b>

#### 4.3.2.4.2 Responses from translation lecturers

This subsection presents results from translation lecturers who were required to choose either YES or NO. These results are displayed on Table 70 below.

*Table 70: Results as provided by translation lecturers*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Translation lecturer 1	0	1
Translation lecturer 2	0	1
Translation lecturer 3	0	1
Translation lecturer 4	0	1
Translation lecturer 5	0	1
<b>Total</b>	<b>0</b>	<b>5</b>

#### 4.3.2.4.3 Responses from language practitioners

This subsection presents results from language practitioners who were required to choose either YES or NO. These results are displayed on Table 71 below.

*Table 71: Results as provided by language practitioners*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Language practitioner 1	0	1
Language practitioner 2	0	1
Language practitioner 3	0	1
Language practitioner 4	0	1
Language practitioner 5	0	1
<b>Total</b>	<b>0</b>	<b>5</b>

#### 4.3.2.4.4 Responses from Xitsonga educators

This subsection presents results from Xitsonga educators who were required to choose either YES or NO. These results are displayed on Table 72 below.

*Table 72: Results as provided by Xitsonga educators*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Xitsonga educator 1	0	1
Xitsonga educator 2	0	1
Xitsonga educator 3	0	1
Xitsonga educator 4	0	1
Xitsonga educator 5	0	1
<b>Total</b>	<b>0</b>	<b>5</b>

This subsection lays its focus on the effects of the translation strategy applied on stylistic devices and linguistic interference in creating the Target Translation 2 of *Julius Caesar*. It is an inference deduced from marked excerpts.

The following subsections present the results as provided by the respondents.

#### 4.3.2.5 Results on the effects of choice of the translation strategies retaining the idiomatic sense of the source text in Target Translation 2 of *Julius Caesar*

This subsection presents results on the retention of the idiomatic sense of the source text to resonate better with the target readers in the production of Target Translation 2 of *Julius Caesar* as provided by five translation students, five translation lecturers, five language practitioners and five Xitsonga educators.

These results are presented and displayed on Tables 73 to 76 below.

##### 4.3.2.5.1 Responses from translation students

This subsection presents results from translation students who were required to choose either YES or NO. These results are displayed on Table 73 below.

*Table 73: Results as provided by translation students*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Translation student 1	1	0
Translation student 2	1	0
Translation student 3	1	0
Translation student 4	1	0
Translation student 5	1	0
<b>Total</b>	<b>5</b>	<b>0</b>

#### 4.3.2.5.2 Responses from translation lecturers

This subsection presents results from translation lecturers who were required to choose either YES or NO. These results are displayed on Table 74 below.

*Table 74: Results as provided by translation lecturers*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Translation lecturer 1	1	0
Translation lecturer 2	1	0
Translation lecturer 3	1	0
Translation lecturer 4	1	0
Translation lecturer 5	1	0
<b>Total</b>	<b>5</b>	<b>0</b>

#### 4.3.2.5.3 Responses from language practitioners

This subsection presents results from language practitioners who were required to choose either YES or NO. These results are displayed on Table 75 below.

*Table 75: Results as provided by language practitioners*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Language practitioner 1	1	0
Language practitioner 2	1	0
Language practitioner 3	1	0
Language practitioner 4	1	0
Language practitioner 5	1	0
<b>Total</b>	<b>5</b>	<b>0</b>

#### 4.3.2.5.4 Responses from Xitsonga educators

This subsection presents results from Xitsonga educators who were required to choose either YES or NO. These results are displayed on Table 76 below.

Table 76: Results as provided by Xitsonga educators

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Xitsonga educator 1	1	0
Xitsonga educator 2	1	0
Xitsonga educator 3	1	0
Xitsonga educator 4	1	0
Xitsonga educator 5	1	0
<b>Total</b>	<b>5</b>	<b>0</b>

#### 4.3.2.6 Results on the effects of choice of the translation strategies making sense to mother tongue speakers without knowledge of the source language as readers of Target Translation 1 of *Julius Caesar*

This subsection presents results on the production of Target Translation 1 of *Julius Caesar* in a manner that makes sense to a mother tongue speaker of Xitsonga who has no knowledge of the source language as provided by five translation students, five translation lecturers, five language practitioners and five Xitsonga educators.

##### 4.3.2.6.1 Responses from translation students

This subsection presents results on the production of Target Translation 1 of *Julius Caesar* in a manner that makes sense to a mother tongue speaker of Xitsonga who has no knowledge of the source language as provided by translation students and displayed on Table 77 below.

Table 77: Results as provided by translation students

Respondent	Responses	
	YES	NO
Translation student 1	0	1
Translation student 2	0	1
Translation student 3	0	1
Translation student 4	0	1
Translation student 5	0	1
<b>Total</b>	<b>0</b>	<b>5</b>

#### 4.3.2.6.2 Responses from translation lecturers

This subsection presents results on the production of Target Translation 1 of *Julius Caesar* in a manner that makes sense to a mother tongue speaker of Xitsonga who has no knowledge of the source language as provided by translation lecturers and displayed on Table 78 below.

Table 78: Results as provided by translation lecturers

Respondent	Responses	
	YES	NO
Translation lecturer 1	0	1
Translation lecturer 2	0	1
Translation lecturer 3	0	1
Translation lecturer 4	0	1
Translation lecturer 5	0	1
<b>Total</b>	<b>0</b>	<b>5</b>

#### 4.3.2.6.3 Responses from language practitioners

This subsection presents results on the production of Target Translation 1 of *Julius Caesar* in a manner that makes sense to a mother tongue speaker of Xitsonga who has no knowledge of the source language as provided by translation practitioners and displayed on Table 79 below.

Table 79: Results as provided by language practitioners

Respondent	Responses	
	YES	NO
Language practitioner 1	0	1
Language practitioner 2	0	1
Language practitioner 3	0	1
Language practitioner 4	0	1
Language practitioner 5	0	1
<b>Total</b>	<b>0</b>	<b>5</b>

#### 4.3.2.6.4 Responses from Xitsonga educators

This subsection presents results on the production of Target Translation 1 of *Julius Caesar* in a manner that makes sense to a mother tongue speaker of Xitsonga who has no knowledge of the source language as provided by Xitsonga educators and displayed on Table 80 below.

Table 80: Results as provided by Xitsonga educators

Respondent	Responses	
	YES	NO
Xitsonga educator 1	0	1
Xitsonga educator 2	0	1
Xitsonga educator 3	0	1
Xitsonga educator 4	0	1
Xitsonga educator 5	0	1
<b>Total</b>	<b>0</b>	<b>5</b>

#### 4.3.2.7 Results on the effects of choice of the translation strategies making sense to mother tongue speakers without knowledge of the source language as readers of Target Translation 2 of *Julius Caesar*

This subsection presents results on the production of Target Translation 2 of *Julius Caesar* in a manner that makes sense to a mother tongue speaker of Xitsonga who has no knowledge of the source

language as provided by five translation students, five translation lecturers, five language practitioners and five Xitsonga educators.

#### 4.3.2.7.1 Responses from translation students

This subsection presents results on the production of Target Translation 2 of *Julius Caesar* in a manner that makes sense to a mother tongue speaker of Xitsonga who has no knowledge of the source language as provided by translation students and displayed on Table 81 below.

*Table 81: Results as provided by translation students*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Translation student 1	1	0
Translation student 2	1	0
Translation student 3	1	0
Translation student 4	1	0
Translation student 5	1	0
<b>Total</b>	<b>5</b>	<b>0</b>

#### 4.3.2.7.2 Responses from translation lecturers

This subsection presents results on the production of Target Translation 2 of *Julius Caesar* in a manner that makes sense to a mother tongue speaker of Xitsonga who has no knowledge of the source language as provided by translation lecturers and displayed on Table 82 below.

Table 82: Results as provided by translation lecturers

Respondent	Responses	
	YES	NO
Translation lecturer 1	1	0
Translation lecturer 2	1	0
Translation lecturer 3	1	0
Translation lecturer 4	1	0
Translation lecturer 5	1	0
<b>Total</b>	<b>5</b>	<b>0</b>

#### 4.3.2.7.3 Responses from language practitioners

This subsection presents results on the production of Target Translation 2 of *Julius Caesar* in a manner that makes sense to a mother tongue speaker of Xitsonga who has no knowledge of the source language as provided by language practitioners and displayed on Table 83 below.

Table 83: Results as provided by language practitioners

Respondent	Responses	
	YES	NO
Language practitioner 1	1	0
Language practitioner 2	1	0
Language practitioner 3	1	0
Language practitioner 4	1	0
Language practitioner 5	1	0
<b>Total</b>	<b>5</b>	<b>0</b>

#### 4.3.2.7.4 Responses from Xitsonga educators

This subsection presents results on the production of Target Translation 2 of *Julius Caesar* in a manner that makes sense to a mother tongue speaker of Xitsonga who has no knowledge of the source language as provided by Xitsonga educators and displayed on Table 84 below.

Table 84: Results as provided by Xitsonga educators

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Xitsonga educator 1	1	0
Xitsonga educator 2	1	0
Xitsonga educator 3	1	0
Xitsonga educator 4	1	0
Xitsonga educator 5	1	0
<b>Total</b>	<b>5</b>	<b>0</b>

**4.3.2.8 Results on the effects of choice of the translation strategies on the target text rendering idiomatic expression understandable to the target readers in Target Translation 1 of *Julius Caesar***

This subsection presents results on the production of Target Translation 1 of *Julius Caesar* in a manner that renders the idiomatic expression understandable in Xitsonga language as provided by five translation students, five translation lecturers, five language practitioners and five Xitsonga educators below.

**4.3.2.8.1 Responses from translation students**

This subsection presents results on the production of Target Translation 1 of *Julius Caesar* in a manner that renders the idiomatic expression understandable in Xitsonga language as provided by translation students which are displayed on Table 85 below.

*Table 85: Results as provided by translation students*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Translation student 1	0	1
Translation student 2	0	1
Translation student 3	0	1
Translation student 4	1	0
Translation student 5	0	1
<b>Total</b>	<b>1</b>	<b>4</b>

#### 4.3.2.8.2 Responses from translation lecturers

This subsection presents results on the production of Target Translation 1 of *Julius Caesar* in a manner that renders the idiomatic expression understandable in Xitsonga language as provided by translation lecturers which are displayed on Table 86 below.

*Table 86: Results as provided by translation lecturers*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Translation lecturer 1	0	1
Translation lecturer 2	0	1
Translation lecturer 3	0	1
Translation lecturer 4	0	1
Translation lecturer 5	0	1
<b>Total</b>	<b>0</b>	<b>5</b>

#### 4.3.2.8.3 Responses from language practitioners

This subsection presents results on the production of Target Translation 1 of *Julius Caesar* in a manner that renders the idiomatic expression understandable in language practitioners as provided by language practitioners which are displayed on Table 87 below.

*Table 87: Results as provided by language practitioners*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Language practitioner 1	0	1
Language practitioner 2	0	1
Language practitioner 3	0	1
Language practitioner 4	1	0
Language practitioner 5	0	1
<b>Total</b>	<b>1</b>	<b>4</b>

#### 4.3.2.8.4 Responses from Xitsonga educators

This subsection presents results on the production of Target Translation 1 of *Julius Caesar* in a manner that renders the idiomatic expression understandable in Xitsonga educators as provided by Xitsonga educators which are displayed on Table 88 below.

*Table 88: Results as provided by Xitsonga educators*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Xitsonga educator 1	0	1
Xitsonga educator 2	0	1
Xitsonga educator 3	0	1
Xitsonga educator 4	0	1
Xitsonga educator 5	0	1
<b>Total</b>	<b>0</b>	<b>5</b>

#### 4.3.2.9 Results on the effects of choice of the translation strategies on the target text rendering idiomatic expression understandable to the target readers in Target Translation 2 of *Julius Caesar*

This subsection presents results on the production of Target Translation 2 of *Julius Caesar* in a manner that renders the idiomatic expression understandable in Xitsonga language as provided by five

translation students, five translation lecturers, five language practitioners and five Xitsonga educators below.

#### 4.3.2.9.1 Responses from translation students

This subsection presents results on the production of Target Translation 2 of *Julius Caesar* in a manner that renders the idiomatic expression understandable in Xitsonga language as provided by translation students which are displayed on Table 89 below.

*Table 89: Results as provided by translation students*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Translation student 1	1	0
Translation student 2	1	0
Translation student 3	1	0
Translation student 4	0	1
Translation student 5	1	0
<b>Total</b>	<b>4</b>	<b>1</b>

#### 4.3.2.9.2 Responses from translation lecturers

This subsection presents results on the production of Target Translation 2 of *Julius Caesar* in a manner that renders the idiomatic expression understandable in Xitsonga language as provided by translation lecturers which are displayed on Table 90 below.

*Table 90: Results as provided by translation lecturers*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Translation lecturer 1	1	0
Translation lecturer 2	1	0
Translation lecturer 3	1	0
Translation lecturer 4	1	0
Translation lecturer 5	1	0
<b>Total</b>	<b>5</b>	<b>0</b>

#### 4.3.2.9.3 Responses from language practitioners

This subsection presents results on the production of Target Translation 2 of *Julius Caesar* in a manner that renders the idiomatic expression understandable in Xitsonga language as provided by language practitioners which are displayed on Table 91 below.

*Table 91: Results as provided by language practitioners*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Language practitioner 1	1	0
Language practitioner 2	1	0
Language practitioner 3	1	0
Language practitioner 4	0	1
Language practitioner 5	1	0
<b>Total</b>	<b>4</b>	<b>1</b>

#### 4.3.2.9.4 Responses from Xitsonga educators

This subsection presents results on the production of Target Translation 2 of *Julius Caesar* in a manner that renders the idiomatic expression understandable in Xitsonga language as provided by Xitsonga educators which are displayed on Table 92 below.

*Table 92: Results as provided by Xitsonga educators*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Xitsonga educator 1	1	0
Xitsonga educator 2	1	0
Xitsonga educator 3	1	0
Xitsonga educator 4	1	0
Xitsonga educator 5	1	0
<b>Total</b>	<b>5</b>	<b>0</b>

**4.3.2.10 Results on the effects of choice of the translation strategies on the semantic density of the source text in the production of Target Translation 1 of *Julius Caesar***

This subsection presents results on the retention of the semantic density of the source text by Target Translation 1 of *Julius Caesar* as provided by five translation students, five translation lecturers, five language practitioners and five Xitsonga educators below.

**4.3.2.10.1 Responses from translation students**

This subsection presents results on the retention of the semantic density of the source text by Target Translation 1 of *Julius Caesar* as provided by translation students which are displayed on Table 93 below.

*Table 93: Results as provided by translation students*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Translation student 1	0	1
Translation student 2	0	1
Translation student 3	0	1
Translation student 4	1	0
Translation student 5	0	1
<b>Total</b>	<b>1</b>	<b>4</b>

#### 4.3.2.10.2 Responses from translation lecturers

This subsection presents results on the retention of the semantic density of the source text by Target Translation 1 of *Julius Caesar* as provided by translation lecturers which are displayed on Table 94 below.

*Table 94: Results as provided by translation lecturers*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Translation lecturer 1	0	1
Translation lecturer 2	0	1
Translation lecturer 3	0	1
Translation lecturer 4	0	1
Translation lecturer 5	0	1
<b>Total</b>	<b>0</b>	<b>5</b>

#### 4.3.2.10.3 Responses from language practitioners

This subsection presents results on the retention of the semantic density of the source text by Target Translation 1 of *Julius Caesar* as provided by language practitioners which are displayed on Table 95 below.

*Table 95: Results as provided by language practitioners*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Language practitioner 1	0	1
Language practitioner 2	0	1
Language practitioner 3	0	1
Language practitioner 4	0	1
Language practitioner 5	0	1
<b>Total</b>	<b>0</b>	<b>5</b>

#### 4.3.2.10.4 Responses from Xitsonga educators

This subsection presents results on the retention of the semantic density of the source text by Target Translation 1 of *Julius Caesar* as provided by Xitsonga educators which are displayed on Table 96 below.

*Table 96: Results as provided by Xitsonga educators*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Xitsonga educator 1	0	1
Xitsonga educator 2	0	1
Xitsonga educator 3	0	1
Xitsonga educator 4	0	1
Xitsonga educator 5	0	1
<b>Total</b>	<b>0</b>	<b>5</b>

4.3.2.11 **Results on the effects of choice of the translation strategies on the semantic density of the source text in the production of Target Translation 2 of *Julius Caesar***

This subsection presents results on the retention of the semantic density of the source text by Target Translation 2 of *Julius Caesar* as provided by five translation students, five translation lecturers, five language practitioners and five Xitsonga educators 4 below.

4.3.2.11.1 **Responses from translation students**

This subsection presents results on the retention of the semantic density of the source text by Target Translation 2 of *Julius Caesar* as provided by translation students which are displayed on Table 97 below.

*Table 97: Results as provided by translation students*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Translation student 1	1	0
Translation student 2	1	0
Translation student 3	1	0
Translation student 4	0	0
Translation student 5	1	0
<b>Total</b>	<b>4</b>	<b>0</b>

4.3.2.11.2 **Responses from translation lecturers**

This subsection presents results on the retention of the semantic density of the source text by Target Translation 2 of *Julius Caesar* as provided by translation lecturers which are displayed on Table 98 below.

Table 98: Results as provided by translation lecturers

Respondent	Responses	
	YES	NO
Translation lecturer 1	1	0
Translation lecturer 2	1	0
Translation lecturer 3	1	0
Translation lecturer 4	1	0
Translation lecturer 5	1	0
<b>Total</b>	<b>5</b>	<b>0</b>

#### 4.3.2.11.3 Responses from language practitioners

This subsection presents results on the retention of the semantic density of the source text by Target Translation 2 of *Julius Caesar* as provided by language practitioners which are displayed on Table 99 below.

Table 99: Results as provided by language practitioners

Respondent	Responses	
	YES	NO
Language practitioner 1	1	0
Language practitioner 2	1	0
Language practitioner 3	1	0
Language practitioner 4	1	0
Language practitioner 5	1	0
<b>Total</b>	<b>5</b>	<b>0</b>

#### 4.3.2.11.4 Responses from Xitsonga educators

This subsection presents results on the retention of the semantic density of the source text by Target Translation 2 of *Julius Caesar* as provided by Xitsonga educators which are displayed on Table 100 below.

*Table 100: Results as provided by Xitsonga educators*

<b>Respondent</b>	<b>Responses</b>	
	<b>YES</b>	<b>NO</b>
Xitsonga educator 1	1	0
Xitsonga educator 2	1	0
Xitsonga educator 3	1	0
Xitsonga educator 4	1	0
Xitsonga educator 5	1	0
<b>Total</b>	<b>5</b>	<b>0</b>

#### 4.4 Summary

This chapter has presented the research results on observation and survey in order to effect a close and comprehensive scrutiny of the excerpts (Appendices D and E). The focus was on the aesthetic quality of the plays and was chiefly concerned with their comparative analysis with respect to the translation of stylistic devices. A survey was conducted on the basic issues that characterise drama translation, as well as the main translation strategies for handling stylistic devices that have been highlighted by translation students, lecturers, language practitioners and Xitsonga educators respectively. Results of the survey were reduced to tables as an attempt to facilitate interpretation and understanding in Chapter 5.

## **CHAPTER 5: ANALYSIS AND INTERPRETATION OF RESULTS**

### **5.1 Introduction**

The aim of this chapter is to analyse and interpret the research results. This chapter, including this introductory part shall assume the structure as provided below.

5.2 Analysis and interpretation of results on observation

5.3 Analysis and interpretation of results on survey

5.4 Summary

The subsequent section presents analysis and interpretation of results on observation.

### **5.2 Analysis and interpretation of results on observation**

This section focuses on making sense of the responses; understanding and contextualising the results on observation arrived at through notes of reading. Observation of the parallel corpora of other translated works dealing with more or less similar aspects to the subject of this study included other indigenous languages of South Africa such as IsiZulu and Setswana. These parallel corpora were observed as those shedding light on evaluating whether equivalent linguistic features such as stylistic devices were or were not present in both source texts and target texts; and identifying the patterns of the translators' choice of translation strategies in dealing with constraints. The inclusion of other indigenous languages of South Africa, like the two mentioned above, in this study served to dismiss the general assertion that considers idiomaticity as a general problem of 'untranslatability' as also acknowledged by Snell-Hornby (1995). Subsections 5.2.1 to 5.2.4, therefore present the analysis and interpretation of results on observation against this backdrop. The last two subsections, that is, 5.2.5 to 5.2.6 focus on the Xitsonga language translation system.

The subsequent subsections 5.2.1 to 5.2.6 adopted a slight different form of quoting from the one maintained throughout the study. In these subsections, citation only made reference to page numbers

and the researcher's or scholar's name since the year of publication forms part of the heading of the subsection.

### **5.2.1 Analysis and interpretation on Mtuze's (1990) research work**

This section focuses on Mtuze's comparative analysis of, Mdledle's Xhosa Translation of *Julius Caesar* as *UJulius Caesar*.

Mtuze's findings that the translator has not 'trivialised' the source text but has rendered it in equally 'classic' and 'elegant style', suggests the notion of equivalence approach to translation analysis. In page 67, when he pronounces that despite the target text's minor 'blemishes and shortcomings', the statement carries some elements of prescriptive approach to comparative analysis based on equivalence theory. This is confirmed by his statement that says, "the target text is undoubtedly the closest natural equivalent of the original".

The conclusion that he draws from his study is that the translation was found to be carrying with it some suggestive tendency to treat idiomaticity in some superficial sense, while in actual fact cannot equally well be expressed literally.

The interpretation drawn by this study is that the approach adopted by this researcher is that of judgemental and making the source text to assume the status of superiority. His study could have probably been influenced by Wilss's (1982) rules prescribed for all translators. It can also be interpreted that the study was carried out through Nida's (1957) equivalence theory.

The subsequent section presents analysis and interpretation of results as drawn from Shole's comparative analysis study.

### **5.2.2 Analysis and interpretation on Shole's (1990) research work**

This section focuses on Shole's comparative analysis of Shakespeare's two translations in Setswana, Raditladi's *Macbeth* and Plaatje's *Diphosphoso*.

Shole carried out a comparative analysis study on the translated works of Plaatje and Raditladi. In page 51, he records his conclusion that says Plaatje's was found to be "a fine example of free and idiomatic translation", while Raditladi's was found to be "mechanical, literal and unimaginative". This conclusion suggests that he employed equivalence theory of translation to evaluate them. Like the comparative analysis framework applied by Mtuze, he also regards the source text as the only supreme text.

It was mentioned in his introduction that he would adopt a descriptive analysis framework in his study. He managed to employ this framework but it seems to have been overpowered by the prescriptive approach to comparative analysis. Descriptive comparative analysis encourages the translator to observe carefully on how and what means employed to create a particular target text.

The following section presents analysis and interpretation of results as drawn from Ndlovu's comparative analysis study.

### **5.2.3 Analysis and interpretation on Ndlovu's (2000) research work**

This section focuses on Ndlovu's investigation of the strategies applied by Nyembezi when translating aspects of culture in Alan Paton's *Cry, the Beloved Country* into Zulu as *Lafa Elihle Kakhulu*.

Ndlovu adopted a cultural model for translation within a Descriptive Translation Studies theory to conduct his comparative analysis study. He focused on the translation of idiomatic expressions, figures of speech and aspects of contemporary life.

Ndlovu valued cultural substitution as the appropriate translation procedure when dealing with specific cultural aspects or idiomatic expressions. This suggests that the translator must replace a cultural specific item or idiomatic expression, which does not have the same propositional meaning but likely to have a similar impact on the target readership. This is appropriate when dealing with idiomaticity as it is also confirmed by Baker (1993:31) who posits that this translation procedure "gives the reader a concept with which he can identify something familiar and appealing". This translation approach has a capacity to embed communicative and semantic translation procedures as an attempt to accommodate

the target readership. Through this approach, the translator is very likely to achieve a cultural compromise between the source text and the target text.

Instead of prescribing how the translation should have been done, he described the translation and its original in terms of changes and/or manipulations that have occurred thereby rejecting the notion of equivalence theory. His approach was largely guided by the target text's accuracy and accessibility before the target readership.

The interpretation that can be drawn from this comparative study is that the researcher was able to identify and employ particular translation strategies befitting particular translation constraints. This is attested by the conclusion that he draws on page 99, "... it was demonstrated that the translator substituted some idioms by means of idioms similar to meaning and form, and in some cases he paraphrased the ST idioms. In most cases, however, Nyembezi inserted idiomatic expressions in the ST."

From this comparative analysis study, it can further be interpreted that the translator must not only rely on one form of translation strategy to address various forms of translation constraints.

The following section presents analysis and interpretation of results on Mkhize's comparative analysis study.

#### **5.2.4 Analysis and interpretation on Mkhize's (2000) research work**

This section focuses on the presentation of analysis and interpretation of results on Mkhize's investigation on the way in which idioms in *Things Fall Apart* by Achebe have been translated into Zulu in *Kwafa Gula Linamasi* by Msimang.

Mkhize employed Descriptive Translation Studies to embark on a comparative analysis of the source text and the target text. By applying this approach, he was able to demonstrate the glaring deficiencies, omissions and inaccuracies, but arrived at a conclusion that the translator used literal translation,

cultural substitution and replacement of source text language expressions to come out with a product that accommodated both cultures.

The following paragraphs present a general interpretation of results on observation as drawn from subsections 5.2.1 to 5.2.4 provided above.

The comparative analyses studies outlined in subsections 5.2.1 to 5.2.4 have been carried out at a microtextual level sharing the same goal with the current study. This means that the comparative analyses focused on language variety, dominant grammatical patterns, vocabulary and/or dominant stylistic devices. Microtextual level is the phase in which idioms, metaphors and other aspects of culture are dealt with. Consequently, Kruger and Wallmach (1997:123) define microtextual or microstructure as the term that “refers to shifts on the phonic, graphic, syntactic, lexical, stylistic level”, with a special focus on semantic divergences, metaphors and figures of speech as well as aspects of culture.

From the analysis and interpretation drawn in subsections 5.2.1 to 5.2.4 above, it is evident that the culture-specific aspects of Shakespeare and idiomaticity in general were handled in a manner that conferred a typical colourisation of these historically disadvantaged indigenous languages of South Africa, and thereby making the societies realistic and convincing.

It is now necessary to examine how the Xitsonga translators mapped out these culture-specific aspects on to the target readership as carried out in the following last two subsections.

#### **5.2.5 Analysis and interpretation on Ntsanwisi’s (1968) research work**

This section focuses on a descriptive study carried out by Ntsanwisi on his *Tsonga idioms* and their use as well as his translation style.

Throughout the study, Ntsanwisi demonstrated that idioms, when used well, add clarity and colour to writing and speech. When overused, idioms make writing and speech dull and unappealing.

The literal translations provided in brackets in his study serve to reflect the spirit and flavour of Xitsonga. In other words, literal translation in this case serves as an attempt to preserve the images and thought patterns of Vatsonga as an indigenous society. However, it will be difficult for a non-native Xitsonga language speaker to neither guess their meanings nor deduce the meanings of these idioms in context. It may require supplementary extra-textual background information to fully understand and appreciate them in the right perspective.

From Ntsanwisi's study, the current study draws an interpretation that idiomaticity frequently carries rhetorical or oratorical effect, but cannot equally well be expressed literally.

The subsequent section presents analysis and interpretation of results on the translation of Xitsonga proverbs by Junod and Jaques.

#### **5.2.6 Analysis and interpretation on Junod and Jaques's (1973) research work**

This section focuses on the translation approach adopted by Junod and Jaques in the production of their text, *Vutlhari bya Vatsonga (Machangana)*.

Junod and Jaques's text demonstrates and proves that proverbs represent a certain reality and in most cases refer to a given socio-cultural reality.

Back-translations were provided in English to cater also for those readers that do not understand Xitsonga as one of the indigenous languages of South Africa, particularly for the language groups in which the proverbs exist. They rendered literal translations or word-for-word translations which may find themselves irrelevant to a foreign language reader.

Handling of Xitsonga proverbs literally in English by Junod and Jaques may be considered as a dynamic factor of cultural enrichment, particularly for Xitsonga readers. However, literally translated proverbs such as those provided in 4.2.6, may rarely be read or understood in exactly the same way by the Xitsonga reader. For example, *Nguluve yi nona hi thyaka, kambe mbilu "hwaa"!*: A pig grows fat on dirt, but the human heart 'hwaa' (ideophone).

On the other hand, where readers belong to a different linguistic community from the authors', such as a Tshivenda speaker and/ a Sepedi speaker, particularly those that are located in the Limpopo Province of South Africa, may still be capable of at least understanding or appreciating those Xitsonga literal translations and often possible for them to identify the original proverbs through the words and images used in the literally translated proverbs which also decodes the meaning or part of the meaning of the literally translated proverb. For example, *Vuhosi a byi peli nambu*: The authority (of a chief) does not cross the river.

The following paragraphs provide a general interpretation of the results on observation by notes of reading sections 5.2.5 to 5.2.6, as well as a summary on all sections outlined above.

Ntsanwisi's and, Junod and Jaques's parallel corpora of translation could have been influenced by the Bible as a product drawn from Greek that formed the basis for translations in many historically disadvantaged indigenous languages of South Africa, including Xitsonga. The translation rendered in the two texts above, denotes that it was motivated by a need to make the target text simpler and accessible to the readership. The very system could probably still have had an influence in the production of those preceded them and/or including some of the contemporary translated literary works.

The interpretative translated literary works given in subsections 5.2.1 to 5.2.6 above, to a greater or lesser extent helped render the culturally unfamiliar aspects as well as other stylistic devices of the plays less so and more accessible. They also helped to shed some light on the translators' approaches in dealing with the identified stylistic devices.

Section 5.3 below presents and systematically discusses the excerpts, that is, Appendices D and E, as the primary data of this study, a corollary objective to identify stylistic devices from the source texts as compared to their target texts; and reviews them in light of the readers' identification and association with them.

### **5.3 Analysis and interpretation of results on survey**

This section focuses on analysing and interpreting results on survey. It is based on the linguistic features selected in the form of excerpts for investigation. Besides the results based on the excerpts and the respondents' feedback as regards the questionnaire, the analysis and interpretation was also informed and guided by the results on observation, parallel texts which consist of prefaces, glossaries and critical works on the two Shakespearean plays under study.

The source texts have been analysed from the formalistic approach of critics focusing on idiomaticity, that is, literary and stylistic devices as well as figures of speech; which are perceived as dominant in the two plays, namely *Julius Caesar* and *Macbeth*. The focus is on these linguistic aspects performing a defamiliarising role in relation to other aspects of the plays perceived in more familiar terms.

For the purposes of economy, and as an attempt to present a coherent, systemic and consistent picture thereby avoiding a cumbersome presentation of this chapter, the analysis and interpretation of the results on survey will be carried out separately, that is, *Macbeth* and *Julius Caesar* respectively.

#### **5.3.3 Analysis and interpretation of results on survey: *Macbeth***

This subsection deals with the analysis and interpretation on marked excerpts drawn from *Macbeth*.

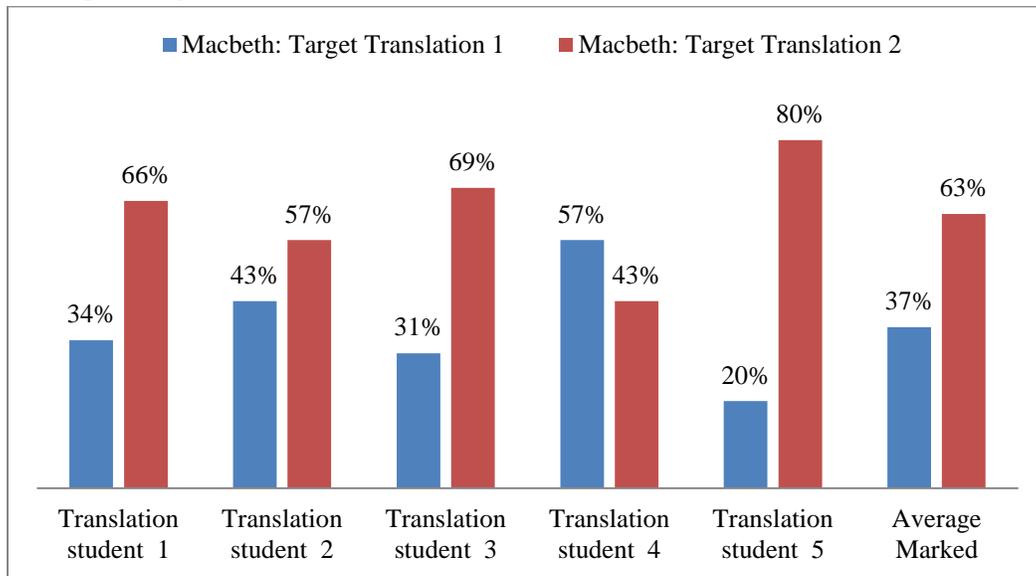
##### **5.3.3.1 Analysis and interpretation of results on marked preferences of excerpts that flow idiomatically in *Macbeth***

This subsection focuses on the analysis and interpretation of results on marked excerpts carried out quantitatively and qualitatively. Its aim is to determine and describe the norms and constraints to which a particular target translation, between Target Translation 1 and Target Translation 2, was subjected to in order for it to function in the target language desirably and acceptably.

### 5.3.1.1 Analysis and interpretation of results as provided by translation students

Figure 7 below, presents an analysis of results based on the responses from translation students as provided in subsection 4.3.1.1.1.

Figure 7: Responses from translation students



It is noted from Figure 7 above, that the highest percentage of marked excerpts by all respondents was on *Macbeth: Target Translation 2*. This is also confirmed by the average percentage of 63% of the marked excerpts as compared to 37% of *Macbeth: Target Translation 1* as displayed in the same figure.

The interpretation as drawn from the above analysis suggests that *Macbeth: Target Translation 2* was found to have succeeded in combining the communicative and semantic translation strategies that satisfied the linguistic, literary and cultural expectations of the target readership. However, it may not necessarily mean that *Macbeth: Target Translation 2* acculturated the source text completely, but may probably suggest that it achieved a cultural compromise to be better comparable with the source text than *Macbeth: Target Translation 1*.

On the other hand, *Macbeth: Target Translation 2* excerpts could have been much favoured at the expense of *Macbeth: Target Translation 1* on the basis that the translation strategies used are not

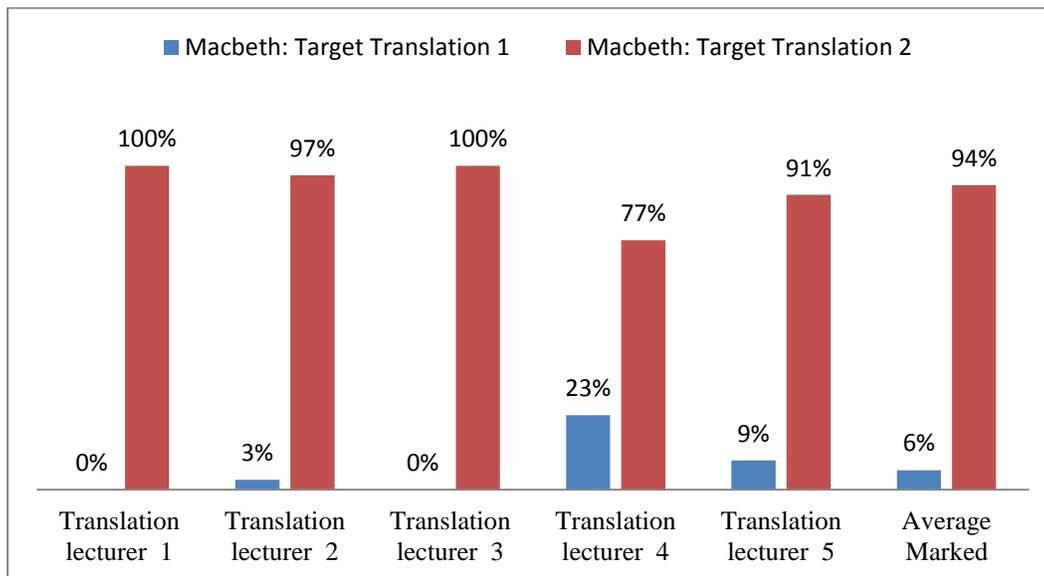
unusual in the translation system of Xitsonga. It may also mean that the respondents identified themselves, as Xitsonga readers with the way in which the message was conveyed to them.

In conclusion, it denotes that *Macbeth*: Target Translation 2 is the product of Baker’s (1993:31) approach of employing translation strategies which “gives the reader a concept with which he can identify, something familiar and appealing”. The unpopularity of *Macbeth*: Target Translation 1 as displayed in Figure 7 above could, therefore probably be demonstrating some omissions to Baker’s aspects which could have resulted to translated texts that skirt issues of idiomaticity and concentrated on denotative aspects of language. It can thus be concluded further that it is important for the translator(s) dealing with stylistic devices to always take note of the fact that idiomatic translation “produces the message of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original” (Newmark 1988: 47).

#### 5.3.1.1.2 Analysis and interpretation of results as provided by translation lecturers

Figure 8 below, presents an analysis of results based on the responses from translation lecturers as provided in subsection 4.3.1.1.2.

Figure 8: Responses from translation lecturers



It is noted from Figure 8 above that the marked excerpts on *Macbeth*: Target Translation 2 outnumbered those on *Macbeth*: Target Translation 1 by a big margin, that is, average of 94% as compared to that of 6%. The disparity between the marked excerpts by the translation students and the translation lecturers could have resulted from the level of their understanding of issues related to translation.

Figure 8 depicts and confirms another critical point that the comparative analysis by the respondents was conducted with the expectations that when dealing with stylistic devices, a translator is supposed “to make every effort to communicate the meaning of the source language text in the natural forms of the receptor language text” (Larson, 1984:17). Borrowing words from Larson, a conclusion could, therefore be drawn from admiration by many respondents that, translating stylistic devices from the source text to the target text with the maximal success in conveying the same conceptualisation, connotation and shades of meaning demands the translators’ ability to recognise them and apply suitable strategies to address them accordingly.

#### 5.3.1.1.3 Analysis and interpretation of results as provided by language practitioners

Figure 9 below, presents an analysis of results based on the responses from language practitioners as provided in subsection 4.3.1.1.3.

Figure 9: Responses from language practitioners

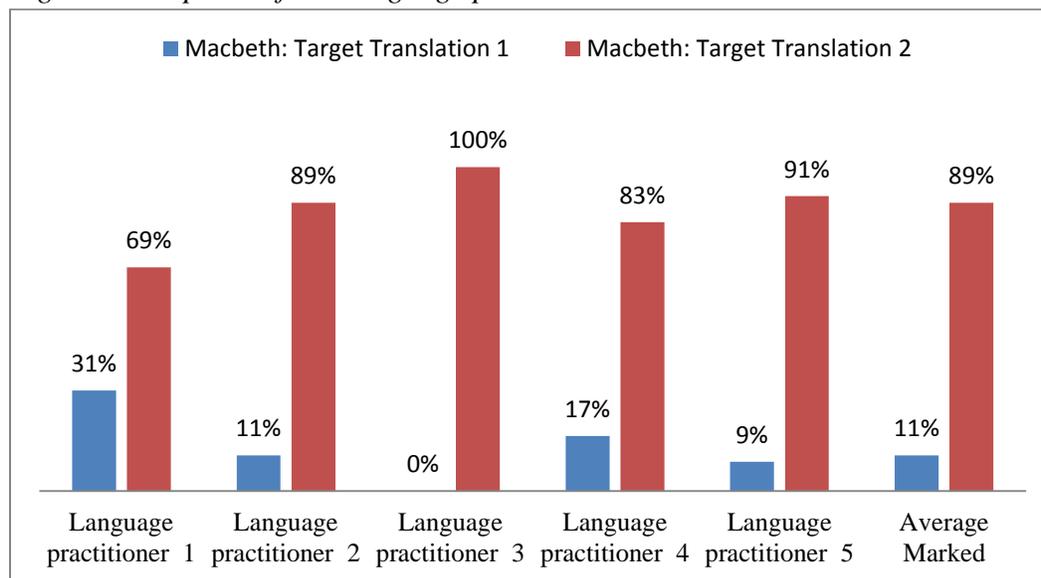


Figure 9 is seen to be harmonious with Figures 7 and 8 above. However, *Macbeth*: Target Translation 2 as portrayed by Figure 9, received much appreciation, at the average of 89% from the respondents than *Macbeth*: Target Translation 1 at an average of 11%.

Respondents, therefore generally associated themselves with *Macbeth*: Target Translation 2, and regarded it as the one that managed to retain the idiomatic flow of the source text.

#### 5.3.1.1.4 Analysis and interpretation of results as provided by Xitsonga educators

Figure 10 below, presents an analysis of results based on the responses from Xitsonga educators as provided in subsection 4.3.1.1.4.

Figure 10: Responses from Xitsonga educators

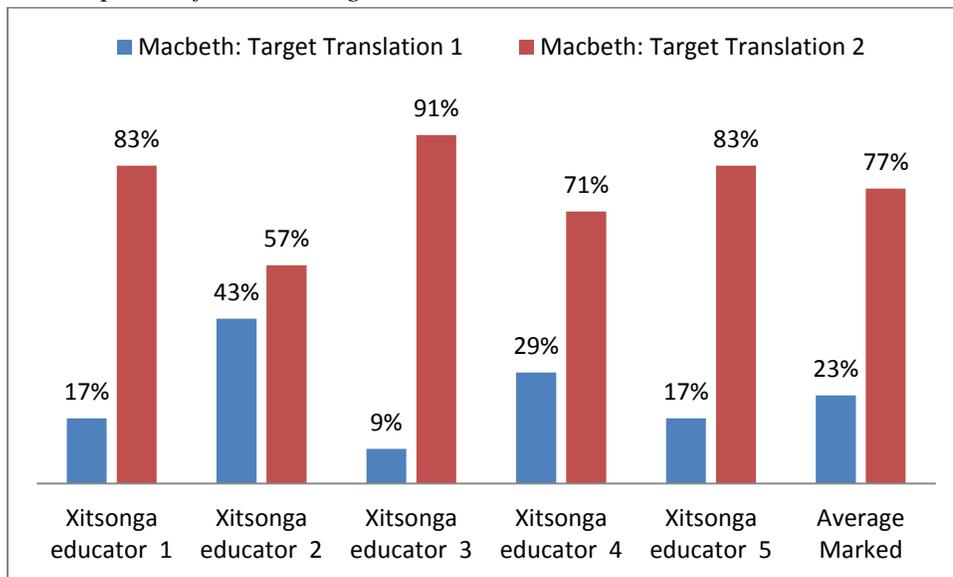


Figure 10 is also placed in contest with Figures 7, 8 and 9 above. These figures correspond in quality and strength. However, it is particularly noted that *Macbeth*: Target Translation 2 recorded an average of 77% as compared to *Macbeth*: Target Translation 1 that recorded an average of 23%.

The picture portrayed by Figures 7 to 10 above demonstrates that there are significant main linguistic effects that place *Macbeth*: Target Translation 1 and *Macbeth*: Target Translation 2 in discord.

On average, 80% excerpts were found to be flowing idiomatically from *Macbeth*: Target Translation 2 as compared to 20% excerpts from *Macbeth*: Target Translation 1. This picture portends that there is significant differences in the two target translations reflecting a combination of a more explicit, more normal, and simplified language use in the *Macbeth*: Target Translation 2 than in *Macbeth*: Target Translation 1 which could have been dominated by one particular translation strategy. As a tentative conclusion, *Macbeth*: Target Translation 1 has compromised the microtextual problems such as the translatability of idiomaticity making it appear to be excessively and rigidly pedantic in its use of simplification as a translation strategy.

The assumption could be that the question posed in the form of the instruction on Appendix D could have somehow suggested to the respondents that Shakespeare's plays communicate a particular message to his readership in a particular way that exploits lexis and grammar with a unique style.

There is a close relationship between the analyses drawn from both translation lecturers and language practitioners. This could be denoting that respondents with translation skills and specialised linguistic knowledge have the capacity to identify patterns of choice of translation strategies by the translator in dealing with the identified constraints as an attempt to elaborate the kind of world a particular translator has chosen to recreate as observed in Figure 7 comparatively.

Summarily, the analysis drawn from Figures 7 to 10 suggests statistically significant differences between *Macbeth*: Target Translation 1 and *Macbeth*: Target Translation 2 with respect to dealing with microtextual constraints.

The following section provides analysis and interpretation on the choice of translation strategies in producing the two target translations.

#### **5.3.1.2 Analysis and interpretation of results on the translation strategies that dominated in the production of Target Translation 1 of *Macbeth***

This section aims to analyse and interpret the choice of the translation strategies in producing Target Translations of *Macbeth*, as drawn from explicitation, simplification and normalisation.

Research studies as outlined in 2.3.4 have found evidence for the more frequent use of more explicit surface relations, as well as more explicit presentation of propositional relationships in translated language (Olohan and Baker, 2000; Olohan, 2003; Williams, 2004 and Mutesayire, 2004). Laviosa (1998) and Williams (2004) investigated simplification by using measures of lexical variety, lexical density, and other measures of complexity, such as mean sentence length. Research studies have also found that translated language tends to be normalised in terms of lexical features (Kenny, 2001; Williams, 2004 and Baker, 2007). In this study, respondents were provided with a brief explanation of each group of translation strategies in order to take an informed decision.

The following Figures 11 to 18 aim to portray a comparative analysis in investigating the dominating translation strategies applied by the translators as an attempt to cope with Shakespeare's stylistic devices with the intention to produce a target text.

The first set of figures, that is, Figures 11 to 14, focuses on the production of *Macbeth*: Target Translation 1 while the second one, that is, Figures 15 to 18 will be focusing on *Macbeth*: Target Translation 2.

#### **5.3.1.2.1 Analysis and interpretation of results as provided by translation students**

Figure 11 below, presents an analysis of results based on the responses from translation students as provided in subsection 4.3.1. 2.1.

Figure 11: Responses from translation students

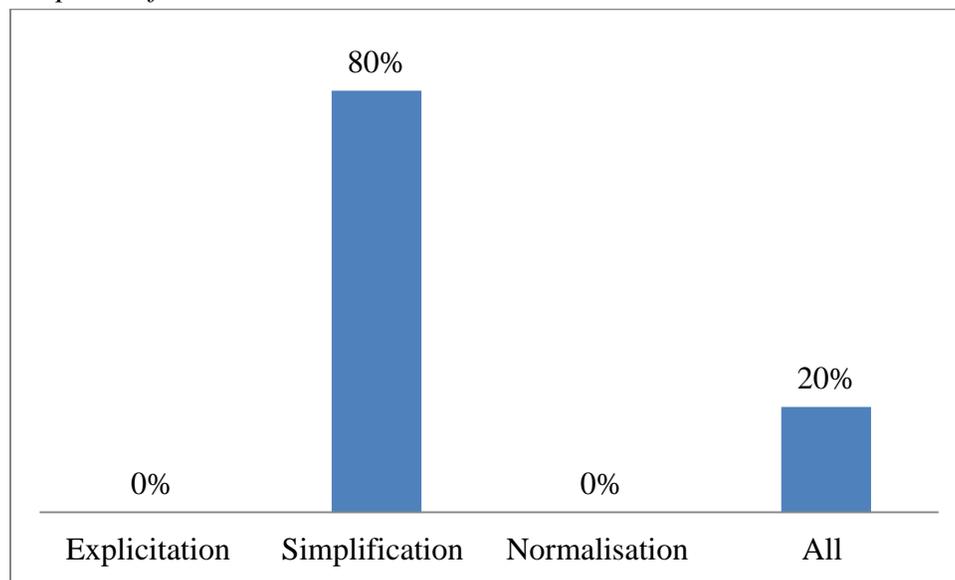


Figure 11 above depicts a popular choice for simplification standing at 80% with 20% claiming that all translation strategies were employed in the production of *Macbeth*: Target Translation 1. The picture projected in this figure denotes that the translator preferred simplification as the translation strategy to other strategies. It denotes that *Macbeth*: Target Translation 1 as the target text is a product of simple language which aims to make it more accessible to the target readership.

#### 5.3.1.2.2 Analysis and interpretation of results as provided by translation lecturers

Figure 12 below, presents an analysis of results based on the responses from translation lecturers as provided in subsection 4.3.1.2.2.

Figure 12: Responses from translation lecturers

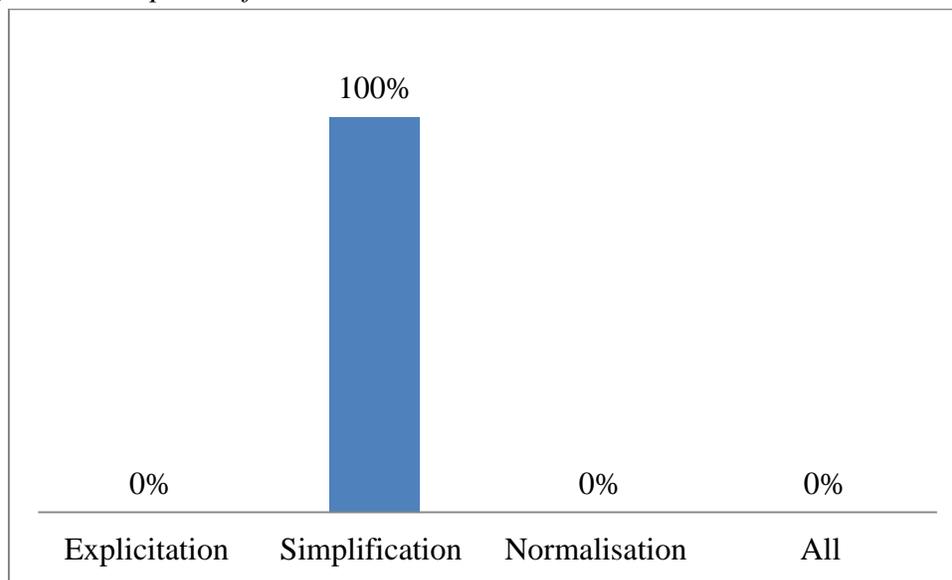


Figure 12 portrays that 100% of translation lecturers described *Macbeth*: Target Translation 1 as the product restricted to simplification as the translation strategy. It implies that *Macbeth*: Target Translation 1 was described in the light of the source text's norms and constraints and concluded that all identified excerpts were simplified probably for the sake of making it more accessible to its readership.

The interpretation that could be drawn from this analysis is that some complex syntactic, stylistic and lexical forms in *Macbeth*: Target Translation 1, were simplified with the intention of making them easier by replacing non-finite clauses with finite ones. It can also be interpreted that the translators could have realised the need for effecting disambiguation by means of literal translation and omission or deletion.

#### 5.3.1.2.3 Analysis and interpretation of results as provided by language practitioners

Figure 13 below, presents an analysis of results based on the responses from language practitioners as provided in subsection 4.3.1.2.3.

Figure 13: Responses from language practitioners

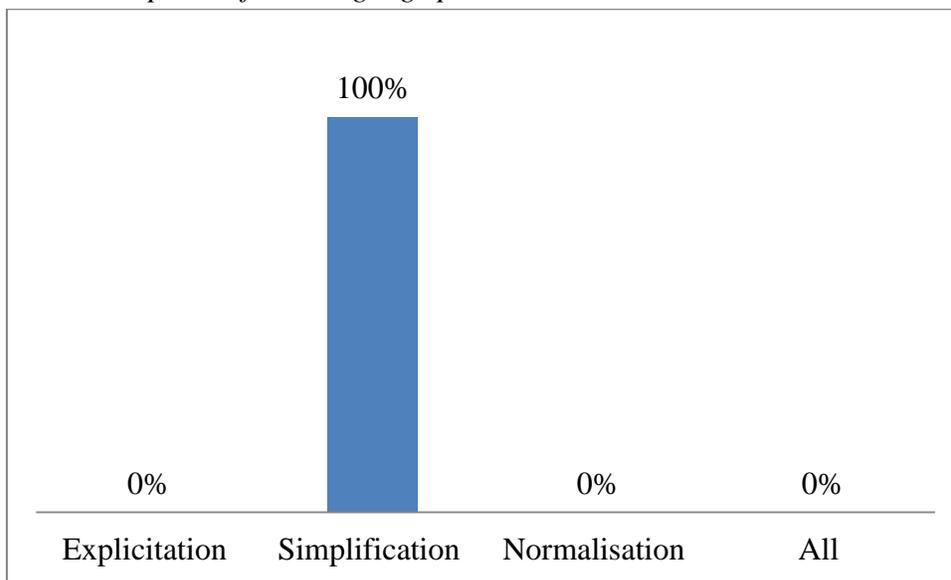


Figure 13 is a replica of Figure 12, hence the same interpretation holds.

100% on simplification could be interpreted on the basis that maybe the source text was found with a lower load of information suggesting that there was a need for disambiguating the ambiguous information.

#### 5.3.1.2.4 Analysis and interpretation of results as provided by Xitsonga educators

Figure 14 below, presents an analysis of results based on the responses from Xitsonga educators as provided in subsection 4.3.1.2.4.

Figure 14: Responses from Xitsonga educators

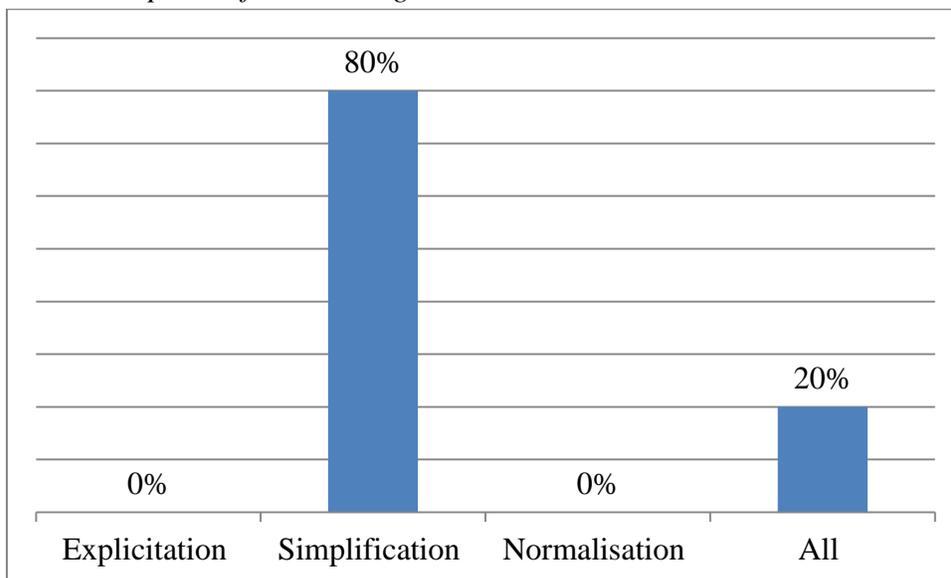


Figure 14 is also a replica of Figure 11; hence it holds similar features in terms of its production.

The following paragraphs focus on a general interpretation drawn from the analysis presented in Figures 11 to 14.

The fact that almost 100% of the respondents have arrived at one type of translation strategies denotes that the translator did not have sufficient target language equivalents for the source language lexemes. It also denotes that the stylistic devices as rich interpersonal communication features were somehow compromised. The analysis gives an impression of a tendency to follow the syntactic and lexical structure of the source text too closely, which ends up resulting to a product that sounds non-idiomatic.

In conclusion, it is evident that a denotation that is drawn from the figures provided above creates the impression that accessibility was preferred to stylistic devices thereby relegating them to the sole responsibility of colouring the language. Stylistic devices were not obligatory also sought to stimulate the readers to think big and sometimes increase the affinity between the target text and the target reader. This tendency usually leads to the temptation of dwelling much on literalism which Larson (1984:48), warns that “a literal word-for-word translation of the idioms to another language will not make sense”. Consequently, Mollanazar (2005) and Nolan (2005) observed that the pitfall for

translators is to translate idioms literally; and/or failure to recognise figurative or idiomatic language which finds the translator translating it literally.

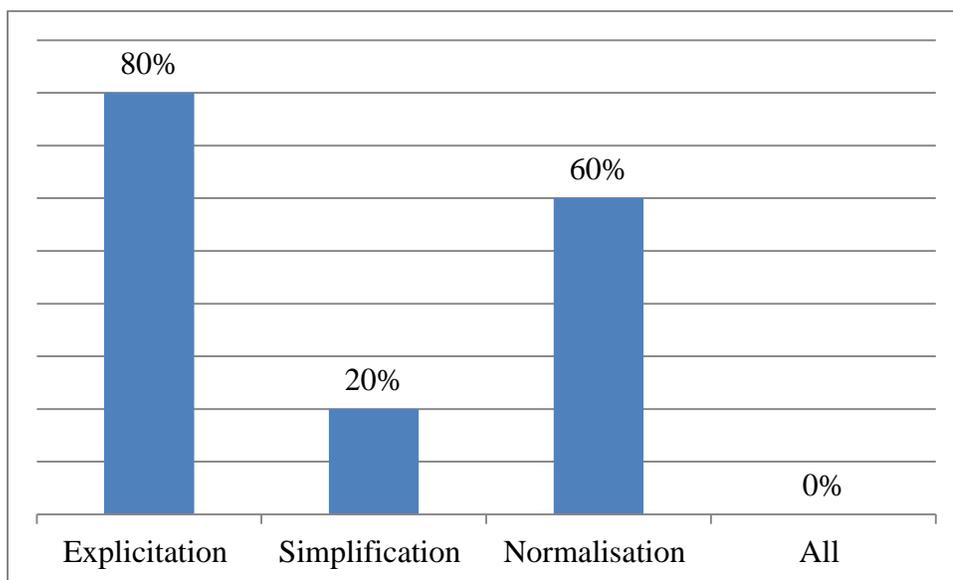
### 5.3.1.3 Analysis and interpretation of results on the translation strategies that dominated in the production of Target Translation 2 of *Macbeth*

This section presents an analysis and interpretation that focuses on the dominance of translation strategies in the production of Target Translation 2 of *Macbeth*.

#### 5.3.1.3.1 Analysis and interpretation of results as provided by translation students

Figure 15 below, presents an analysis of results based on the responses from translation students as provided in subsection 4.3.1.3.1.

Figure 15: Responses from translation students



It is noted that Figure 15 displays a multiple choice of translation strategies, that is, 80% of explication, 20% of simplification and 60% of normalisation.

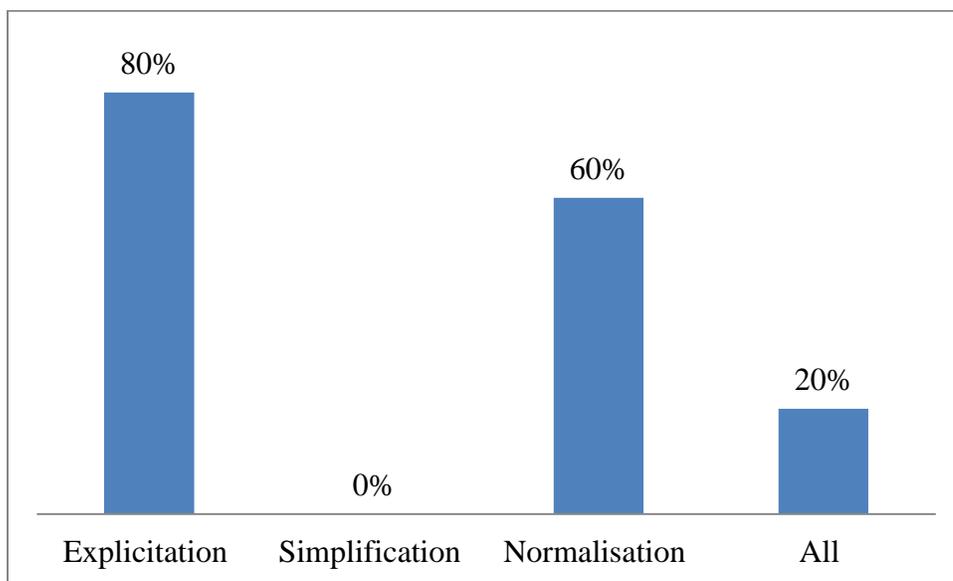
Figure 15 is an impression formed from an account of various changes made at several levels of the source language before the source text was made idiomatic. The interpretation can be made from this

analysis could be that there was a critical awareness of translation constraints that informed various translation strategies as governed by communicative and linguistic considerations.

#### 5.3.1.3.2 Analysis and interpretation of results as provided by translation lecturers

Figure 16 below, presents an analysis of results based on the responses from translation lecturers as provided in subsection 4.3.1.3.2.

*Figure 16: Responses from translation lecturers*

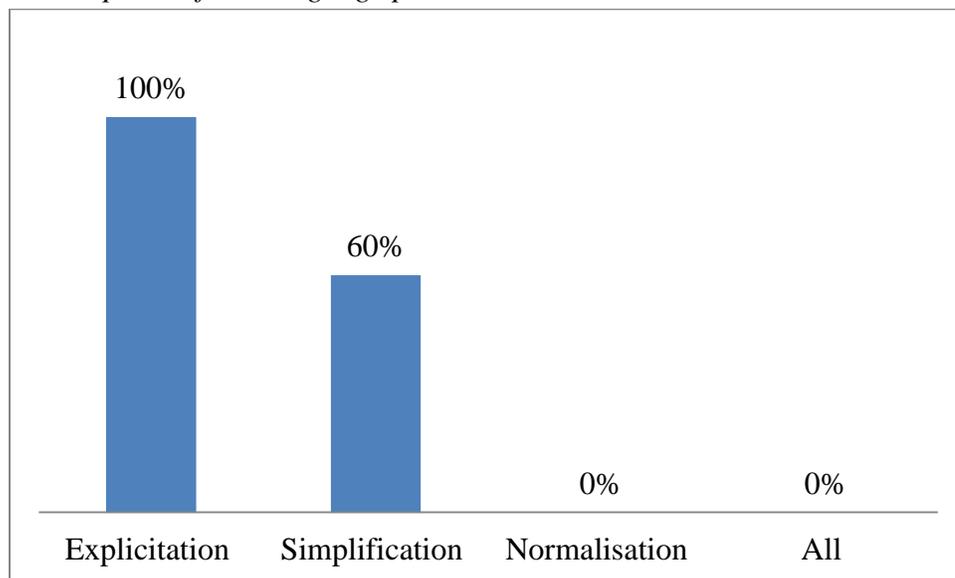


Like Figure 15, Figure 16 displays a multi-choice of translation strategies; 80% of explication, 60% of normalisation and 20% of all translation strategies. This demonstrates that there was a range of translation strategies from which the translator had to choose. This is an open acknowledgement of the source text's multiple problems, and that the target text is inextricably related to the source text.

#### 5.3.1.3.3 Analysis and interpretation of results as provided by the language practitioners

Figure 17 below, presents an analysis of results based on the responses from language practitioners as provided in subsection 4.3.1.3.3.

Figure 17: Responses from language practitioners



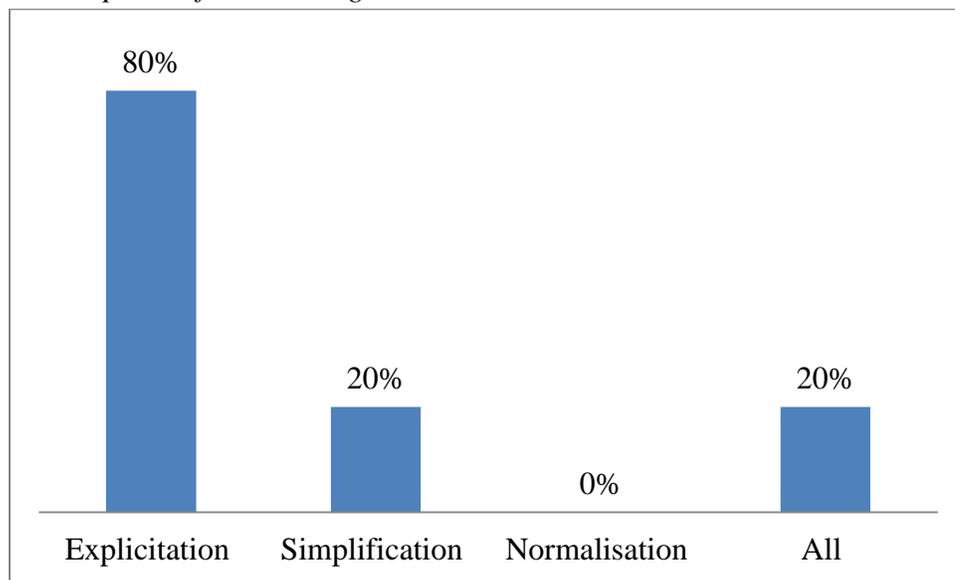
Unlike Figures 15 and 16, Figure 17 displays explication to be suited to the linguistic taste of 100% of the language practitioners. *Macbeth*: Target Translation 2 has also enjoyed 60% of simplification as the translation strategy.

The picture portrayed by Figure 17 demonstrates the translator's recognition of the source text's emphatic message and how it was communicated to its target readership.

#### 5.3.1.3.4 Analysis and interpretation of results as provided by Xitsonga educators

Figure 18 below, presents an analysis of results based on the responses from Xitsonga educators as provided in subsection 4.3.1.3.4.

Figure 18: Responses from Xitsonga educators



Like all other figures on this subject, Figure 18 displays a multiple-choice of translation strategies; 80% of explication, 20% of simplification and 20% of a combination of all translation strategies.

The following paragraph provides a general interpretation of the analysis of results as presented in Figures 15 to 18.

In conclusion, a multi-choice of translation strategies demonstrates that the translator considered many factors before getting into the actual activity of translation, which is ‘linguistic modifications’. The factors in question include among others, thought of the source text, the envisaged target text, and the target readers and how they would experience the target text. It denotes that the translation process that arrived at the production of *Macbeth*: Target Translation 2 was not determined by a one-time decision, but rather involved a series of decisions, each made on its own merits.

The following section marks the bounds of dominance of translation strategies and their effect on stylistic devices. The idiomatic sense remains epicentre to both the source text and the target text in this comparative analysis.

#### 5.3.1.4 Analysis and interpretation of results on the effects of choice of the translation strategies retaining the idiomatic sense of the source text in Target Translation 1 of *Macbeth*

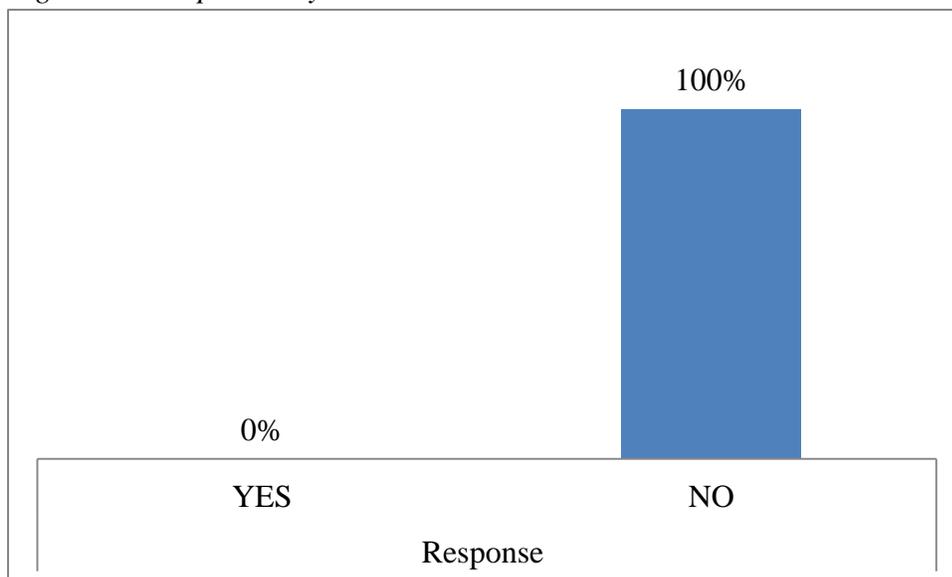
This section presents analysis and interpretation of results on the effect of the translation strategy applied on stylistic devices and linguistic interference in creating *Macbeth*: Target Translation 1 of *Macbeth* (An inference deduced from marked excerpts). The analysis is based on the effect of translation strategy employed by the translator as an attempt to make the source text resonate better with the target readers drawn through inferential or multivariate approach. It also caters for the inferential multivariate methods of analysis used to compare data collected from the sample that is represented as numbers in order to arrive at an informed evaluation of both source text and target text.

This exercise of searching for explanation and understanding is advanced, considered and developed in subsections 5.3.1.4.1 to 5.3.1.4.4 below.

##### 5.3.1.4.1 Analysis and interpretation of results as provided by translation students

Figure 19 below, presents an analysis of results as provided in subsection 4.3.1.4.1.

*Figure 19: Responses by translation students*



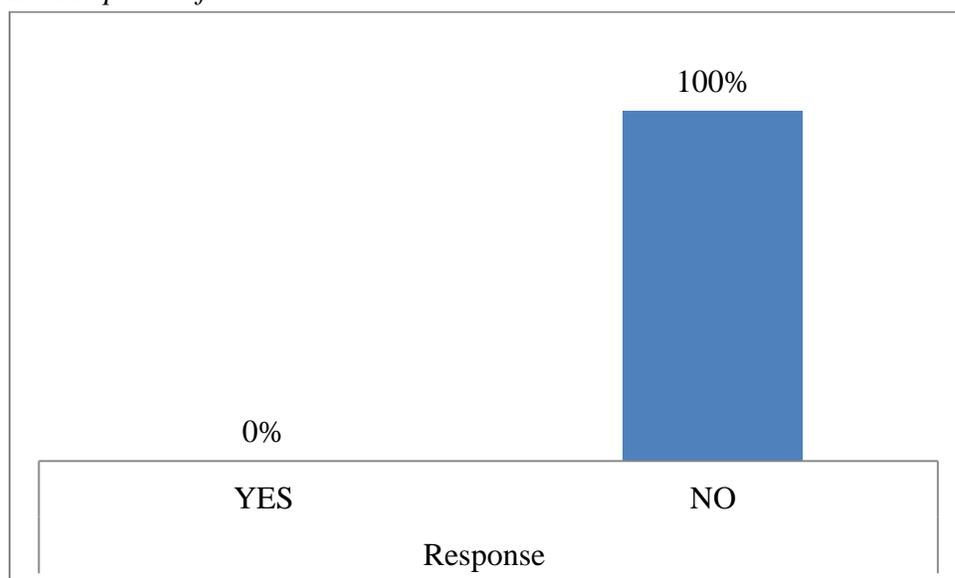
It is noted that 100% of the translation students responded as a ‘No’ answer. None of the students responded with a ‘Yes’.

The analysis depicted by Figure 19 could be suggesting that there was no flexible adaptation of translation strategies designed to suit the target readers’ expectations. It may also suggest that the target text was not found comprehensible and/or readable by the target readers.

#### 5.3.1.4.2 Analysis and interpretation of results as provided by translation lecturers

Figure 20 below, presents an analysis of results as provided in subsection 4.3.1.4.2.

*Figure 20: Responses from translation lecturers*



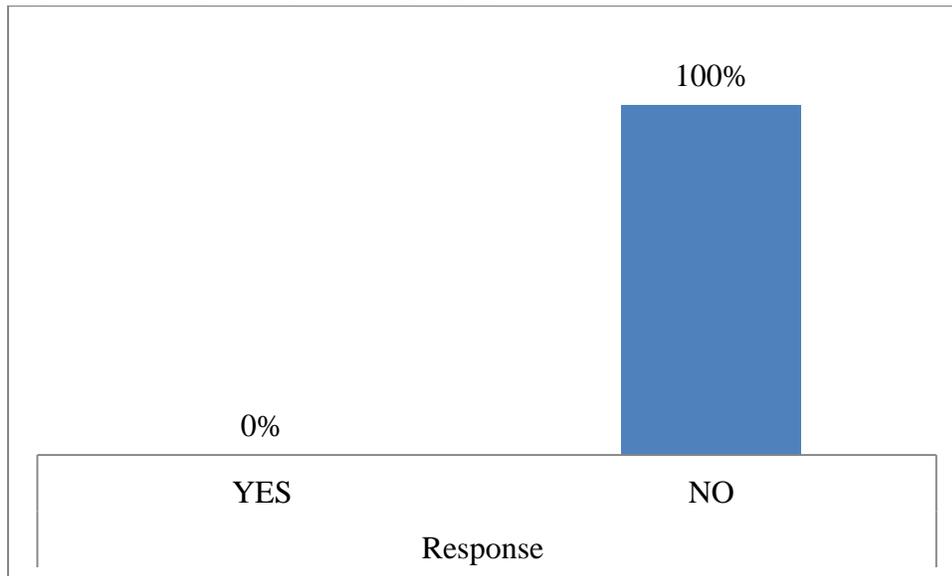
Like in Figure 19, the figure above has recorded 100% of the translation lecturers with a ‘No’ answer. None of the lecturers responded with a ‘Yes’.

The analysis presented by Figure 19 above denotes that the translation strategy employed was found to have down-played idiomaticity at some or all points in the source text that made readers to be alienated from the target text.

#### 5.3.1.4.3 Analysis and interpretation of results as provided by language practitioners

Figure 21 below, presents an analysis of results as provided in subsection 4.3.1.4.3.

*Figure 21: Responses from language practitioners*



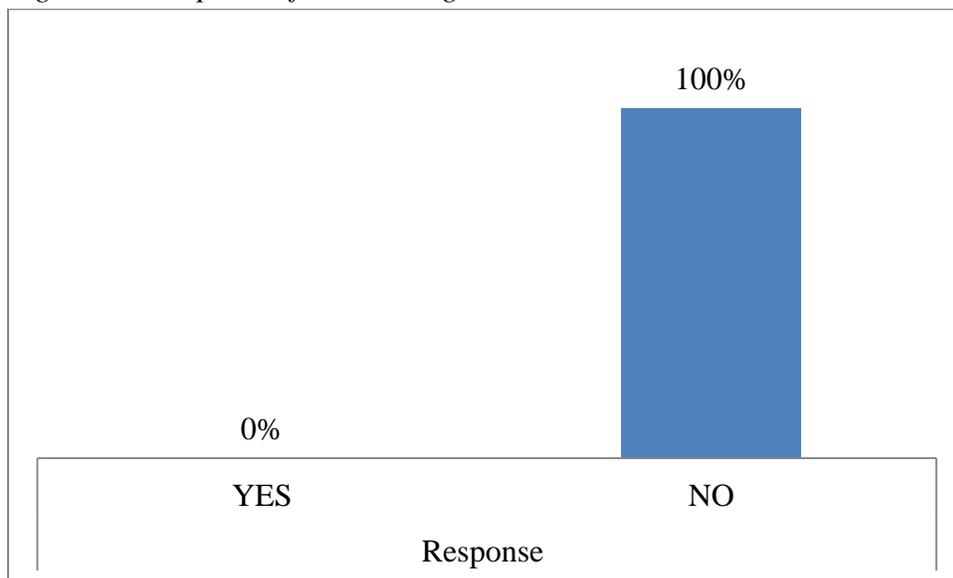
As depicted by Figures 19 and 20, the figure above has recorded 100% of the language practitioners with a 'No' answer. None of the language practitioners and Xitsonga educators responded with a 'Yes'.

The analysis presented by Figure 19 denotes that the target text could not demonstrate elements of accuracy and accessibility to the readership.

#### 5.3.1.4.4 Analysis and interpretation of results as provided by Xitsonga educators

Figure 22 below, presents an analysis of results as provided in subsection 4.3.1.4.4.

Figure 22: Responses from Xitsonga educators



As depicted by Figures 19, 20 and 21, the figure above has recorded 100% of Xitsonga educators with a ‘No’ answer. None of the language practitioners and Xitsonga educators responded with a ‘Yes’.

The analysis presented by Figure 22 denotes that the characters in the source text were muted in the target text.

The following paragraphs present a general interpretation of the analysis presented above.

The overwhelming 100% ‘No’ answer denotes that the target text was not found to be resonating better with the respondents as target readers. It denotes a tendency to follow the syntactic and lexical structure of the source text too closely which unfortunately usually leads to translations that sound non-idiomatic; that can simply be described as literality largely influenced by translationese factor.

Summing up, there seems to have been convincing linguistic modifications at a microtextual level before *Macbeth*: Target Translation 2 could sound idiomatic. Compared to *Macbeth*: Target Translation 1, there was an increased awareness of the need to get away from the idea of *Macbeth*: Target Translation 2 to be seen made mainly by employing word-for-word or sentence-for-sentence translation.

The following Figures 23 to 26 focus on the analysis on the retention of the idiomatic sense of the source text by the target text in the production of Target Translation 2.

### 5.3.1.5 Analysis and interpretation of results on the effects of choice of the translation strategies retaining the idiomatic sense of the source text in Target Translation 2 of *Macbeth*

This section presents analysis and interpretation that focuses on the retention of the idiomatic sense of the source text in the production of Target Translation 2 of *Macbeth*.

#### 5.3.1.5.1 Analysis and interpretation of results as provided by translation students

Figure 23 below, presents an analysis of results as provided in subsection 4.3.1.5.1.

Figure 23: Responses from translation students

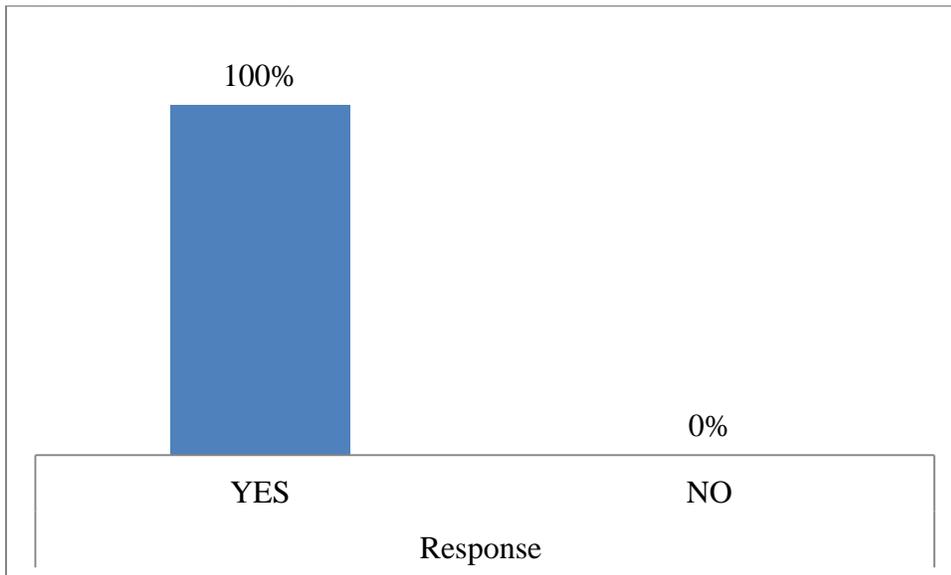


Figure 23 depicts a resounding ‘Yes’ answer by the translation students which stands at 100%.

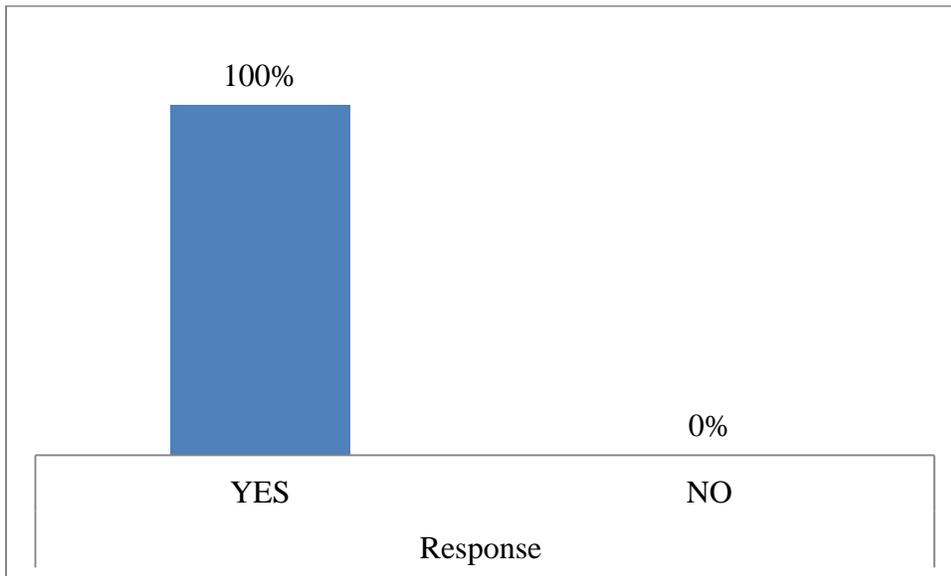
This denotes that the *Macbeth*: Target Translation 2 was found to be more expressive, sound, colloquial and artfully corresponding to the source text than *Macbeth*: Target Translation 1. It also

denotes that the respondents were able to interpret a specified idea, thought and/or feeling in a comprehensible rationale.

#### 5.3.1.5.2 Analysis and interpretation of results as provided by translation lecturers

Figure 24 below, presents an analysis of results as provided in subsection 4.3.1.5.2.

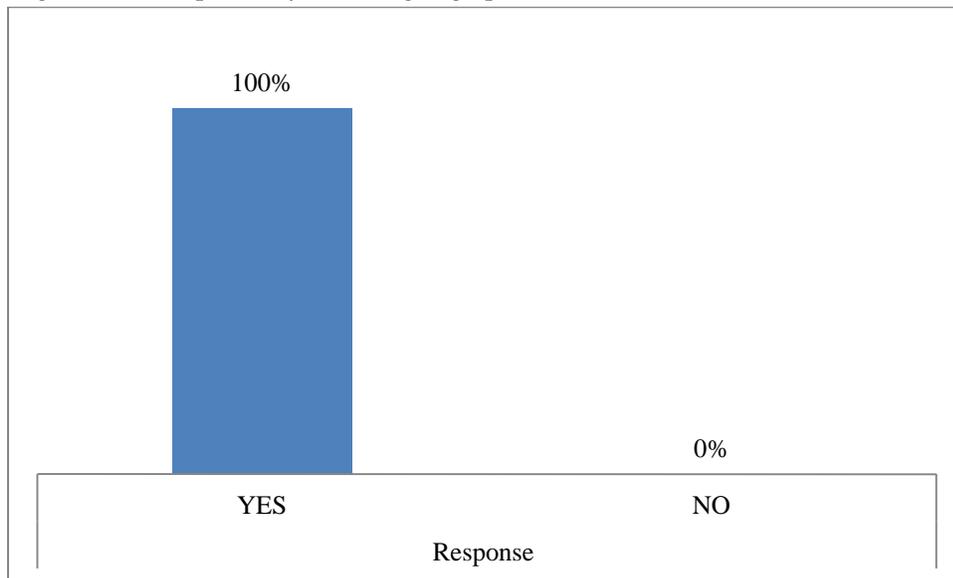
*Figure 24: Responses from translation lecturers*



#### 5.3.1.5.3 Analysis and interpretation of results as provided by language practitioners

Figure 25 below, presents an analysis of results as provided in subsection 4.3.1.5.3.

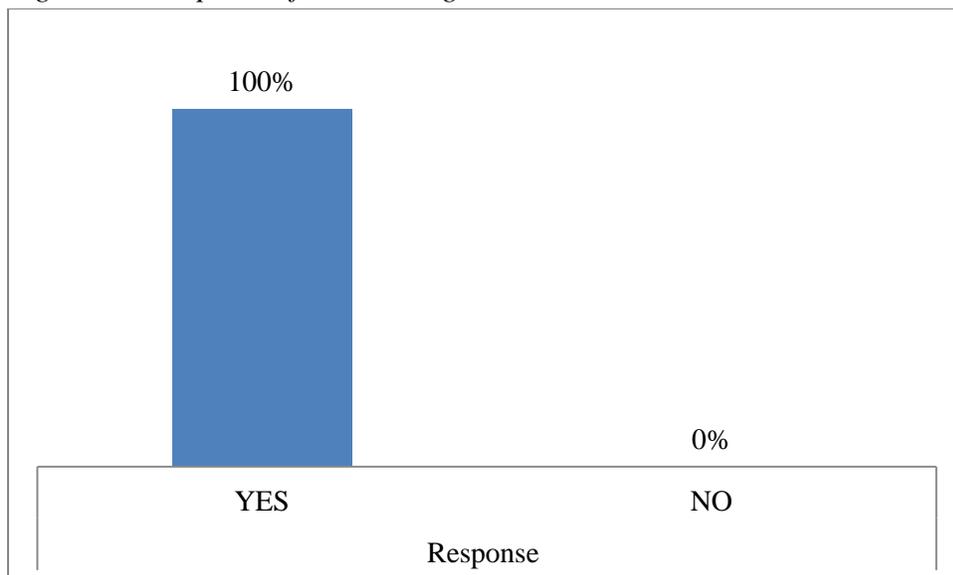
Figure 25: Responses from language practitioners



#### 5.3.1.5.4 Analysis and interpretation of results as provided by Xitsonga educators

Figure 26 below, presents an analysis of results as provided in subsection 4.3.1.5.4.

Figure 26: Responses from Xitsonga educators



Figures 24, 25 and 26 above carry a similar picture with Figure 23. The emphatic ‘Yes’ answer in these figures denotes that more or less similar ideological meaning was conveyed to the respondents in a manner that they were able to grasp the meaning of the source text’s content.

To sum up, predisposing factor which could have favoured the acceptability, consumption and integration of *Macbeth*: Target Translation 2 into Xitsonga polysystem could be attributed to the target language readership’s expectation of Shakespeare’s diction. One of the expectations being that both the source text and the target text are meant to be read as if they were really written in the indigenous Xitsonga language, although the fact remains that the source text was essentially and substantially written in Elizabethan English; which at best is seen insignificant in *Macbeth*: Target Translation 1. Another expectation could be that the impact of Elizabethan English plays, as a source of idiomatic and literary enrichment in the target language. The last expectation could be that the translation should be as close to the target language as possible in the target language or that it should be as close to the source text even if the structure of sentences in the target language sounds awkward. These assumptions get support from Venuti’s (1995:1) observation that English-language translation is dominated by the principle of transparency, that is, by the desire to create an illusory effect of ‘naturalness’.

The following subsection focuses on the retention of sense of the source text in the production of Target Translation 1 of *Macbeth* to a mother tongue speaker of Xitsonga who has no knowledge of the source language or source text.

#### **5.3.1.6 Analysis and interpretation of results on the effects of choice of the translation strategies making sense to mother tongue speakers without knowledge of the source language as readers of Target Translation 1 of *Macbeth***

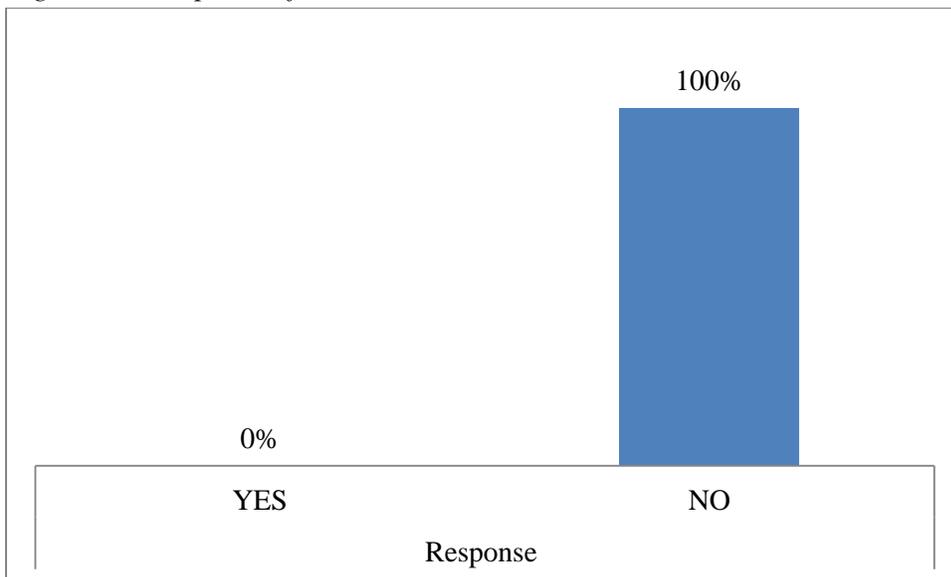
This section of analysis is centred on the production of Target Translation 1 of *Macbeth* in a manner that makes sense to a mother tongue speaker of Xitsonga who has no knowledge of the source language or source text. In other words, it focuses on the function and the meaning that the source language text performs vis-à-vis the function and the meaning its translation is meant to perform in the target language. Considering the fact that it is impossible not to lose something when translating from one language to another, the task that the translator is faced with can thus affect the function and the

meaning of both the source text and the target text. Equally, it is the role of the translator to fulfil the target language readership's expectations of a target text which is written in his or her native language. However, this naturally depends on the translation brief given to the translator. It is his or her task as the translator to represent the source text whether he or she likes what it says or not. To this effect, analysis and interpretation will be drawn from Figures 27 to 30 on *Macbeth*: Target Translation 1, given below.

#### 5.3.1.6.1 Analysis and interpretation of results as presented by translation students

Figure 27 below, presents an analysis of results as provided in subsection 4.3.1.6.1.

*Figure 27: Responses from Translation students*

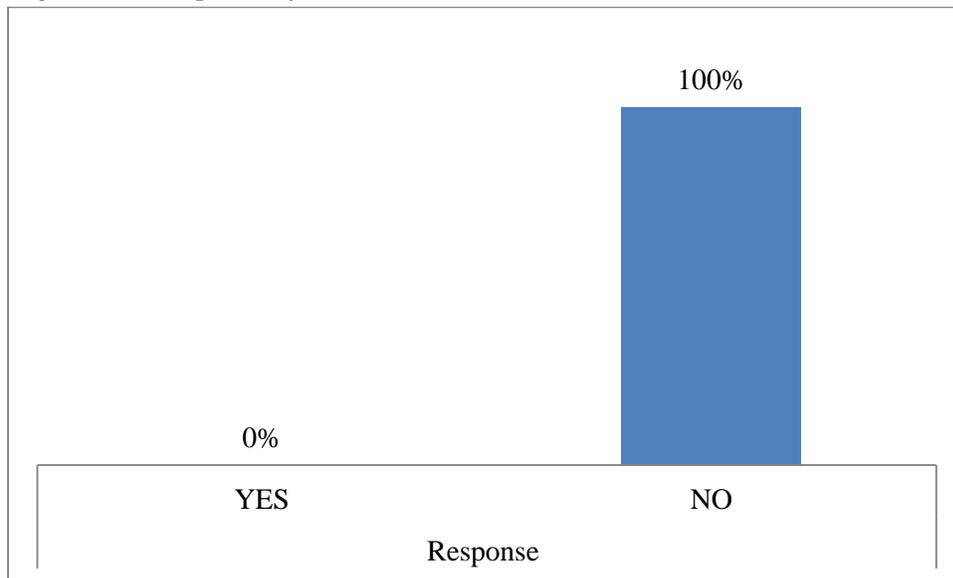


The translation students in Figure 27 responded with the emphatic 100% 'No' answer to a question that required them to evaluate if *Macbeth*: Target Translation 1 was found to be making sense to a mother tongue speaker of Xitsonga who has no knowledge of the source language or not.

#### 5.3.1.6.2 Analysis and interpretation of results as presented by translation lecturers

Figure 28 below, presents an analysis of results as provided in subsection 4.3.1.6.2.

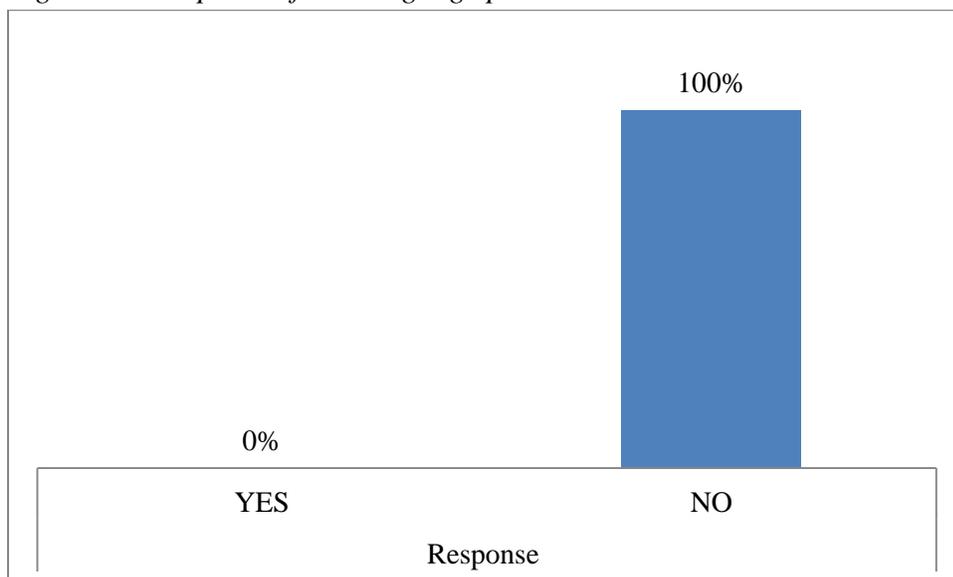
Figure 28: Responses from translation lecturers



#### 5.3.1.6.3 Analysis and interpretation of results as presented by language practitioners

Figure 29 below, presents an analysis of results as provided in subsection 4.3.1.6.3.

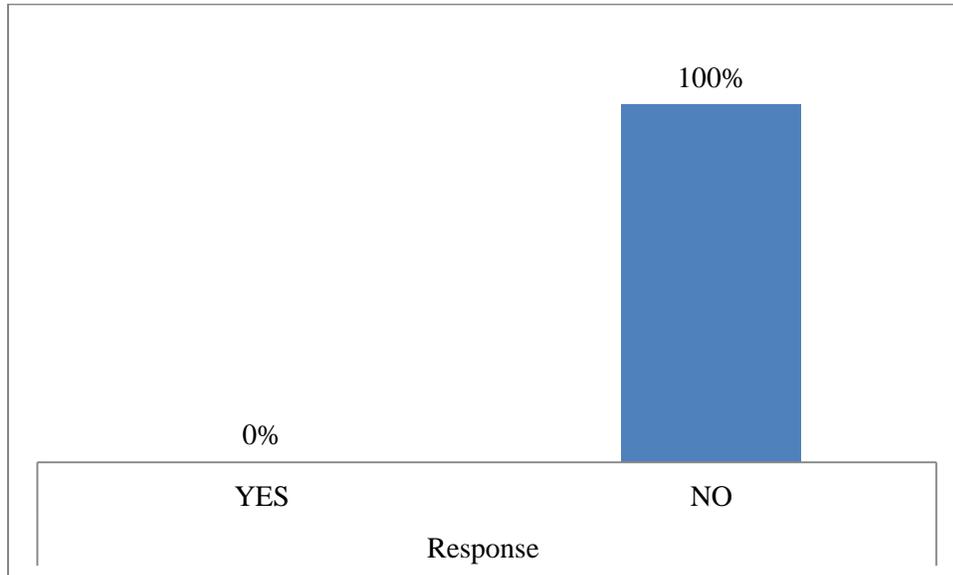
Figure 29: Responses from language practitioners



#### 5.3.1.6.4 Analysis and interpretation of results as presented by Xitsonga educators

Figure 30 below, presents an analysis of results as provided in subsection 4.3.1.6.4.

*Figure 30: Responses from Xitsonga educators*



Like Figure 27, Figures 20 to 30 also portray a resounding 100% ‘No’ answer.

This denotes that *Macbeth*: Target Translation 1 was produced at the expense of the stylistic devices with obvious absurdity and strangeness to the target readership. the preliminary conclusion that can be drawn from this analysis is that the end-user of the translation was not considered on how they would experience the target text.

The following Figures 31 to 34 focus on the analysis of production of Target Translation 2 in a manner that makes sense to a mother tongue speaker of Xitsonga who has no knowledge of the source language.

### 5.3.1.7 Analysis and interpretation of results on the effects of choice of the translation strategies making sense to mother tongue speakers without knowledge of the source language as readers of Target Translation 2 of *Macbeth*

This section presents the analysis and interpretation that focuses on the production of Target Translations 2 of *Macbeth* in a manner that makes sense to a mother tongue speaker of Xitsonga who has no knowledge of the source language or source text.

#### 5.3.1.7.1 Analysis and interpretation of results as provided by translation students

Figure 31 below, presents an analysis of results as provided in subsection 4.3.1.7.1.

Figure 31: Responses from translation students

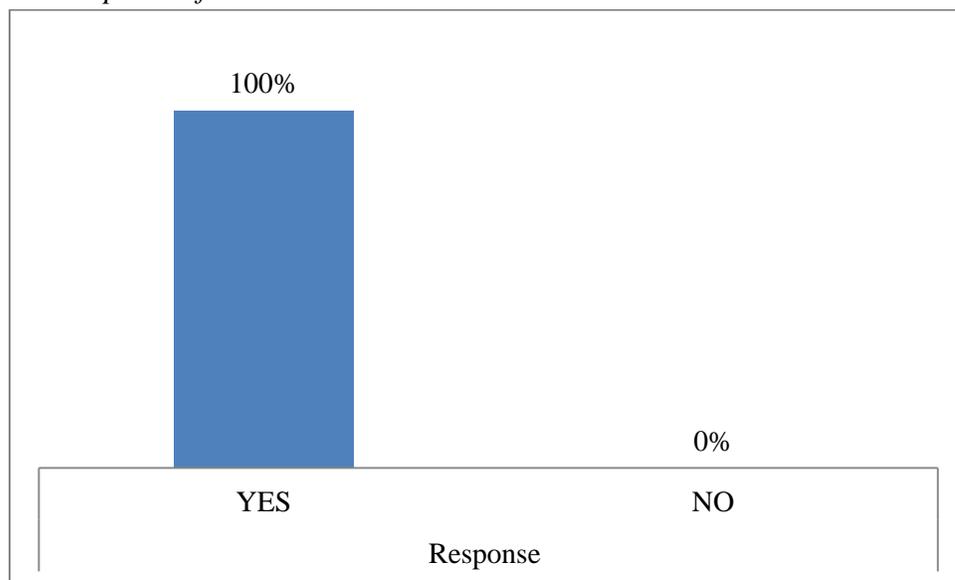
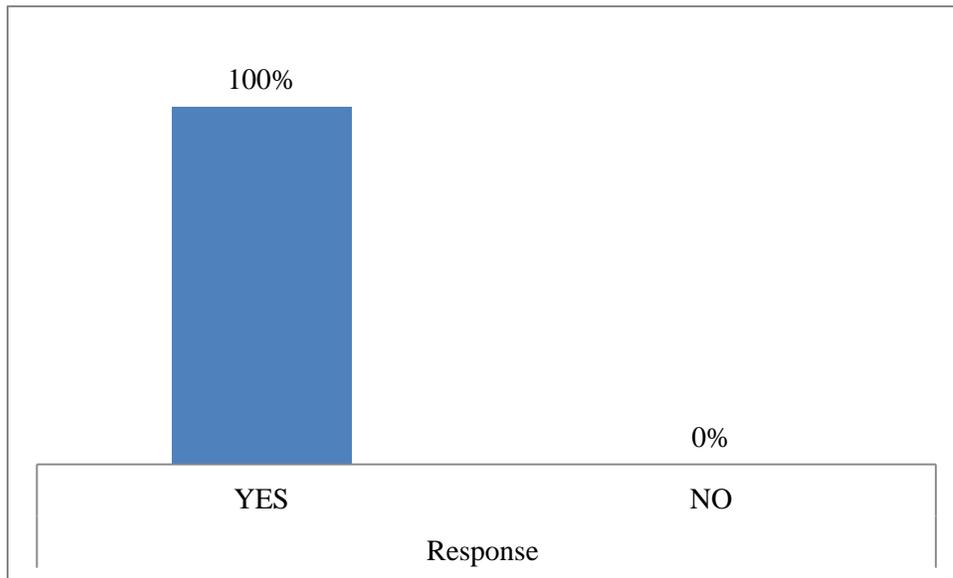


Figure 31 portrays a resounding 100% 'Yes' answer. It denotes that *Macbeth*: Target Translation 2 managed to handle the difference between Shakespearean English and Xitsonga. It also denotes that the respondents as readers appreciated the translator's effort in making the target text comprehensible, smooth, expressive and colloquial.

### 5.3.1.7.2 Analysis and interpretation of results as provided by translation lecturers

Figure 32 below, presents an analysis of results as provided in subsection 4.3.1.7.2.

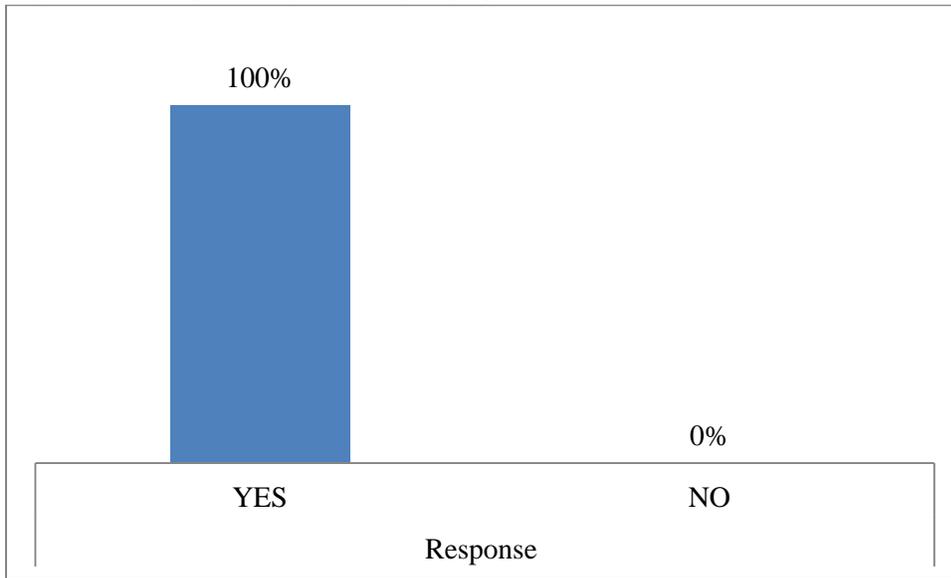
*Figure 32: Responses from translation lecturers*



### 5.3.1.7.3 Analysis and interpretation of results as provided by language practitioners

Figure 33 below, presents an analysis of results as provided in subsection 4.3.1.7.3.

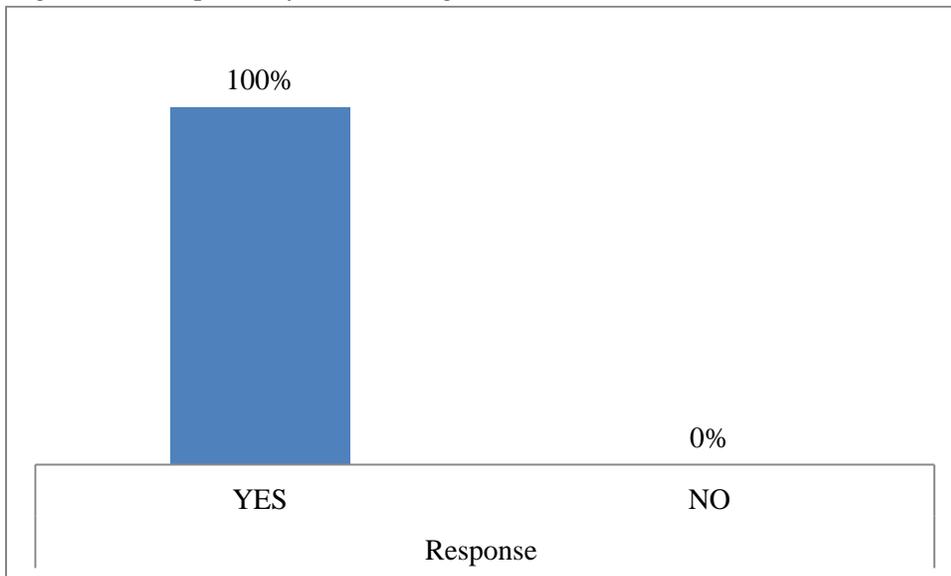
Figure 33: Responses from language practitioners



#### 5.3.1.7.4 Analysis and interpretation of results as provided by Xitsonga educators

Figure 34 below, presents an analysis of results as provided in subsection 4.3.1.7.4.

Figure 34: Responses from Xitsonga educators



Like Figure 31, Figures 32, 33 and 34 share common features of expressiveness best, hence a resounding 100% 'Yes' answer.

The acknowledgement that *Macbeth*: Target Translation 2 was produced in a manner that makes sense to a mother tongue speaker of Xitsonga who has no knowledge of the source language denotes that it retained the source text subtlety much better than *Macbeth*: Target Translation 1. It also denotes that in the production of *Macbeth*: Target Translation 2, the translator was aware of the foregrounded stylistic devices from the source text.

#### 5.3.1.8 Analysis and interpretation of results on the effects of choice of the translation strategies on the target text rendering idiomatic expression understandable to the target readers in Target Translation 1 of *Macbeth*

The analysis and interpretation in this subsection focuses on the production of *Macbeth*: Target Translations determining as to whether they render the idiomatic expression that is understandable in Xitsonga as the target language or not. The analysis and interpretation is extended to Figures 35 to 42 below.

##### 5.3.1.8.1 Analysis and interpretation of results as provided by translation students

Figure 35 below, presents an analysis of results on the target text produced as provided in subsection 4.3.1.8.1.

Figure 35: Responses from translation students

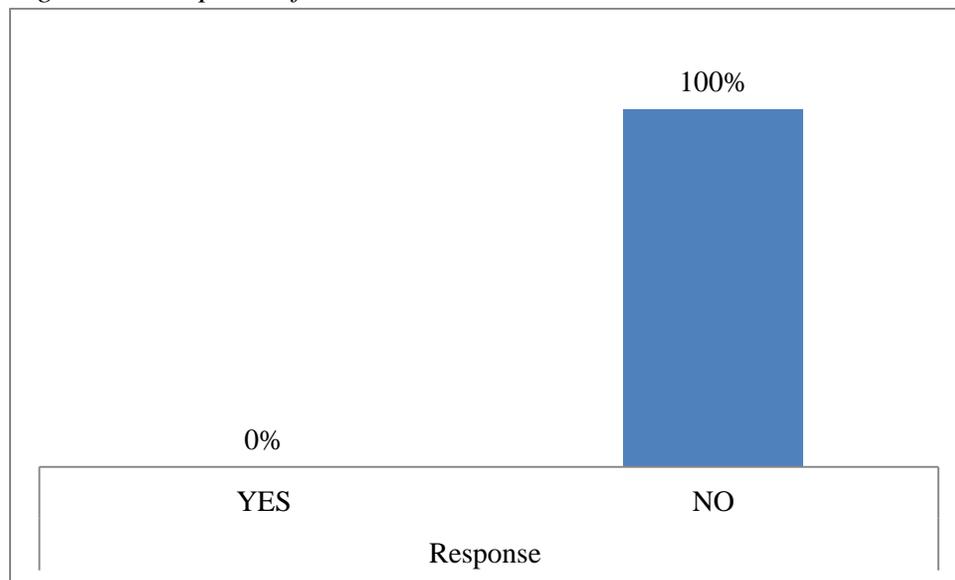
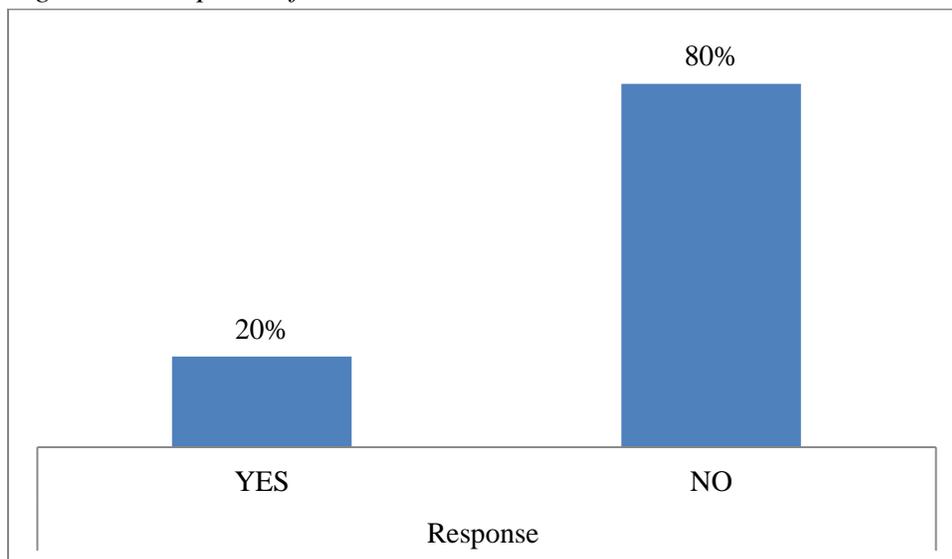


Figure 35 above portrays a picture a vehement disagreement on the view that *Macbeth*: Target Translation 1 renders the idiomatic expression understandable in Xitsonga language by 100%.

#### 5.3.1.8.2 Analysis and interpretation of results as provided by translation lecturers

Figure 36 below, presents an analysis of results as provided in subsection 4.3.1.8.2.

Figure 36: Responses from translation lecturers



From Figure 36; 20% of the respondents was found to be concurring that *Macbeth*: Target Translation 1 renders the idiomatic expression understandable in Xitsonga language, while 80% was in disagreement.

#### 5.3.1.8.3 Analysis and interpretation of results as provided by language practitioners

Figure 37 below, presents an analysis of results as provided in subsection 4.3.1.8.3.

Figure 37: Responses from language practitioners

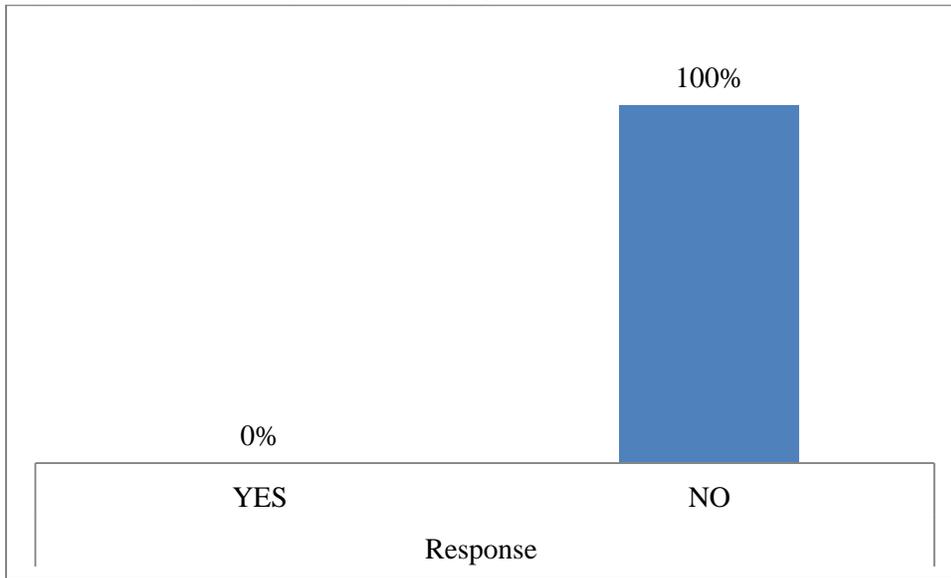


Figure 37 shares a similar picture with that of Figure 35, with 100% 'No' answer.

#### 5.3.1.8.4 Analysis and interpretation of results as provided by Xitsonga educators

Figure 38 below, presents an analysis of results as provided in subsection 4.3.1.8.4.

Figure 38: Responses from Xitsonga educators

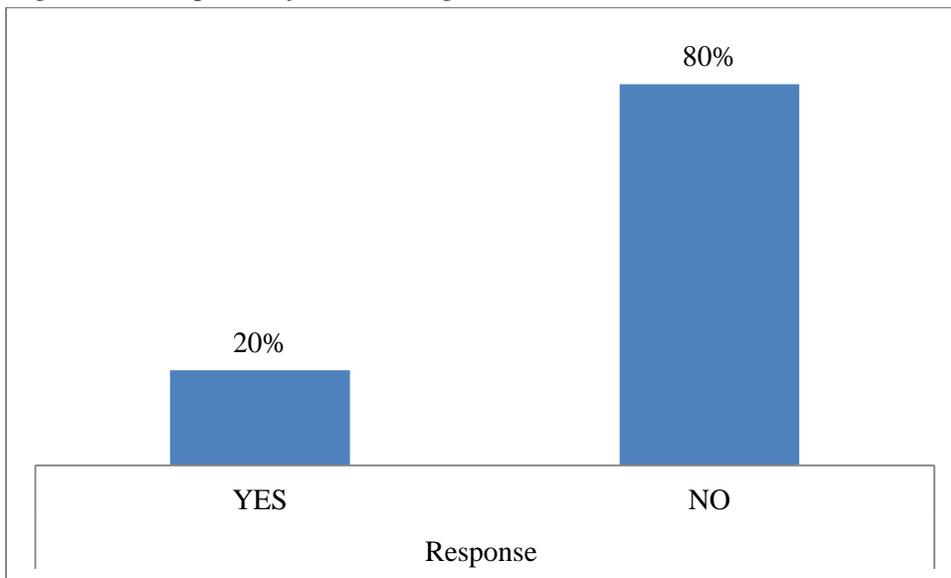


Figure 38 is a mirror-image of Figure 36.

Figures 35 to 38 generally posit on a ‘No’ answer. The picture portrayed by these figures denotes a relative lack of shared idiomatic expression between the translator and the target language readership as well as the translator’s own style or diction.

### 5.3.1.9 Analysis and interpretation of results on the effects of choice of the translation strategies on the target text rendering idiomatic expression understandable to the target readers in Target Translation 2 of *Macbeth*

This subsection focuses on the production of *Macbeth*: Target Translations determining as to whether they render the idiomatic expression that is understandable in Xitsonga as the target language or not.

#### 5.3.1.9.1 Analysis and interpretation of results as provided by translation students

Figure 39 below, presents an analysis of results as provided in subsection 4.3.1.9.1.

Figure 39: Responses from translation students

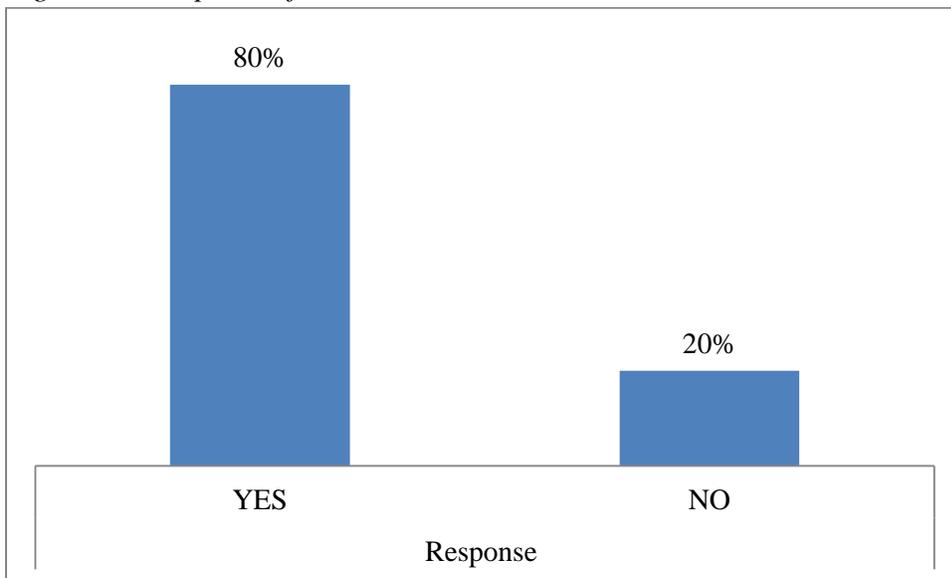
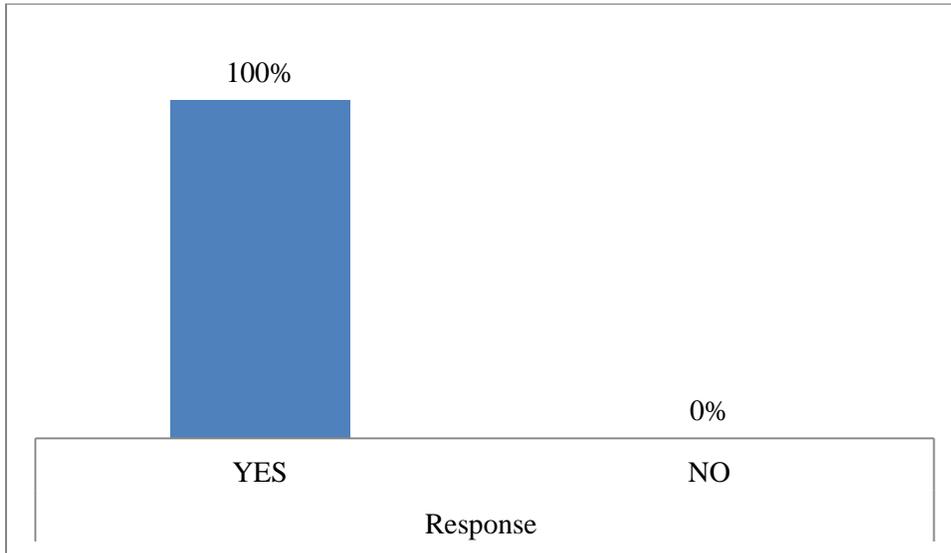


Figure 39 recorded 80% of the respondents agreeing that *Macbeth*: Target Translation 2 managed to the idiomatic expression understandable in Xitsonga language with 20% of them disagreeing.

### 5.3.1.9.2 Analysis and interpretation of results as provided by translation lecturers

Figure 40 below, presents an analysis of results as provided in subsection 4.3.1.9.2.

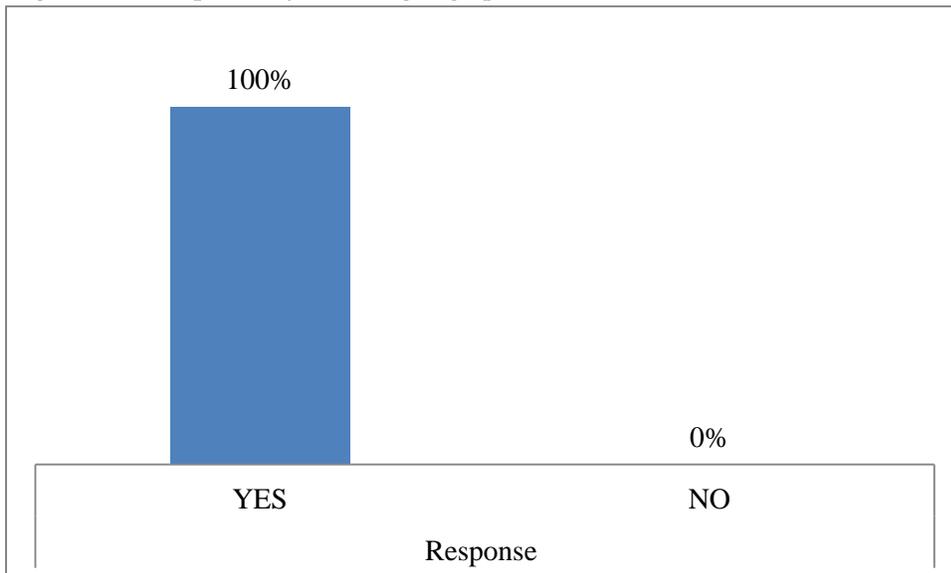
*Figure 40: Responses from translation lecturers*



### 5.3.1.9.3 Analysis and interpretation of results as provided by language practitioners

Figure 41 below, presents an analysis of results as provided in subsection 4.3.1.9.3.

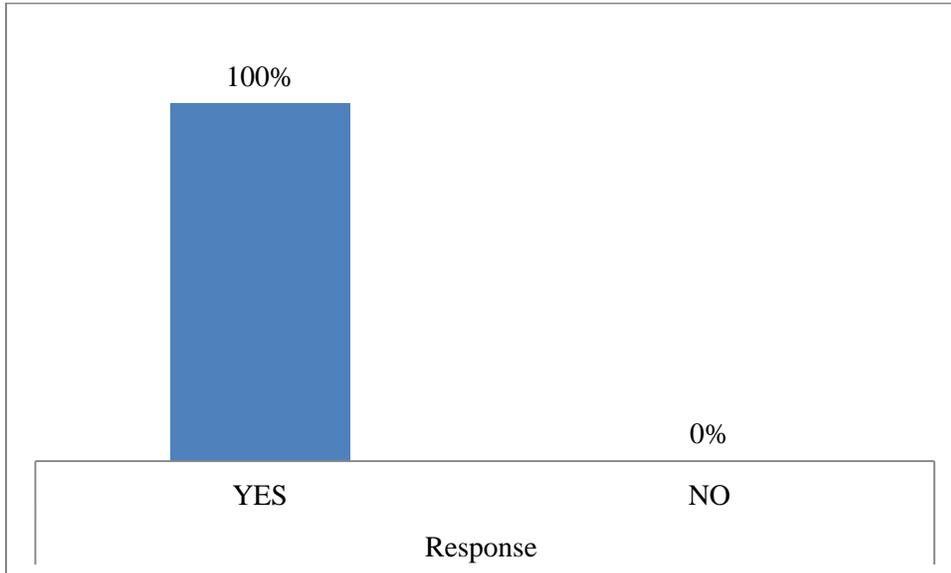
*Figure 41: Responses from language practitioners*



#### 5.3.1.9.4 Analysis and interpretation of results as provided by Xitsonga educators

Figure 42 below, presents an analysis of results as provided in subsection 4.3.1.9.4.

Figure 42: Responses from Xitsonga educators



Figures 40 to 42 found the respondents vehemently responding with a ‘Yes’ answer.

This denotes that idiomaticity can be picked up in literature, experimented with and taken to new heights of creativity and expressive power. It may be tentatively concluded that stylistic devices do not merely play a purely ornamental role in literature, but also provide greater explanatory power and create a particular ‘tenor bell’ which the target readers can proudly associate themselves with. Like metaphors, stylistic devices are traits of natural language as also shared by Lakoff and Johnson (1980).

Borrowed from Newmark (1988:84), idiomaticity was ‘born’ in Shakespeare’s play, and lived in *Macbeth: Target Translation 2*, and ‘died’ once they were transferred into *Macbeth: Target Translation 1*. This serves to confirm that idiomaticity belongs to a unique paradigm, thus must be treated differently.

The following subsection focuses on the analysis and interpretation centred on two semantic and functional versions which were initially expressed in Elizabethan English.

### 5.3.1.10 Analysis and interpretation of results on the effects of choice of the translation strategies on the semantic density of the source text in the production of Target Translation 1 of *Macbeth*

This subsection departs from the assumption that the source text happened to have been expressed in two different languages, that is, English and Xitsonga, resulting to two semantic versions. At the same time, two functional versions of one message happened to have been expressed in two different languages.

#### 5.3.1.10.1 Analysis and interpretation of results as provided by translation students

Figure 43 below, presents an analysis of results as provided in subsection 4.3.1.10.1.

Figure 43: Responses from translation students

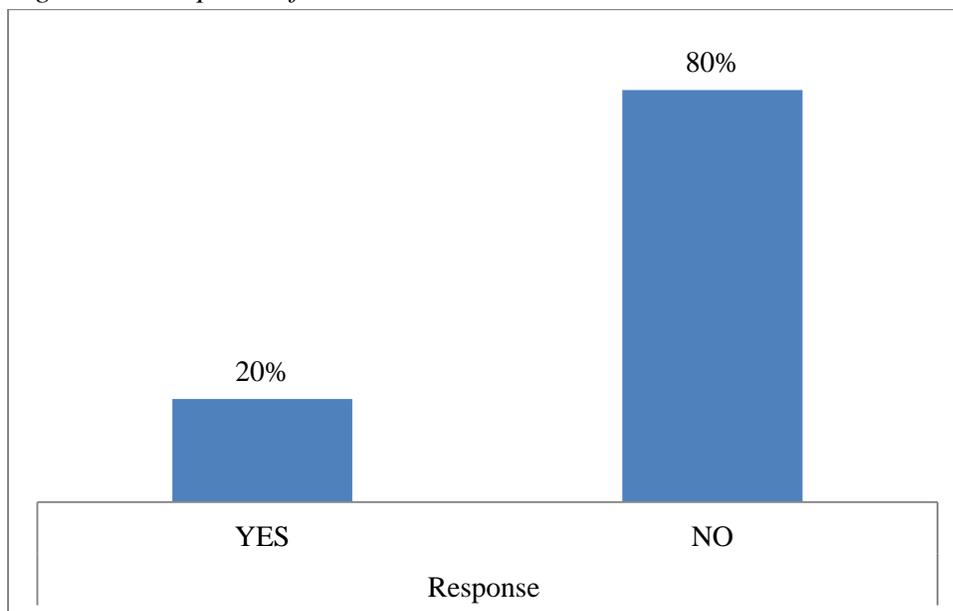


Figure 43 portrays a picture of 20% of the respondents responding with a 'Yes' answer confirming that *Macbeth*: Target Translation 1 retained the semantic density of the source text.

#### 5.3.1.10.2 Analysis and interpretation of results as provided by translation lecturers

Figure 44 below, presents an analysis of results as provided in subsection 4.3.1.10.2.

Figure 44: Responses from translation lecturers

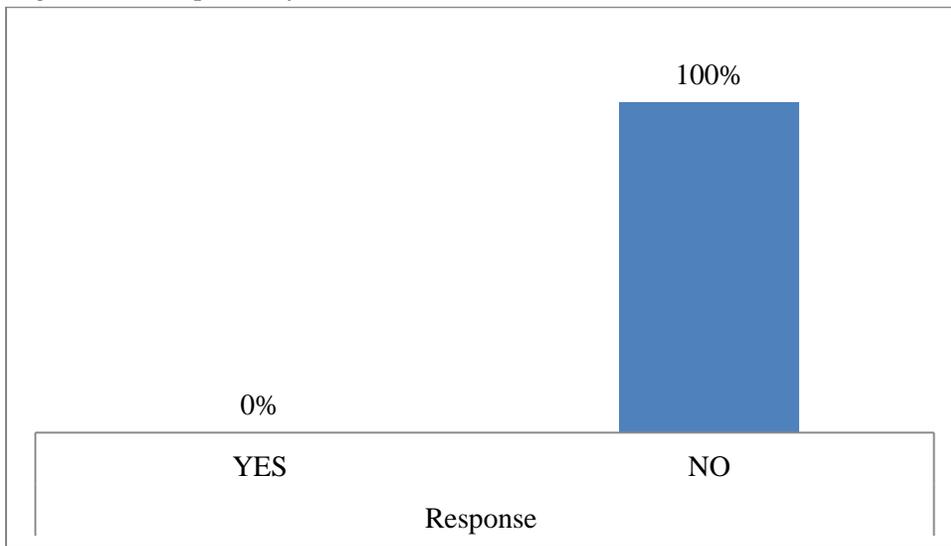
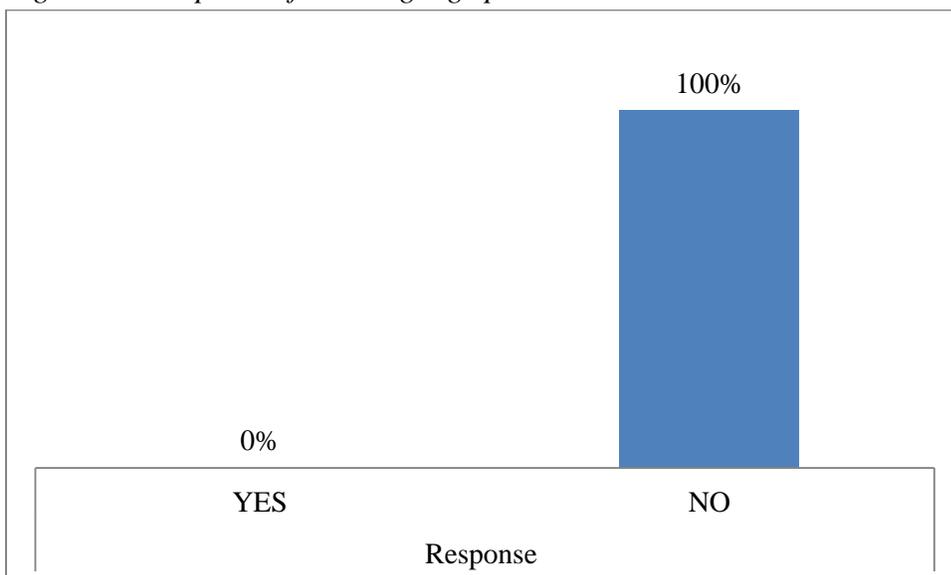


Figure 44, like Figures 45 and 46, responded with a 100% ‘No’ answer. This confirms a vehement disagreement to the claim that *Macbeth*: Target Translation 1 managed to retain the semantic density of the source text.

#### 5.3.1.10.3 Analysis and interpretation of results as provided by language practitioners

Figure 45 below, presents an analysis of results as provided in subsection 4.3.1.10.3.

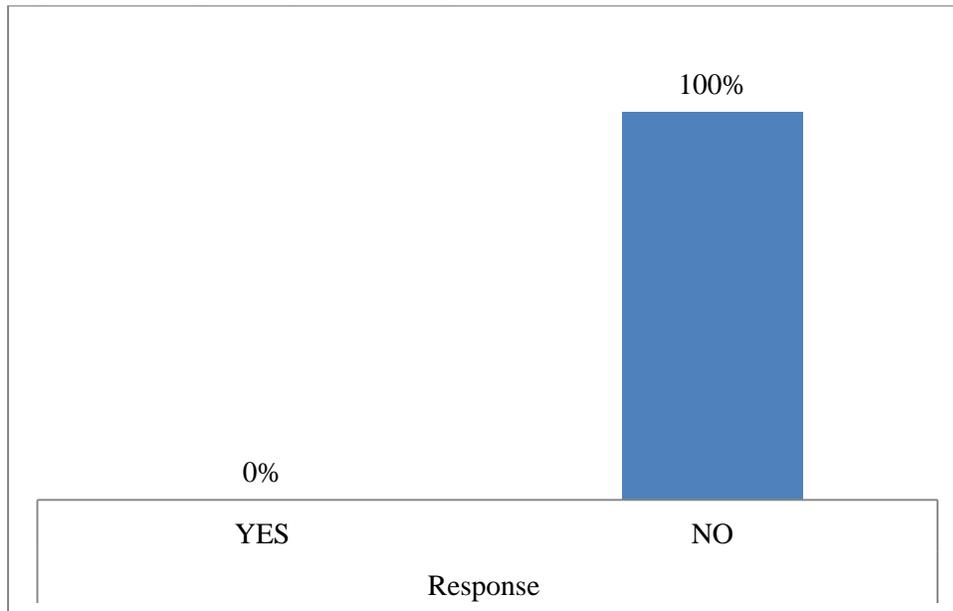
Figure 45: Responses from language practitioners



#### 5.3.1.10.4 Analysis and interpretation of results as provided by Xitsonga educators

Figure 46 below, presents an analysis of results as provided in subsection 4.3.1.10.4.

Figure 46: Responses from Xitsonga educators



Summing up, *Macbeth*: Target Translation 1 did not match with the degree of compactness of Shakespeare’s diction rendering it counterproductively.

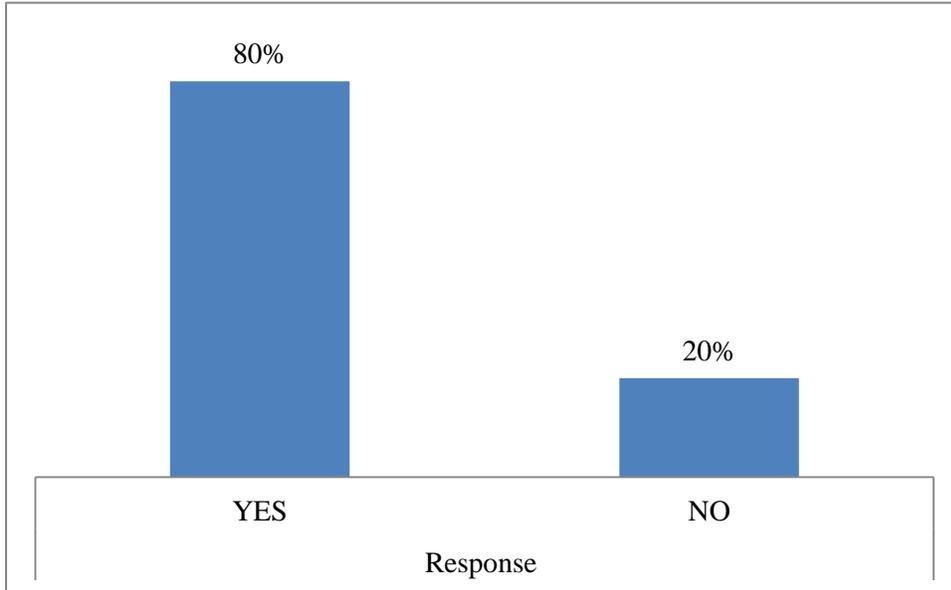
#### 5.3.1.11 Analysis and interpretation of results on the effects of choice of the translation strategies on the semantic density of the source text in the production of Target Translation 2 of *Macbeth*

This subsection serves to expose the similarities that can be drawn between the semantic versions that are connected with ‘what’ meaning was conveyed, while those holding between the functional versions are in terms of ‘how’ it was conveyed to the target language readership (Machniewski, 2004).

##### 5.3.1.11.1 Analysis and interpretation of results as provided by translation students

Figure 47 below, presents an analysis of results as provided in subsection 4.3.1.11.1.

Figure 47: Responses from translation students



From Figure 47 above, 20% responded with a 'No' answer while 80% responded with a 'Yes' answer.

#### 5.3.1.11.2 Analysis and interpretation of results as provided by translation lecturers

Figure 48 below, presents an analysis of results as provided in subsection 4.3.1.11.2.

Figure 48: Responses from translation lecturers

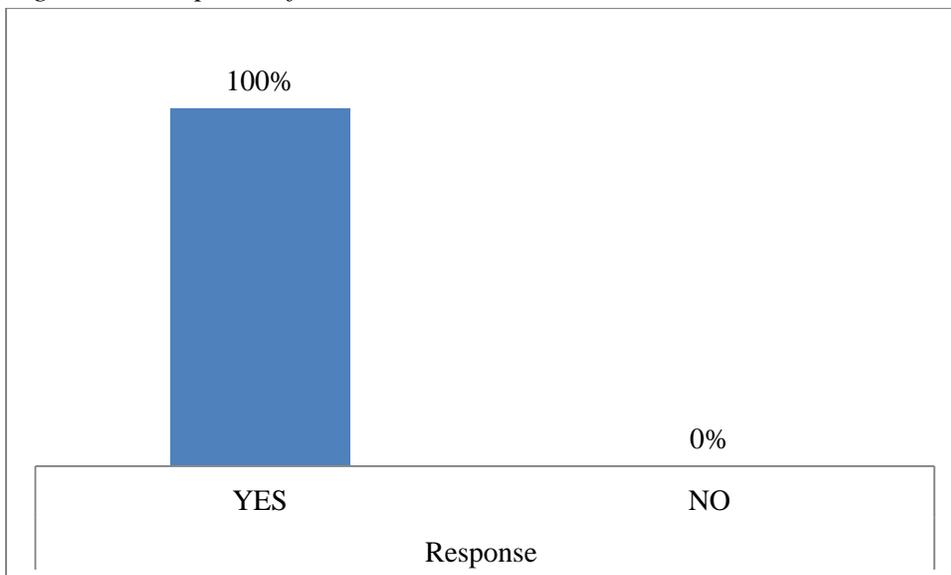


Figure 48, like Figures 49 and 50 responded with a 100% resounding ‘Yes’ answer that *Macbeth: Target Translation 2* matched Shakespeare’s style of enunciation in writing.

### 5.3.1.11.3 Analysis and interpretation of results as provided by language practitioners

Figure 49 below, presents an analysis of results as provided in subsection 4.3.1.11.3.

*Figure 49: Responses from language practitioners*

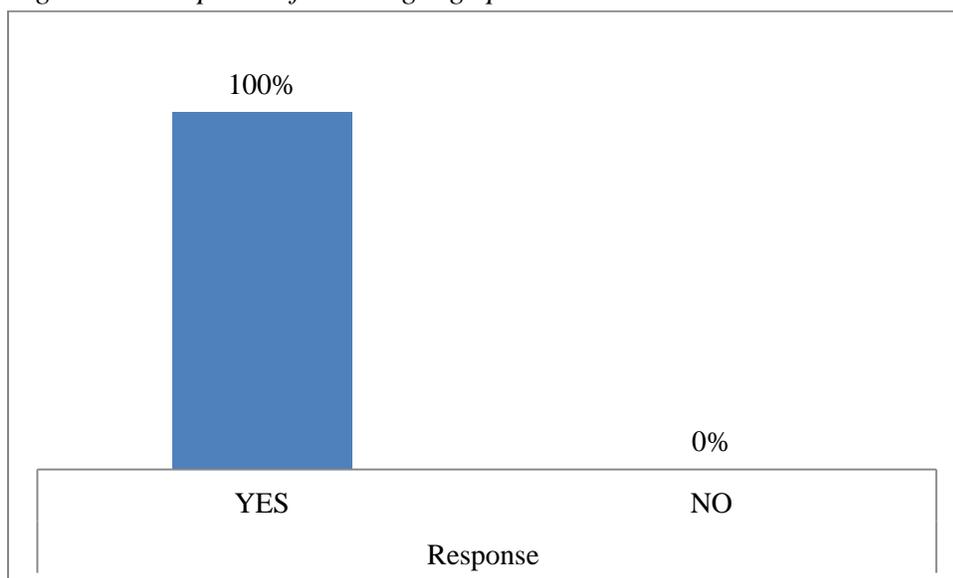
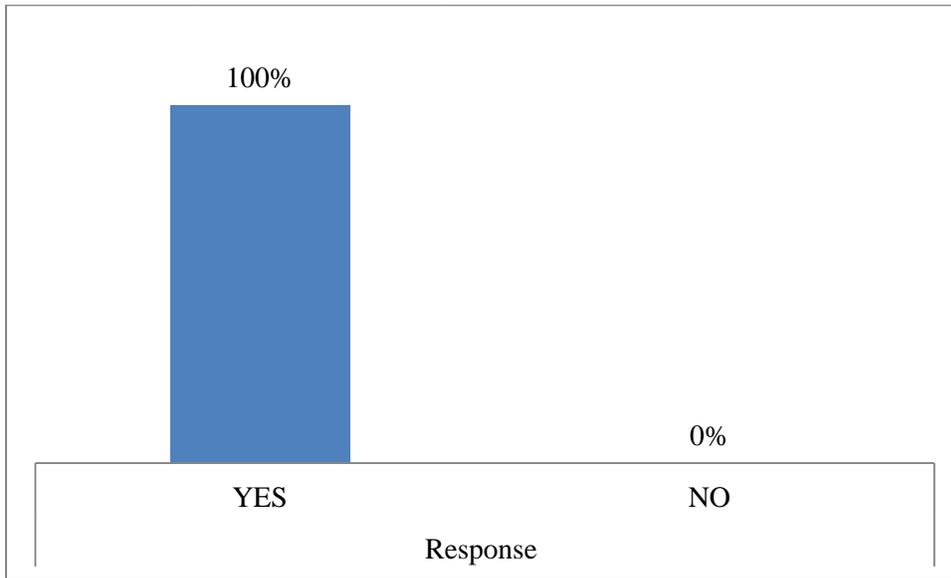


Figure 50 below, presents an analysis of results as provided in subsection 4.3.1.11.4.

Figure 50: Responses from Xitsonga educators



Based on Figures 48 to 50, the analysis drawn denotes that *Macbeth*: Target Translation 2 demonstrated a better understanding of ‘how’ idiomaticity had to be translated on idiomatic grounds and mastery of ‘what’ message was intended for the target language readership.

The following section is centred on *Julius Caesar*, but a similar procedure of analysis and interpretation as that followed in *Macbeth* above, will hold.

### 5.3.2 Analysis and interpretation of results on survey: *Julius Caesar*

This section focuses on the analysis and interpretation of results on survey on *Julius Caesar*. It presents a preliminary analysis of the data because no final conclusions are drawn at this stage. Further investigation and examination of qualitative features is required in order to confirm the tendencies shown by non-textual information. The analysis therefore focuses on the quantitative aspects of the patterns of the sampled excerpts before examining qualitative features.

### 5.3.2.1 Analysis and interpretation of results on marked preferences of excerpts that flow idiomatically in *Julius Caesar*

The analysis and interpretation drawn in this section is centred on the respondents' choice from the nineteen (19) excerpts that flow idiomatically in the Target Translations of *Julius Caesar*. Reference to this effect is made on Figures 51 to 54 below.

#### 5.3.2.1.1 Analysis and interpretation of results as provided by translation students

Figure 51 below, presents an analysis of results as provided in subsection 4.3.2.1.1.

Figure 51: Responses from translation students

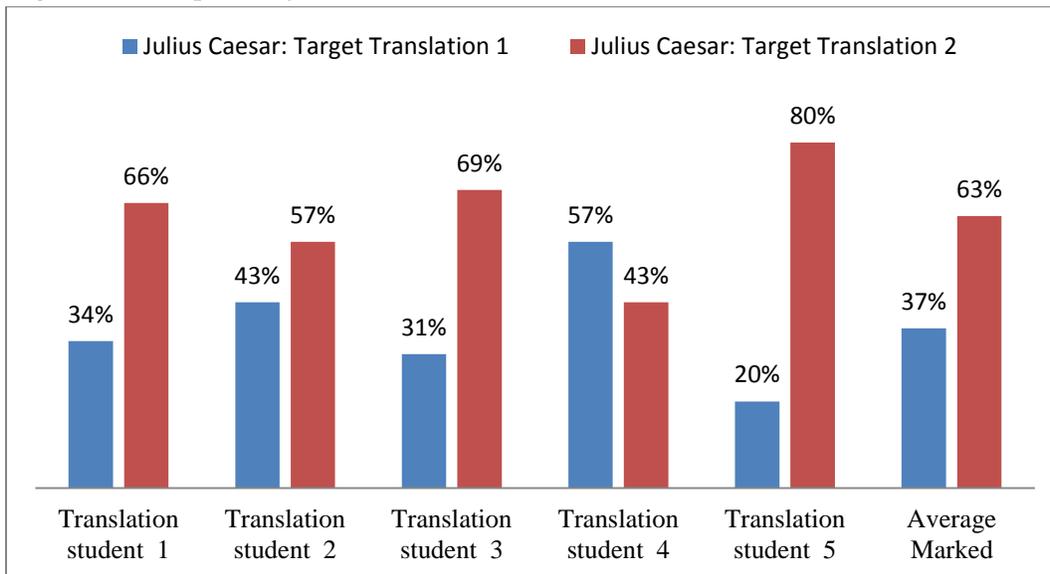
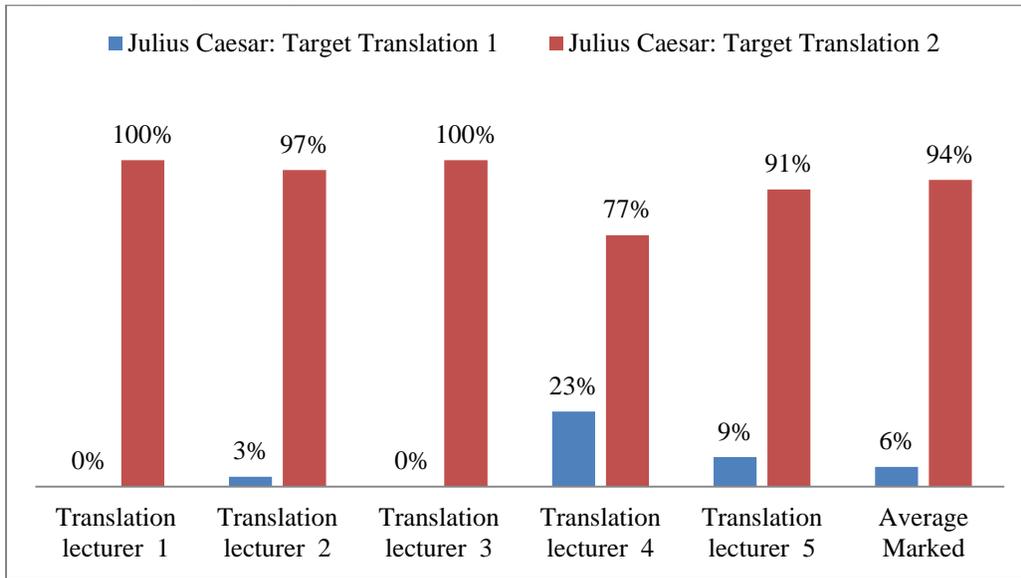


Figure 51 displays a picture that generally projects a higher percentage on *Julius Caesar*: Target Translation 2, the highest being 80%, than on *Julius Caesar*: Target Translation 1, the lowest being 20% as provided by translation students.

#### 5.3.2.1.2 Analysis and interpretation of results as provided by translation lecturers

Figure 52 below, presents an analysis of results as provided in subsection 4.3.2.1.2.

Figure 52: Responses from translation lecturers



Different from the picture displayed in Figure 51, Figure 52 forecasts a very big margin with the highest percentage standing at 100% for *Julius Caesar: Target Translation 2* as compared to *Julius Caesar: Target Translation 1* with 3% as the lowest.

### 5.3.2.1.3 Analysis and interpretation of results as provided by language practitioners

Figure 53 below, presents an analysis of results as provided in subsection 4.3.2.1.3.

Figure 53: Responses from language practitioners

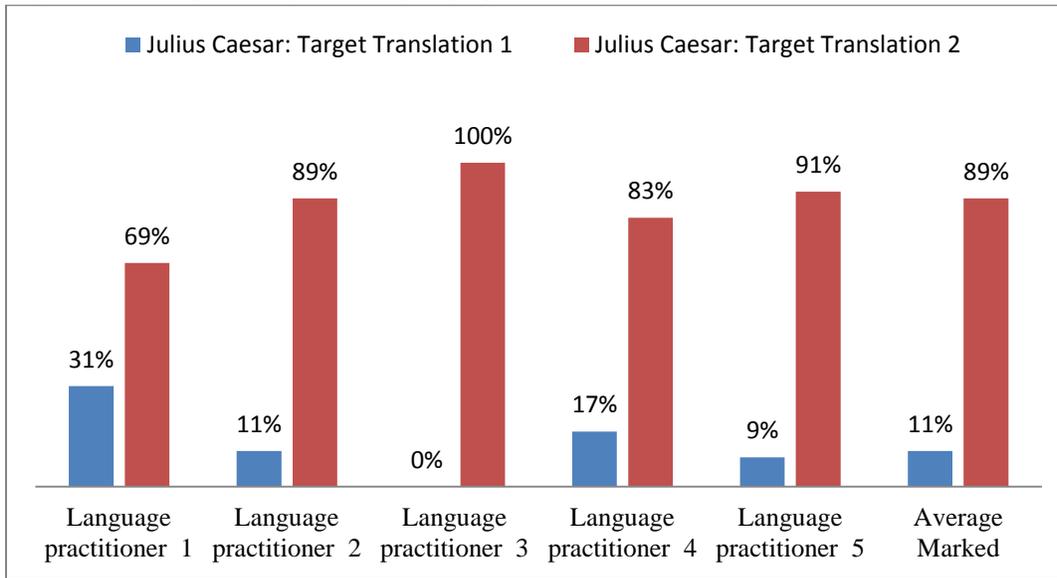
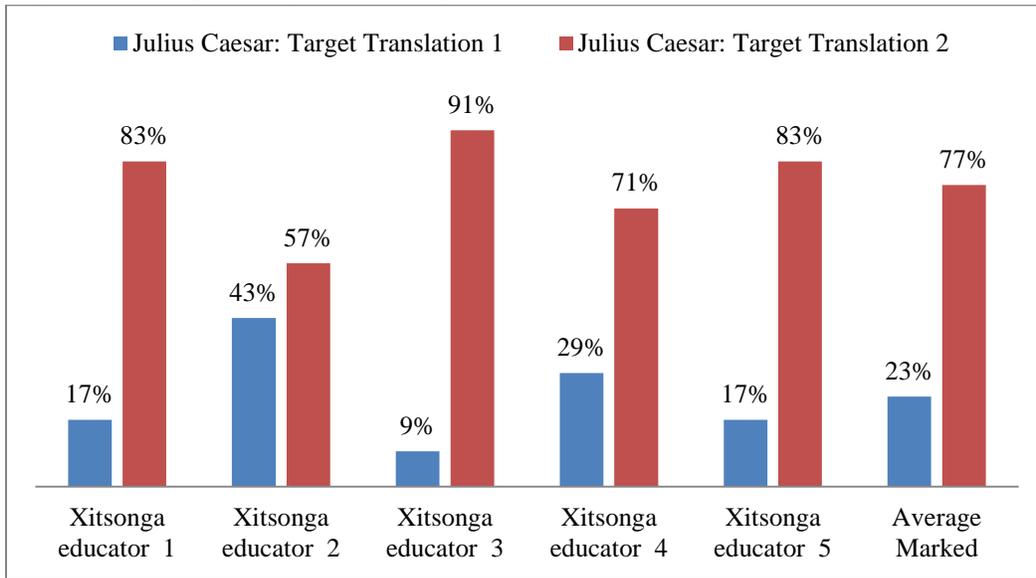


Figure 53 displays 9% as the lowest and 31% as the highest on *Julius Caesar*: Target Translation 1. Contrary, 69% is the lowest and 100% is the highest on *Julius Caesar*: Target Translation 2.

#### 5.3.2.1.4 Analysis and interpretation of results as provided by Xitsonga educators

Figure 54 below, presents an analysis of results as provided in subsection 4.3.2.1.4.

Figure 54: Responses from Xitsonga educators



From Figure 54, the picture portrays 9% as the lowest and 43% as the highest on *Julius Caesar: Target Translation 1*. There is contradiction on *Julius Caesar: Target Translation 2* as it forecasts on 57% as the lowest and 91% as the highest.

Drawn from the analysis projected by the figures above, one is capable of making a fine distinction between the source text and *Julius Caesar: Target Translation 1*. Although full sameness in translation is rarely achieved, the analysis denotes that the translator of *Julius Caesar: Target Translation 1* could hardly identify and experiment Shakespeare's stylistic devices and make them 'functional' to the target language readership. Despite extra-linguistic domain of different factors, *Julius Caesar: Target Translation 2* was largely associated with Shakespeare's microtextual level. *Julius Caesar: Target Translation 2* denotes that it is possible to recreate the satisfactory translation.

Like the analysis and interpretation carried out on *Macbeth*, this analysis is also based on the effect of translation strategy employed by the translator as an attempt to make the source text resonate better with the target readers drawn through inferential or multivariate approach. This exercise of searching for explanation and understanding is advanced, considered and developed in subsections 5.3.2.2.1 to 5.3.2.2.4 below.

Figures 51 to 54 seem to provide evidence that Target Translation 2 flows idiomatically than Target Translation 1, which can be interpreted as indicating that there is a flexibility of translation strategies in the patterns of Target Translation 2.

### 5.3.2.2 Analysis and interpretation of results on the translation strategies that dominated in the production of Target Translation 1 of *Julius Caesar*

The analysis as displayed by Figures 54 to 57 is focused on the idiomatic sense of the source text by the Target Translation 1 of *Julius Caesar*.

#### 5.3.2.2.1 Analysis and interpretation of results as provided by translation students

Figure 55 below, presents an analysis of results as provided in subsection 4.3.2.2.1.

Figure 55: Responses from translation students

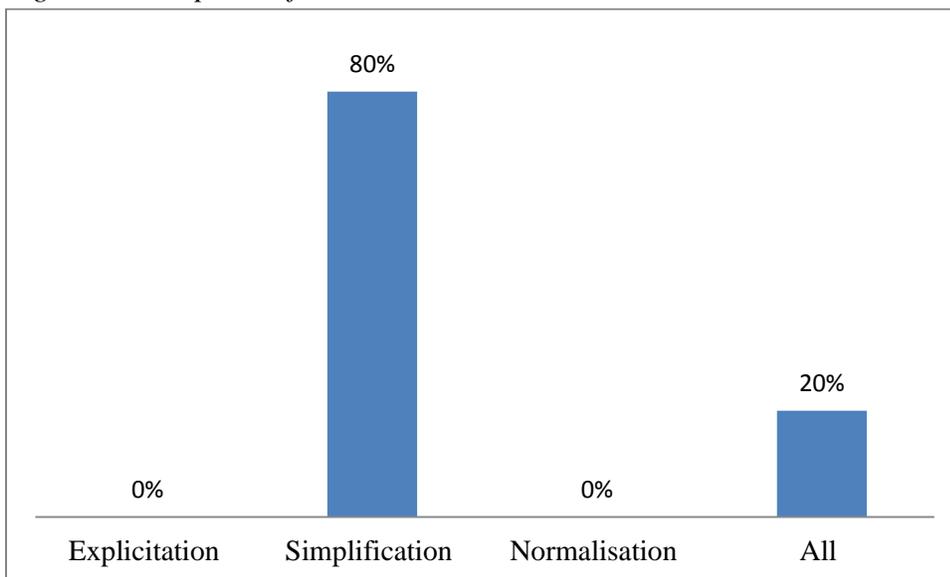


Figure 55 above depicts a popular choice for simplification standing at 80% with 20% claiming that all translation strategies were employed. The picture projected in Figure 55 denotes that the translator preferred simplification as the translation strategy to other strategies to produce *Julius Caesar*: Target Translation 1. It also denotes that the target text is a product of simple language which aims to make it more accessible to the target readership.

### 5.3.2.2.2 Analysis and interpretation of results as provided by translation lecturers

Figure 56 below, presents an analysis of results as provided in subsection 4.3.2.2.2.

Figure 56: Responses from translation lecturers

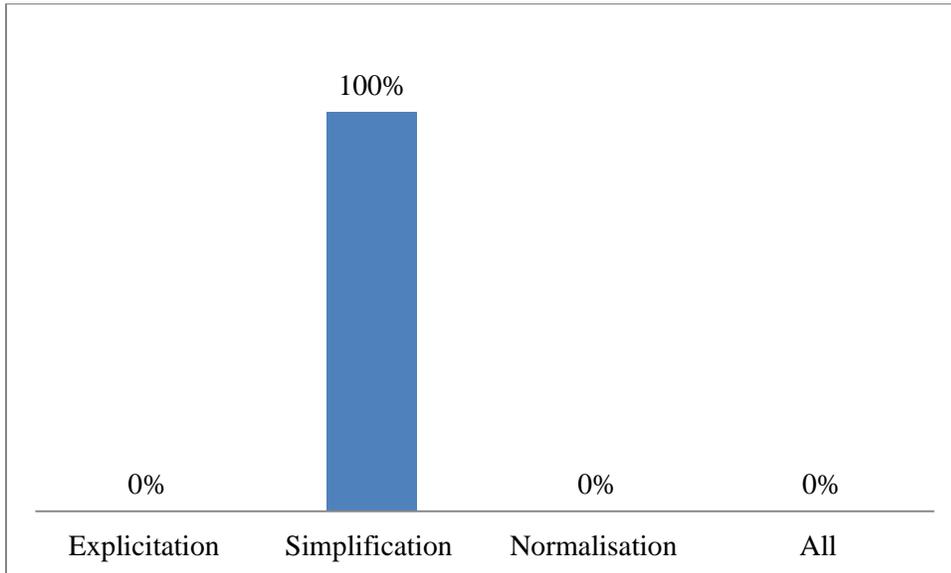


Figure 56 portrays that 100% of translation lecturers described *Julius Caesar*: Target Translation 1 as the product restricted to simplification as the translation strategy. It implies that *Julius Caesar*: Target Translation 1 was described in the light of the source text's norms and constraints and concluded that all identified excerpts were simplified probably for the sake of making it more accessible to its readership.

### 5.3.2.2.3 Analysis and interpretation of results as provided by language practitioners

Figure 57 below, presents an analysis of results as provided in subsection 4.3.2.2.3.

*Figure 57: Responses from language practitioners*

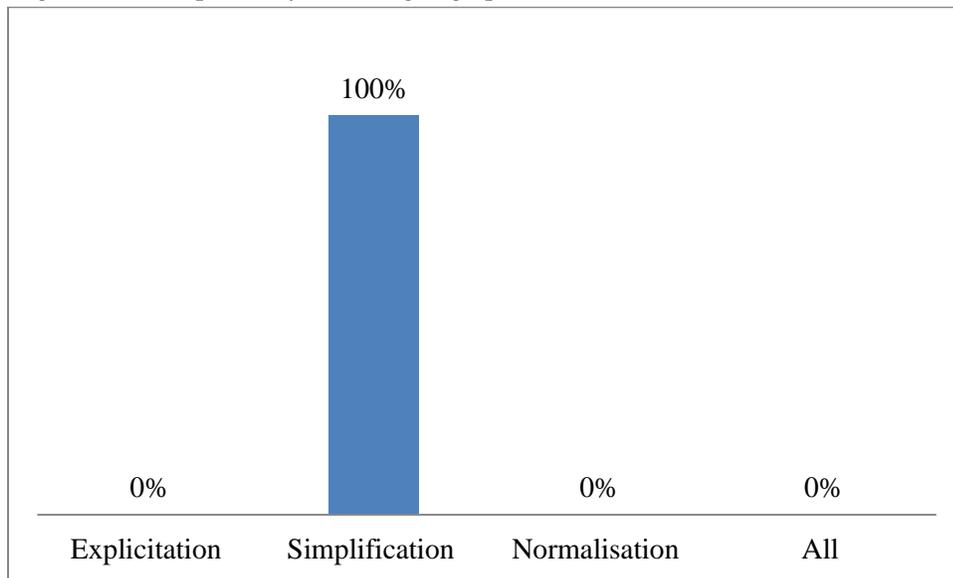
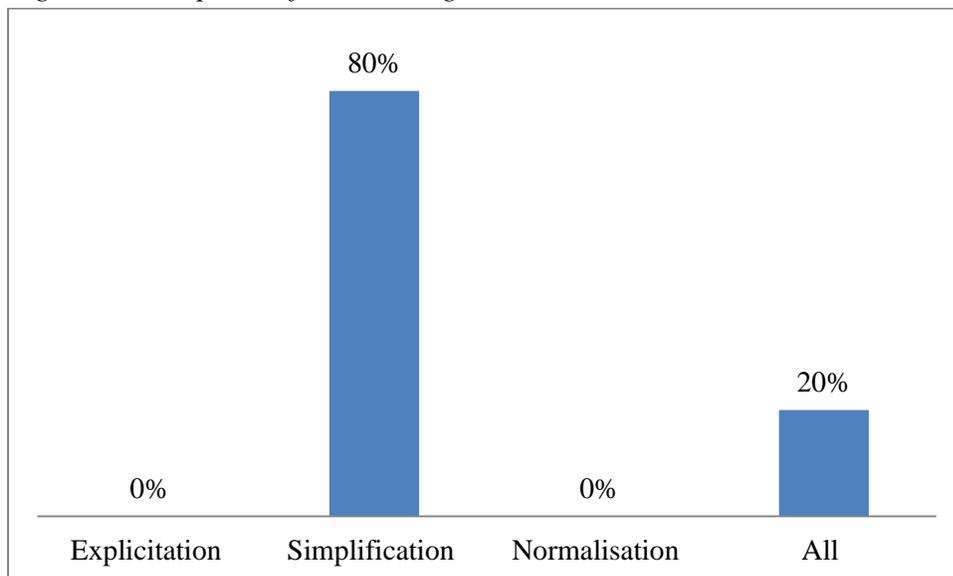


Figure 57 is also a replica of Figure 55; hence it holds similar features in terms of its production.

#### 5.3.2.2.4 Analysis and interpretation of results as provided by Xitsonga educators

Figure 58 below, presents an analysis of results as provided in subsection 4.3.2.2.4.

*Figure 58: Responses from Xitsonga educators*



The fact is that almost 100% of the respondents have arrived at one type of translation strategy denoting that the translator did not have sufficient target language equivalents for the source language lexemes. It also denotes that the stylistic devices as rich interpersonal communication features were somehow compromised. It gives an impression of a tendency to follow the syntactic and lexical structure of the source text too closely which ends up as to a product that sounds non-idiomatic.

As deduced in Section 5.3.2.1 above, it is also evident that a denotation that is drawn from the figures creates the impression that accessibility was preferred to stylistic devices thereby relegating them to the sole responsibility of colouring the language, and not obligatory also to stimulate the readers to think ‘outside the box’ and sometimes increase the affinity between the target text and the reader.

### **5.3.2.3 Analysis and interpretation of results on the translation strategies that dominated in the production of Target Translation 2 of *Julius Caesar***

This subsection focuses on the idiomatic sense of the source text exemplified by the Target Translation 2 of *Julius Caesar*.

#### **5.3.2.3.1 Analysis and interpretation of results as provided by translation students**

Figure 59 below, presents an analysis of results as provided in subsection 4.3.2.3.1.

*Figure 59: Responses from translation students*

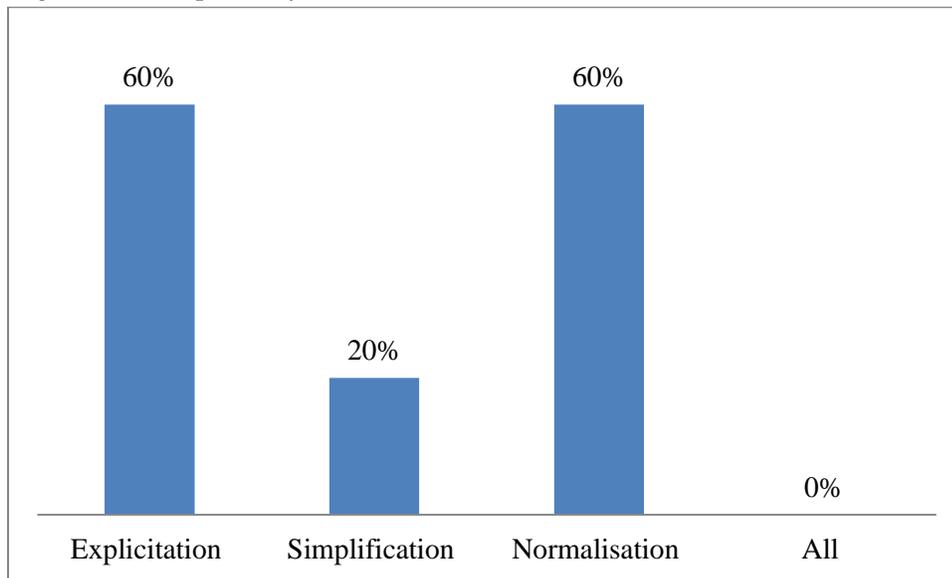


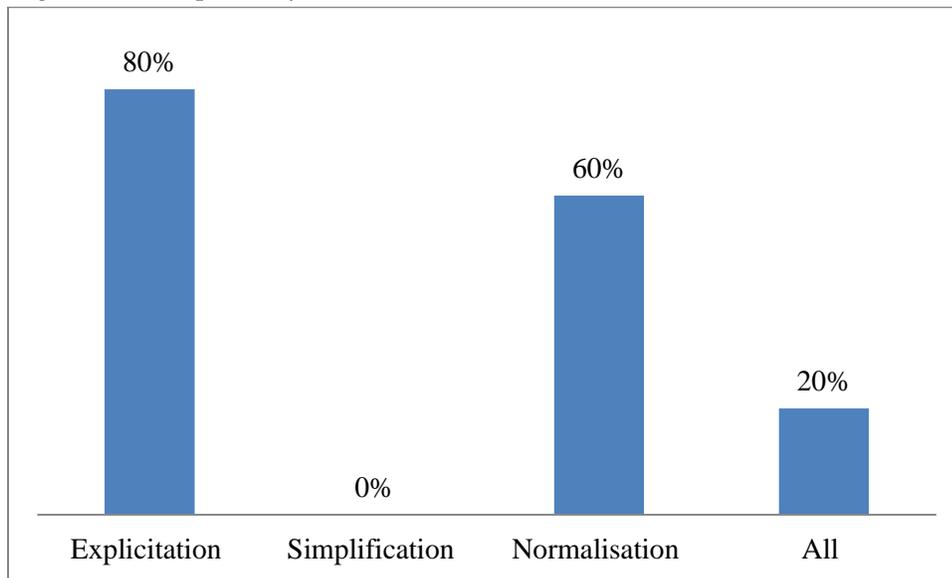
Figure 59 displays a multiple choice of translation strategies, that is, 60% of explication, 20% of simplification and 60% of normalisation.

Figure 59 is an impression formed from an account of various changes made at several levels of the source language before the source text was made idiomatic.

#### **5.3.2.3.2 Analysis and interpretation of results as provided by translation lecturers**

Figure 60 below, presents an analysis of results as provided in subsection 4.3.2.2.2.

Figure 60: Responses from translation lecturers

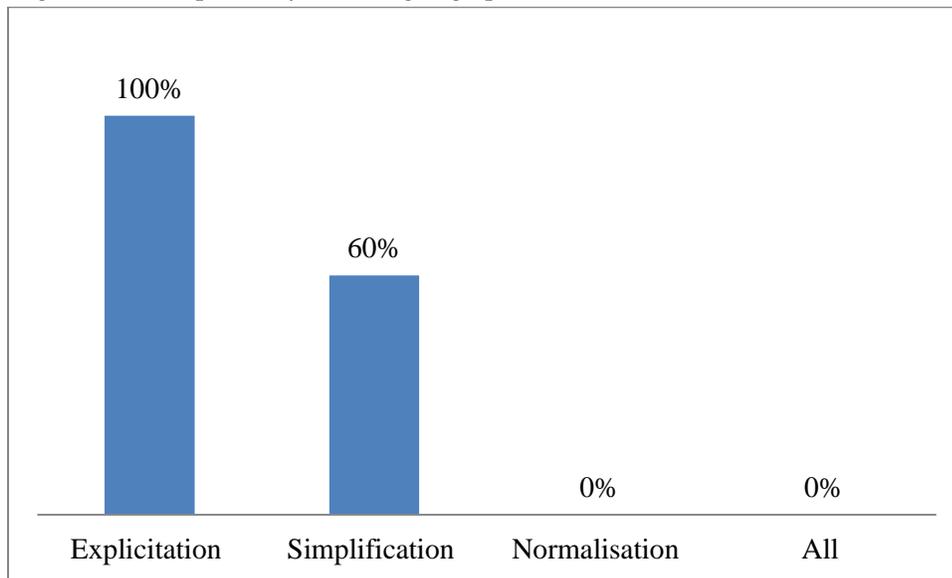


Like Figure 60, Figure 59 displays a multi-choice of translation strategies; 60% of explication, 60% of normalisation and 20% of all translation strategies. This demonstrates that there was a range of translation strategies from which the translator had to choose. This is an open acknowledgement of the source text's multiple problems, and that the target text is inextricably related to the source text.

#### 5.3.2.3.3 Analysis and interpretation of results as provided by language practitioners

Figure 61 below, presents an analysis of results as provided in subsection 4.3.2.3.3.

Figure 61: Responses from language practitioners

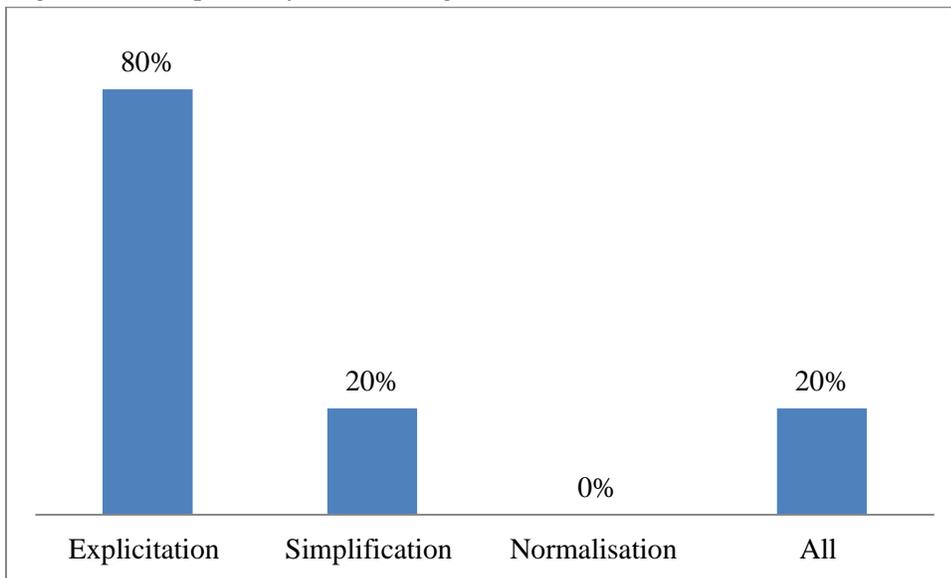


Unlike Figures 59 and 60, Figure 61 displays explication to be suited to the linguistic taste of 100% of the language practitioners. *Julius Caesar*: Target Translation 2 has also enjoyed 60% of simplification.

#### 5.3.2.3.4 Analysis and interpretation of results as provided by Xitsonga educators

Figure 62 below, presents an analysis of results as provided in subsection 4.3.2.3.4.

Figure 62: Responses from Xitsonga educators



The picture portrayed by Figure 61 demonstrates the translator's recognition of the source text's emphatic message and how it was communicated to its target readership.

Like all other figures on this subject, Figure 62 displays a multiple-choice of translation strategies; 60% of explication, 20% of simplification and 20% of a combination of all translation strategies.

Taking precautions against cursory analysis and interpretation, it would appear from Figures 55 to 62 that Target Translations 1 tend to use simplification commanding influence over explication and normalisation as preferred by Target Translations 2. As evident from the figures, Target Translations 2 have higher overall percentages of explication and normalisation than Target Translations 1. This may be interpreted as a result of the translators' stylistic differences in using the translation strategies.

The combined results may indicate that Target Translations 2 have stronger tendencies of applying explication and normalisation than Target Translations 1 opting for simplification only. Evidence for this tendency can also be seen from Tables 17 to 24. This evidence may mean that, translators of Target Translations 1 regularly make omissions which characterise the source texts; an attitude which is frowned upon by respondents.

The following provides further analysis and interpretation on the effects of choice of translation strategies on the target text.

#### 5.3.2.4 Analysis and interpretation of results on the effects of choice of the translation strategies retaining the idiomatic sense of the source text in Target Translation 1 of *Julius Caesar*

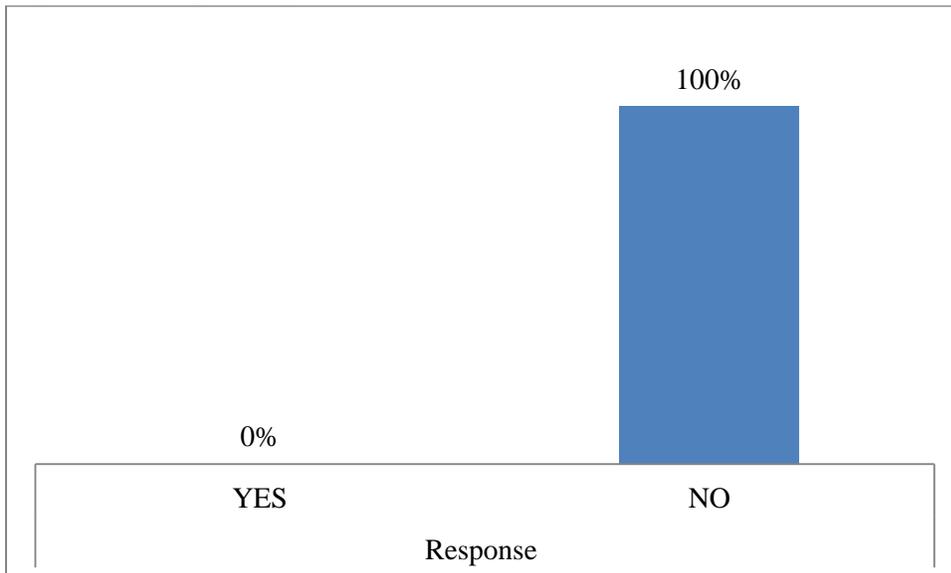
This section of analysis is centred on the production of Target Translations of *Julius Caesar* in a manner that makes sense to a mother tongue speaker of Xitsonga who has no knowledge of the source language or source text. In other words, it focuses on the function and the meaning that the source language text performs vis-à-vis the function and the meaning its translation is meant to perform in the target language.

The analysis and interpretation will be drawn from Figures 62 to 69 on *Julius Caesar: Target Translation 1*, given below.

##### 5.3.2.4.1 Analysis and interpretation of results as provided by translation students

Figure 63 below, presents an analysis of results as provided in subsection 4.3.2.4.1.

Figure 63: Responses from translation students

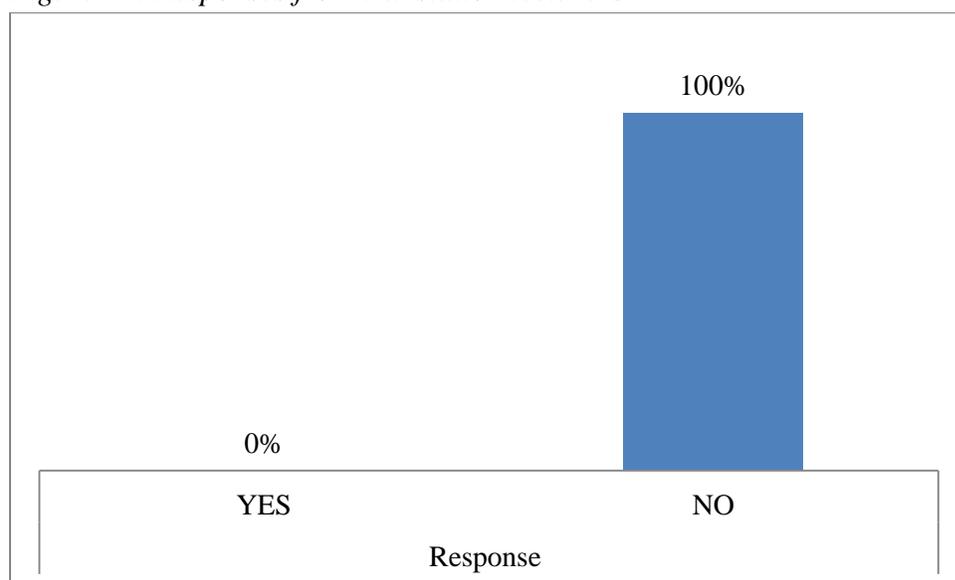


The translation students in Figure 62 responded with the emphatic 100% ‘No’ answer to a question that required them to evaluate if *Julius Caesar*: Target Translation 1 was found to be making sense to a mother tongue speaker of Xitsonga who has no knowledge of the source language or not.

#### 5.3.2.4.2 Analysis and interpretation of results as provided by translation lecturers

Figure 64 below, presents an analysis of results as provided in subsection 4.3.2.4.2.

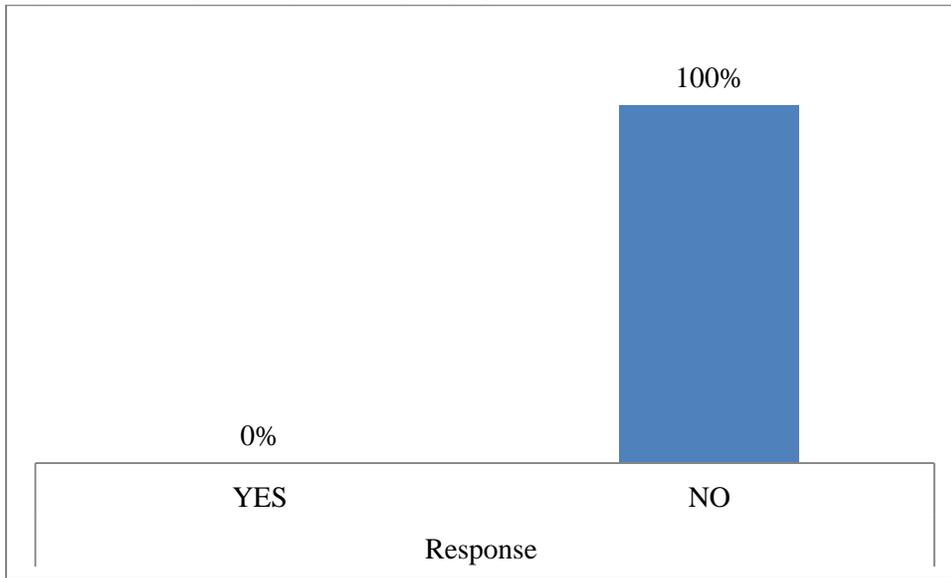
*Figure 64: Responses from translation lecturers*



#### 5.3.2.4.3 Analysis and interpretation of results as provided by language practitioners

Figure 65 below, presents an analysis of results as provided in subsection 4.3.2.4.3.

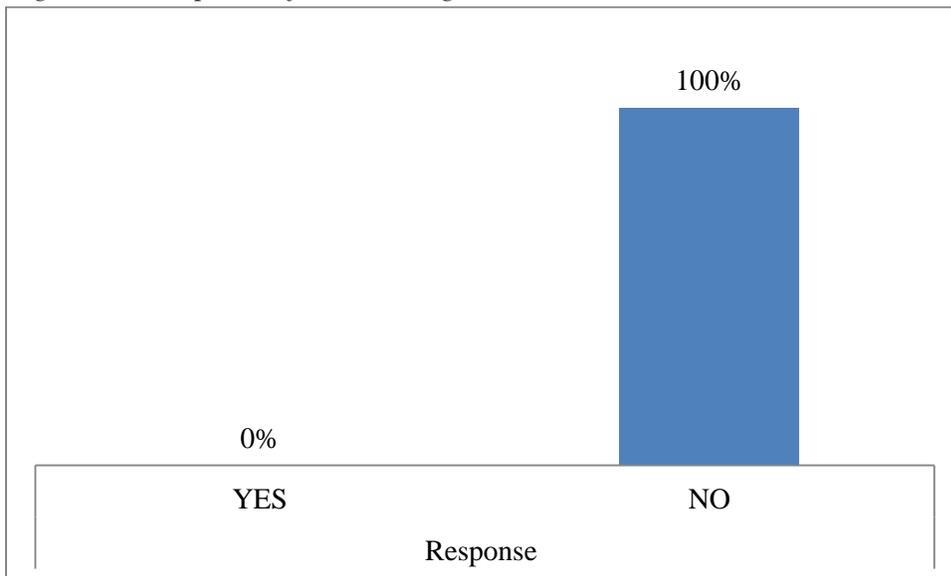
Figure 65: Responses from language practitioners



#### 5.3.2.4.4 Analysis and interpretation of results as provided by Xitsonga educators

Figure 66 below, presents an analysis of results as provided in subsection 4.3.2.4.4.

Figure 66: Responses from Xitsonga educators



Like Figure 62, Figures 63 to 65 also portray a resounding 100% 'No' answer.

This denotes that *Julius Caesar*: Target Translation 1 was produced at the expense of the stylistic devices with obvious absurdity and strangeness to the target readership. The preliminary conclusion that can be drawn from this analysis is that the end-user of the translation was not considered on how they would experience the target text.

The following Figures 66 to 69 focus on the analysis of production of Target Translation 2 in a manner that makes sense to a mother tongue speaker of Xitsonga who has no knowledge of the source language.

#### **5.3.2.5 Analysis and interpretation of results on the effects of choice of the translation strategies retaining the idiomatic sense of the source text in Target Translation 2 of *Julius Caesar***

This subsection focuses on the production of Target Translation 2 of *Julius Caesar*. It presents an analysis on the function and the meaning that the source language text performs vis-à-vis the function and the meaning its translation is meant to perform in the target language.

##### **5.3.2.5.1 Analysis and interpretation of results as provided by translation students**

Figure 67 below, presents an analysis of results as provided in subsection 4.3.2.5.1.

Figure 67: Responses from translation students

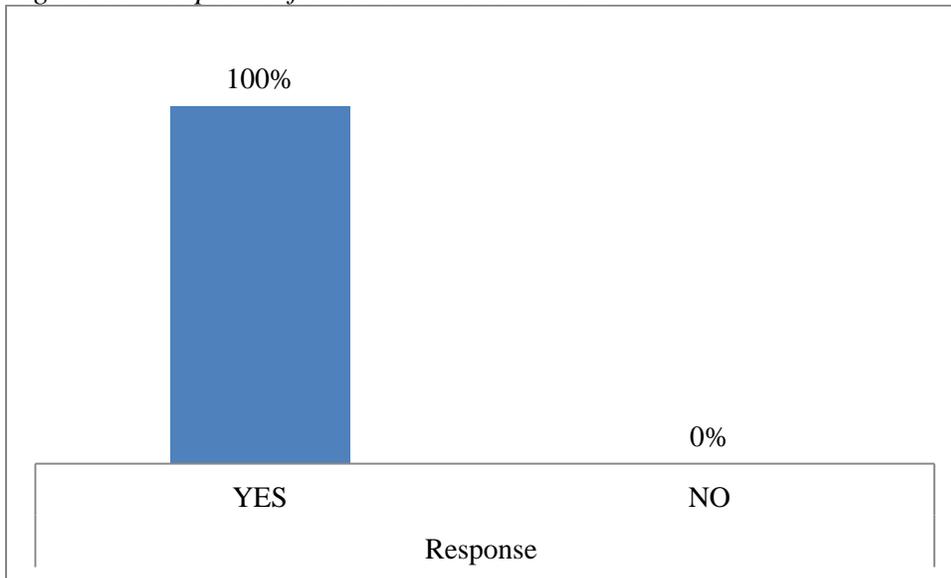
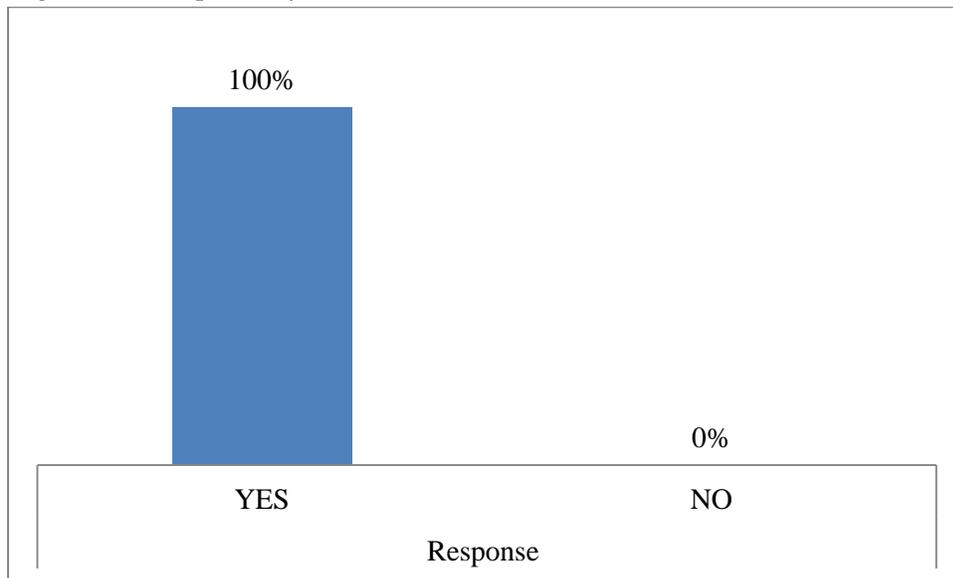


Figure 67 portrays a resounding 100% ‘Yes’ answer. It denotes that *Julius Caesar*: Target Translation 2 managed to handle the difference between Shakespearean English and Xitsonga. It also denotes that the respondents as readers appreciated the translator’s effort in making the target text comprehensible, smooth, expressive and colloquial.

#### 5.3.2.5.2 Analysis and interpretation of results as provided by translation lecturers

Figure 68 below, presents an analysis of results as provided in subsection 4.3.2.5.2.

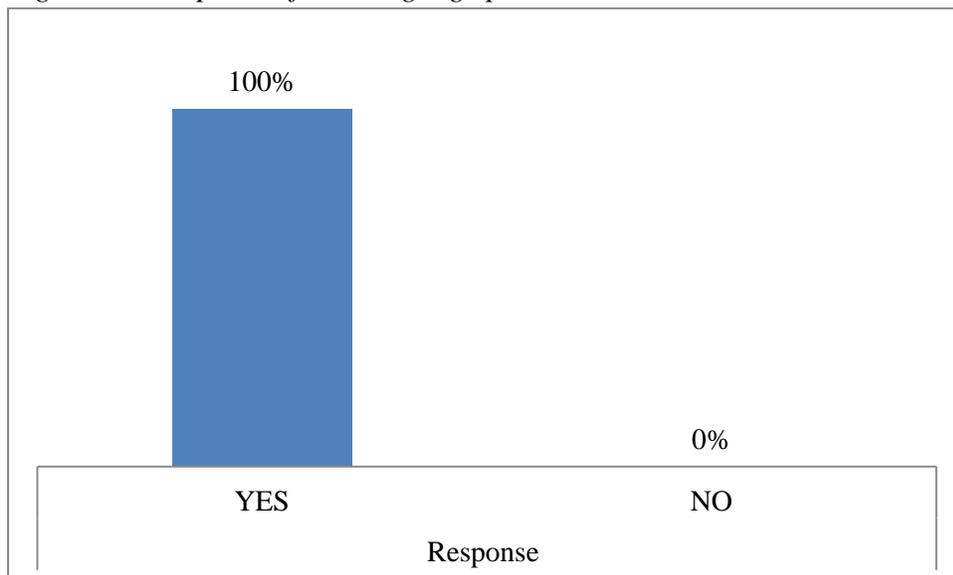
Figure 68: Responses from translation lecturers



### 5.3.2.5.3 Analysis and interpretation of results as provided by language practitioners

Figure 69 below, presents an analysis of results as provided in subsection 4.3.2.5.3.

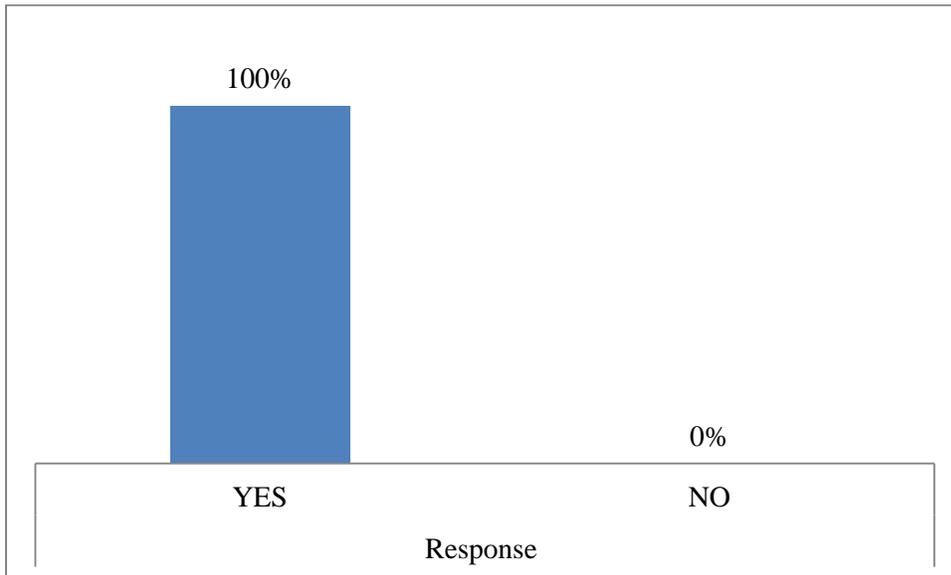
Figure 69: Responses from language practitioners



#### 5.3.2.5.4 Analysis and interpretation of results as provided by Xitsonga educators

Figure 70 below, presents an analysis of results as provided in subsection 4.3.2.5.4.

Figure 70: Responses from Xitsonga educators



Like Figure 67, Figures 68, 69 and 70 share common features of expressiveness best, hence a resounding 100% 'Yes' answer.

The acknowledgement that *Julius Caesar*: Target Translation 2 was produced in a manner that makes sense to a mother tongue speaker of Xitsonga who has no knowledge of the source language denotes that it retained the subtlety source text of the much better than *Julius Caesar*: Target Translation 1. It also denotes that in the production of *Julius Caesar*: Target Translation 2, the translator was aware of the foregrounded stylistic devices from the source text.

### 5.3.2.6 Analysis and interpretation of results on the effects of choice of the translation strategies making sense to mother tongue speakers without knowledge of the source language as readers of Target Translation 1 of *Julius Caesar*

The analysis and interpretation in this subsection focuses on the production of Target Translations of *Julius Caesar* in a manner that renders the idiomatic expression understandable in Xitsonga language. The analysis and interpretation is extended to Figures 71 to 78 below.

#### 5.3.2.6.1 Analysis and interpretation of results as provided by translation students

Figure 71 below, presents an analysis of results as provided in subsection 4.3.1.6.1.

Figure 71: Responses from translation students

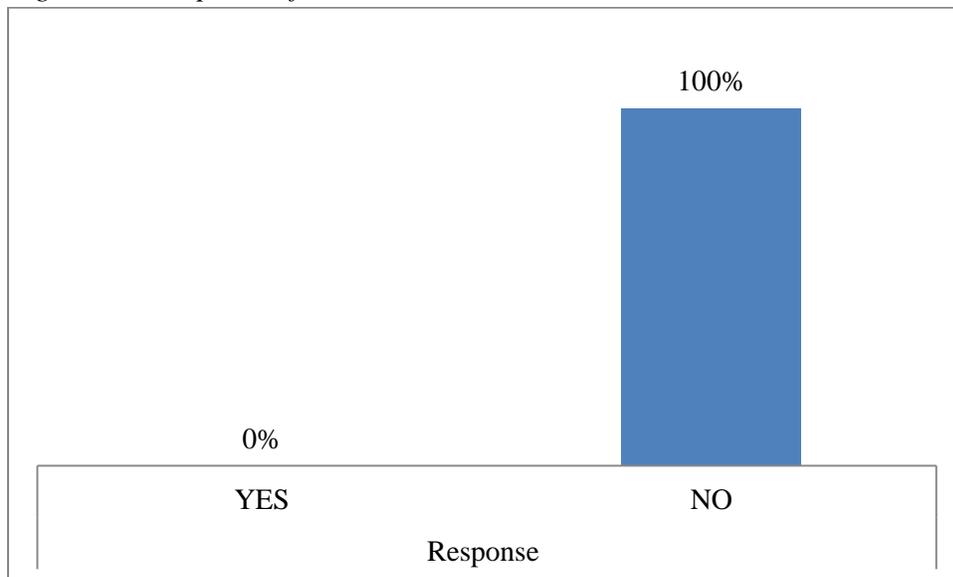
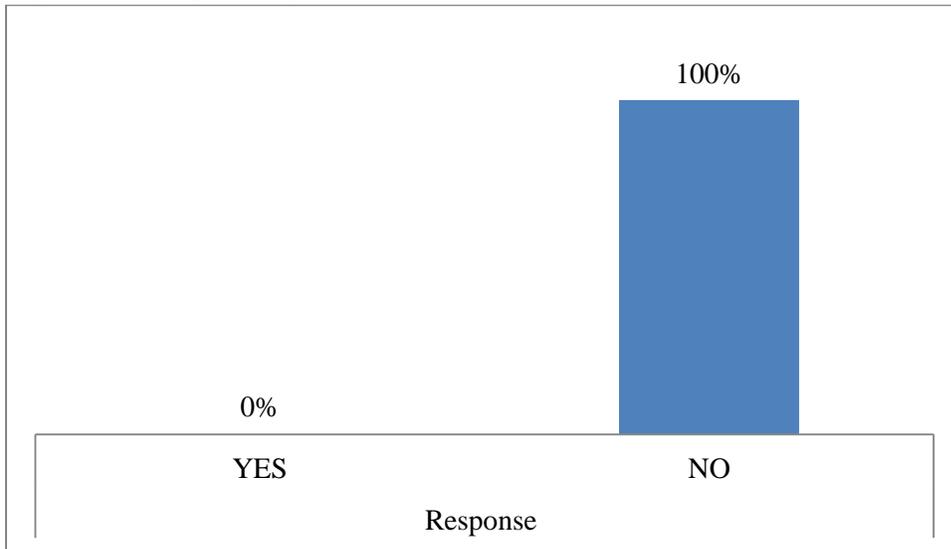


Figure 71 above portrays a picture in vehement disagreement on the view that *Julius Caesar*: Target Translation 1 renders the idiomatic expression understandable in Xitsonga language by 100%.

#### 5.3.2.6.2 Analysis and interpretation of results as provided by translation lecturers

Figure 72 below, presents an analysis of results as provided in subsection 4.3.2.6.2.

Figure 72: Responses from translation lecturers



From Figure 72; 20% of the respondents were found to be concurring that *Julius Caesar*: Target Translation 1 renders the idiomatic expression understandable in Xitsonga language, while 80% was in disagreement.

#### 5.3.2.6.3 Analysis and interpretation of results as provided by language practitioners

Figure 73 below, presents an analysis of results as provided in subsection 4.3.2.6.3.

Figure 73: Responses from language practitioners

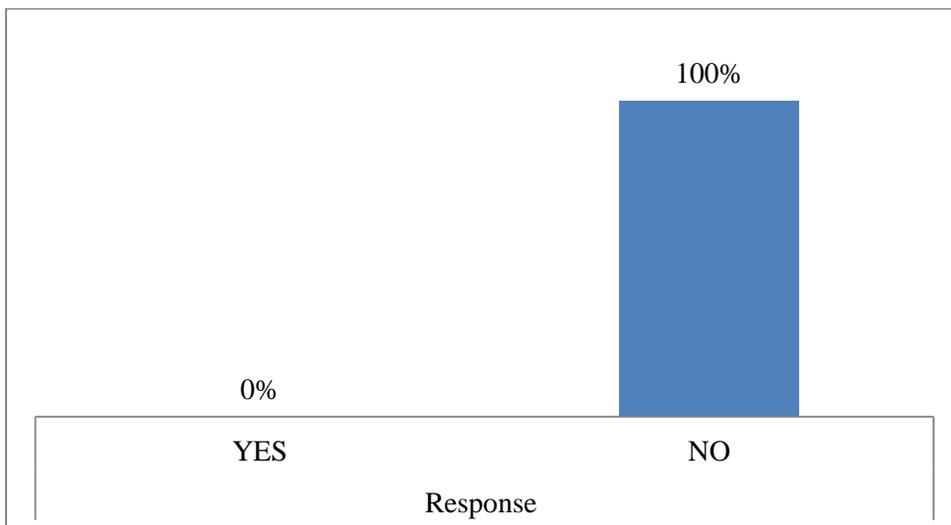


Figure 73 shares a similar picture with that of Figure 70, with 100% ‘No’ answer.

#### 5.3.2.6.4 Analysis and interpretation of results as provided by Xitsonga educators

Figure 74 below, presents an analysis of results as provided in subsection 4.3.2.6.4.

*Figure 74: Responses from Xitsonga educators*

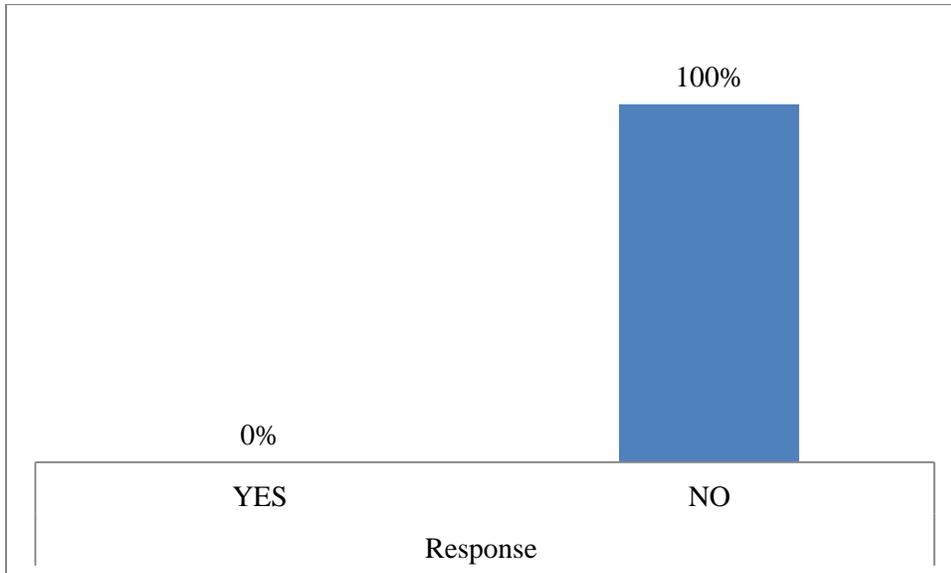


Figure 74 is a mirror-image of Figure 72. Figures 71 to 74 generally posit on a ‘No’ answer. The picture portrayed by these figures denotes a relative lack of shared idiomatic expression between the translator and the target language readership, as well as the translator’s own style or diction.

#### 5.3.2.7 Analysis and interpretation of results on the effects of choice of the translation strategies making sense to mother tongue speakers without knowledge of the source language as readers of Target Translation 2 of *Julius Caesar*

This subsection focuses on the production of Target Translation 2 of *Julius Caesar* in a manner that renders the idiomatic expression understandable in Xitsonga language.

### 5.3.2.7.1 Analysis and interpretation of results as provided by translation students

Figure 75 below, presents an analysis of results as provided in subsection 4.3.2.7.1.

Figure 75: Responses from translation students

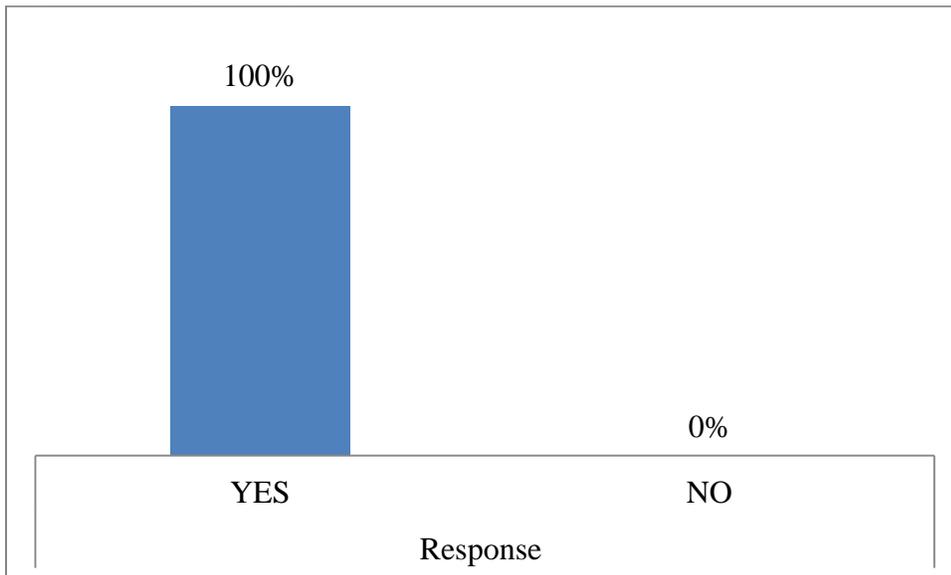
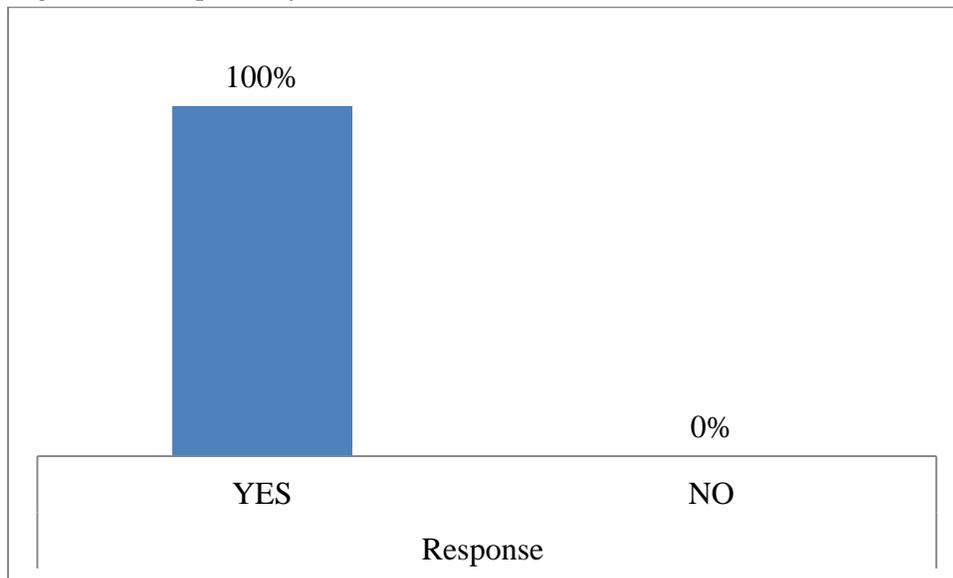


Figure 75 recorded 80% of the respondents agreeing that *Julius Caesar*: Target Translation 2 managed to render the idiomatic expression understandable in Xitsonga language with 20% of them disagreeing.

### 5.3.2.7.2 Analysis and interpretation of results as provided by translation lecturers

Figure 76 below, presents an analysis of results as provided in subsection 4.3.2.7.2.

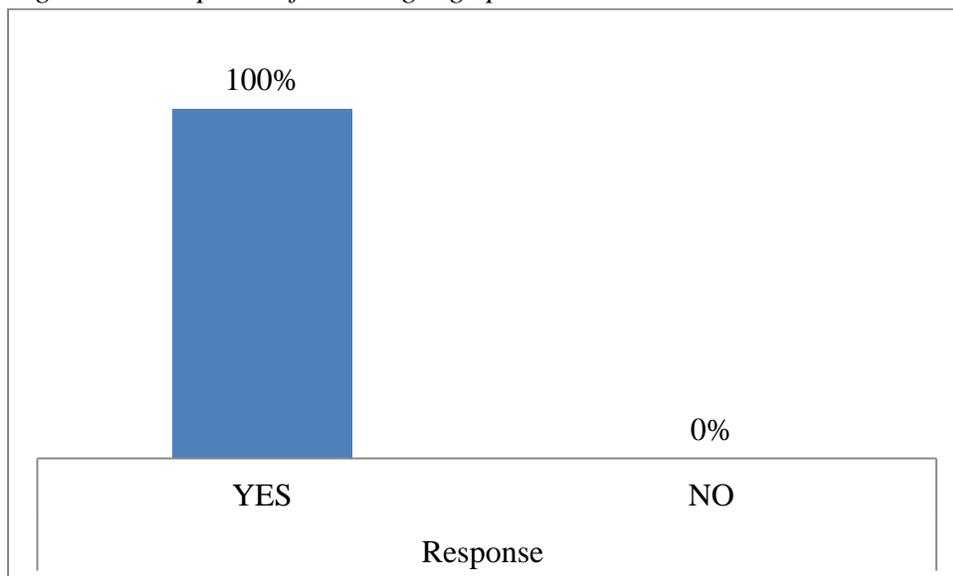
Figure 76: Responses from translation lecturers



#### 5.3.2.7.3 Analysis and interpretation of results as provided by language practitioners

Figure 77 below, presents an analysis of results as provided in subsection 4.3.2.7.3.

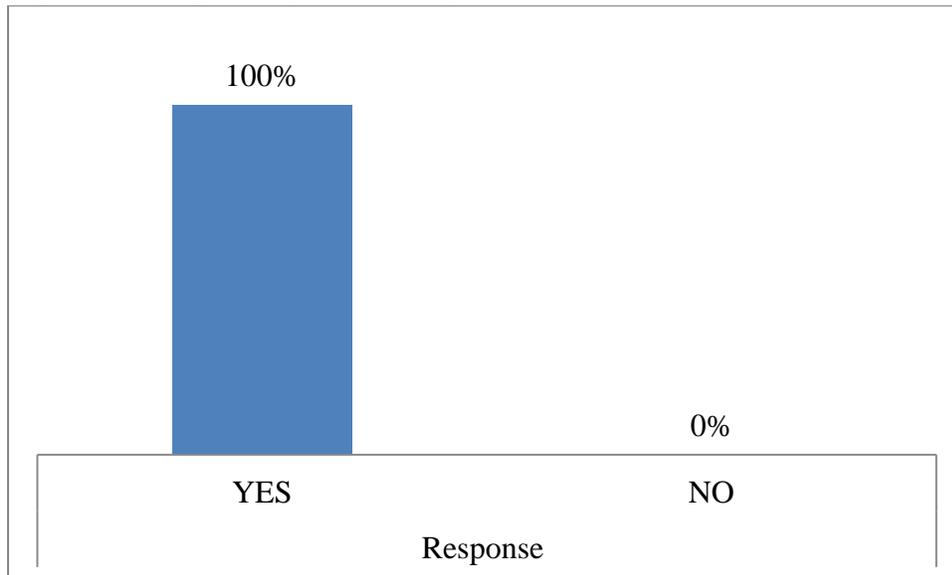
Figure 77: Responses from language practitioners



#### 5.3.2.7.4 Analysis and interpretation of results as provided by Xitsonga educators

Figure 78 below, presents an analysis of results as provided in subsection 4.3.2.7.4.

*Figure 78: Responses from Xitsonga educators*



Figures 75 to 78 found the respondents vehemently responding with a ‘Yes’ answer. This denotes that idiomaticity can be picked up in literature, experimented with and taken to new heights of creativity and expressive power. It may be tentatively concluded that stylistic devices do not merely play a purely ornamental role in literature, but also provide greater explanatory power and create a particular ‘tenor bell’ which the target readers can proudly associate themselves with. Like metaphors, stylistic devices are traits of natural language as also shared by Lakoff and Johnson (1980).

The following subsection focuses on the analysis and interpretation centred on two semantic and functional versions which were initially expressed in Elizabethan English.

### 5.3.2.8 Analysis and interpretation of results on the effects of choice of the translation strategies on the target text rendering idiomatic expression understandable to the target readers in Target Translation 1 of *Julius Caesar*

This subsection departs from the assumption that the source text happened to have been expressed in two different languages, that is, English and Xitsonga, resulting to two semantic versions. At the same time, two functional versions of one message happened to have been expressed in two different languages. Figures 78 to 85 therefore portray the position taken by the respondents to this main effect.

#### 5.3.2.8.1 Analysis and interpretation of results as provided by translation students

Figure 79 below, presents an analysis of results as provided in subsection 4.3.2.8.1.

Figure 79: Responses from translation students

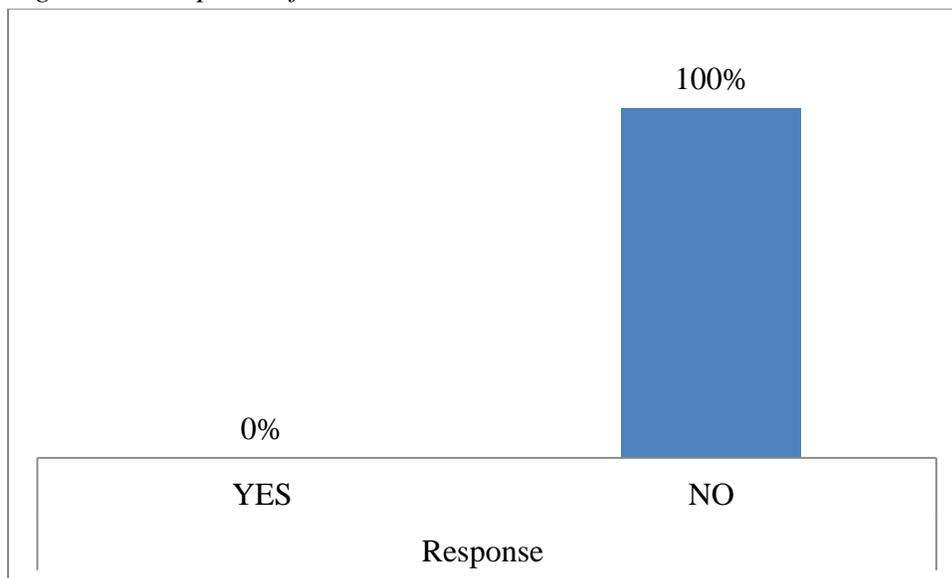
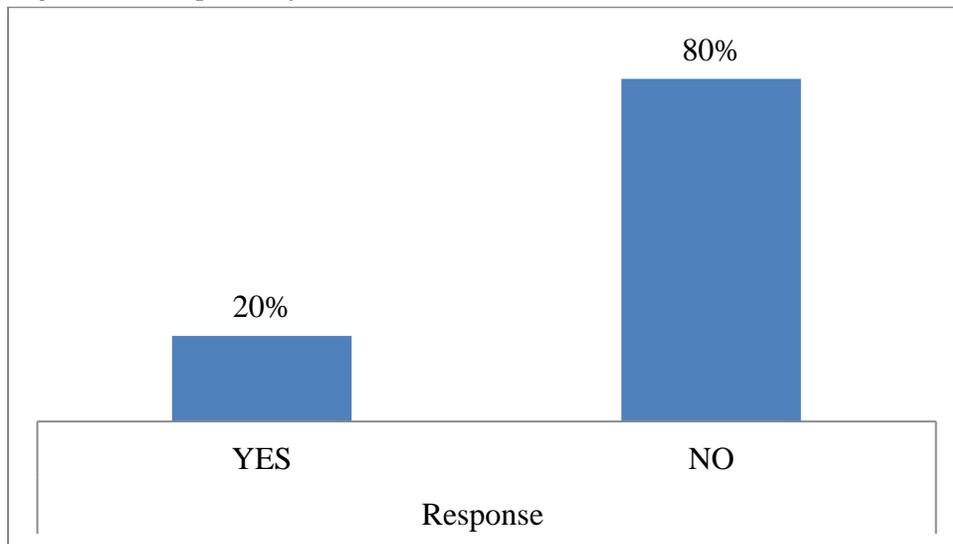


Figure 80 portrays a picture of 20% of the respondents responding with a 'Yes' answer confirming that *Julius Caesar*: Target Translation 1 retained the semantic density of the source text.

#### 5.3.2.8.2 Analysis and interpretation of results as provided by translation lecturers

Figure 80 below, presents an analysis of results as provided in subsection 4.3.2.8.2.

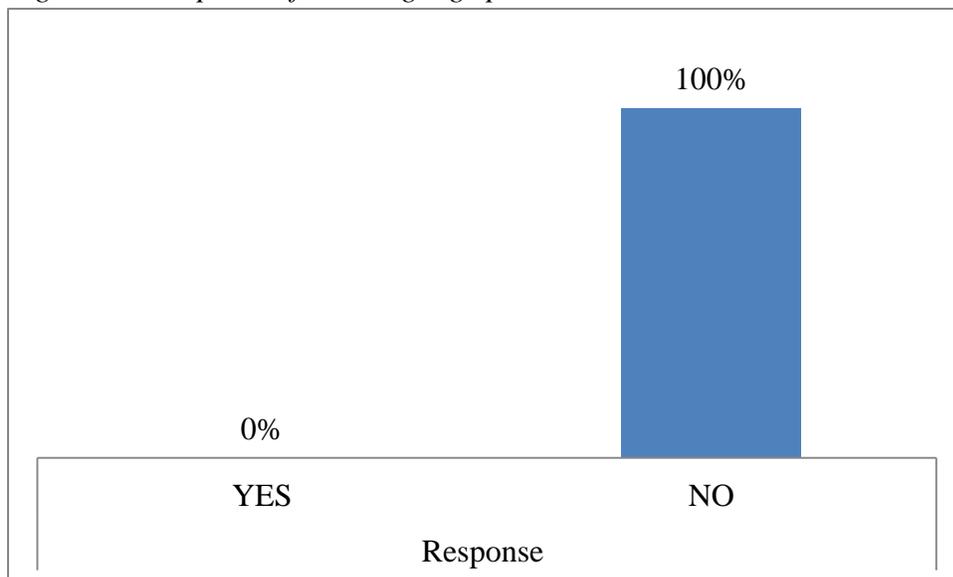
Figure 80: Responses from translation lecturers



#### 5.3.2.8.3 Analysis and interpretation of results as provided by language practitioners

Figure 81 below, presents an analysis of results as provided in subsection 4.3.2.8.3.

Figure 81: Responses from language practitioners



#### 5.3.2.8.4 Analysis and interpretation of results as provided by Xitsonga educators

Figure 82 below, presents an analysis of results as provided in subsection 4.3.2.8.4.

Figure 82: Responses from Xitsonga educators

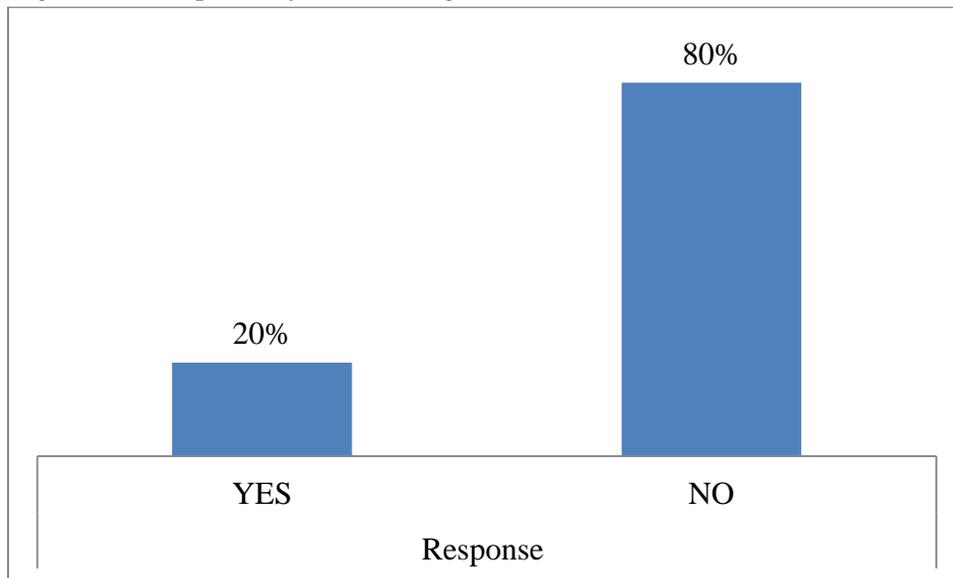


Figure 81, like Figures 82 and 83, responded with the percentage ranging between 80% and 100% ‘No’ answer. This confirms a vehement disagreement to the claim that *Julius Caesar*: Target Translation 1 managed to retain the semantic density of the source text.

Summarily, *Julius Caesar*: Target Translation 1 did not match with the degree of compactness of Shakespeare’s diction rendering it counterproductive.

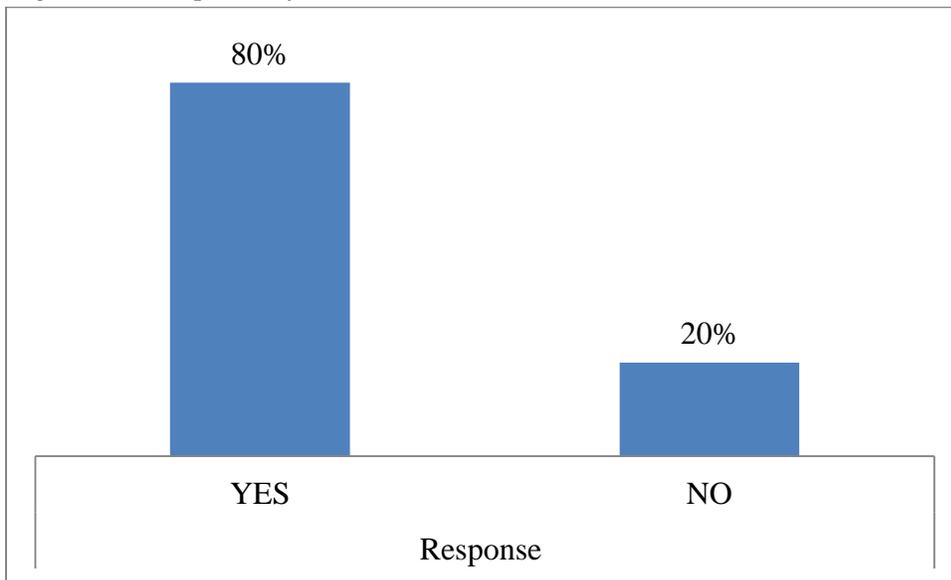
#### 5.3.2.9 Analysis and interpretation of results on the effects of choice of the translation strategies on the target text rendering idiomatic expression understandable to the target readers in Target Translation 2 of *Julius Caesar*

This subsection focuses on the analysis and interpretation of results on the effects of choice of the translation strategies on the target text rendering idiomatic expression understandable to the target readers in Target Translation 2 of *Julius Caesar*.

##### 5.3.2.9.1 Analysis and interpretation of results as provided by translation students

Figure 83 below, presents an analysis of results as provided in subsection 4.3.2.9.1.

Figure 83: Responses from translation students

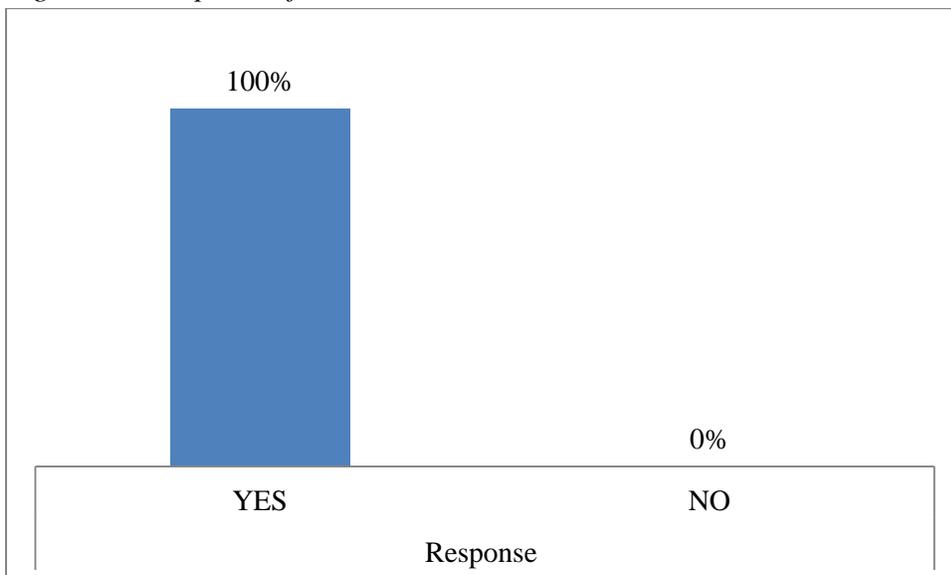


From Figure 83 above, 20% responded with a 'No' answer while 80% responded with a 'Yes' answer.

#### 5.3.2.9.2 Analysis and interpretation of results as provided by translation lecturers

Figure 84 below, presents an analysis of results as provided in subsection 4.3.2.9.2.

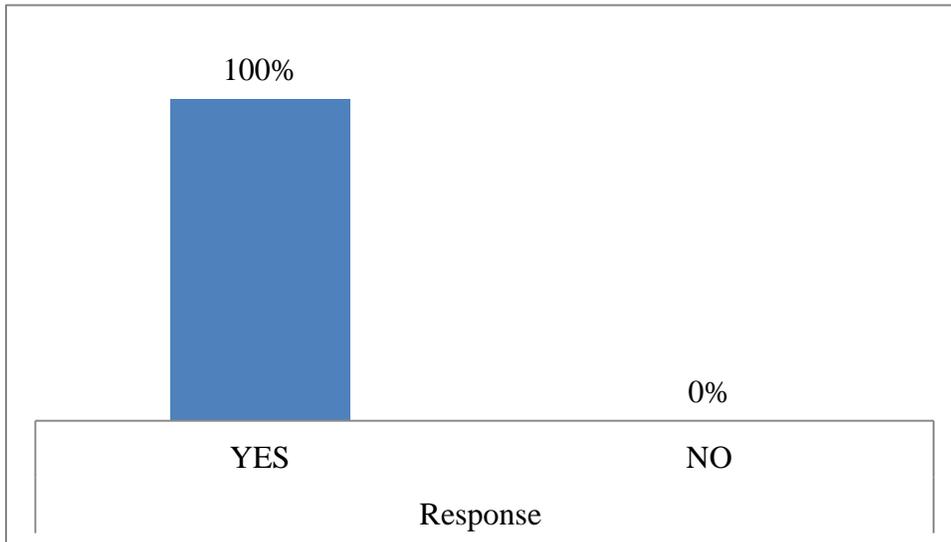
Figure 84: Responses from translation lecturers



### 5.3.2.9.3 Analysis and interpretation of results as provided by language practitioners

Figure 85 below, presents an analysis of results as provided in subsection 4.3.2.9.3.

*Figure 85: Responses from language practitioners*



### 5.3.2.9.4 Analysis and interpretation of results as provided by Xitsonga educators

Figure 86 below, presents an analysis of results as provided in subsection 4.3.2.9.4.

*Figure 86: Responses from Xitsonga educators*

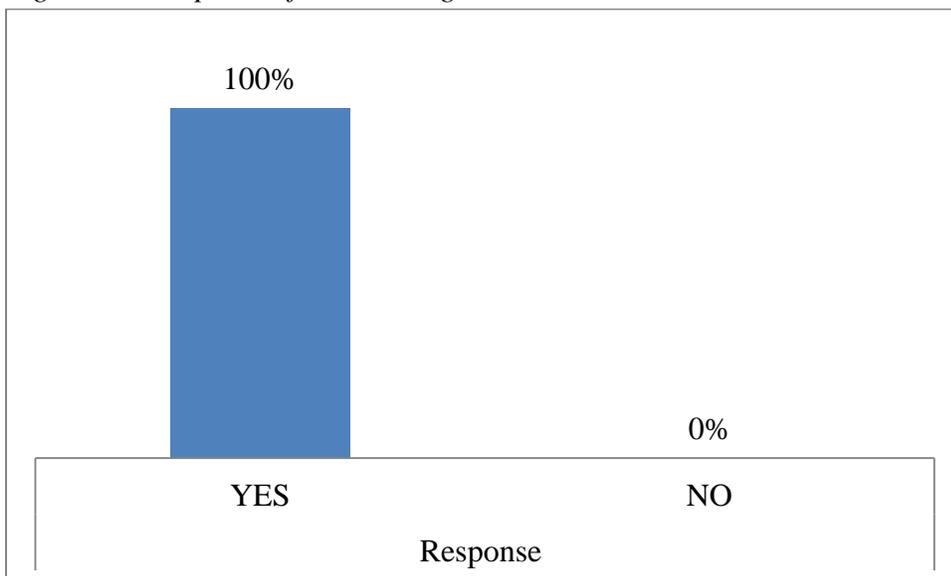


Figure 84, like Figures 85 and 86 responded with a 100% resounding ‘Yes’ answer that *Julius Caesar*: Target Translation 2 matched Shakespeare’s style of enunciation in writing.

Based on Figures 84 to 86, the analysis drawn denotes that *Julius Caesar*: Target Translation 2 demonstrated a better understanding of ‘how’ idiomaticity had to be translated on idiomatic grounds and mastery of ‘what’ message was intended for the target language readership.

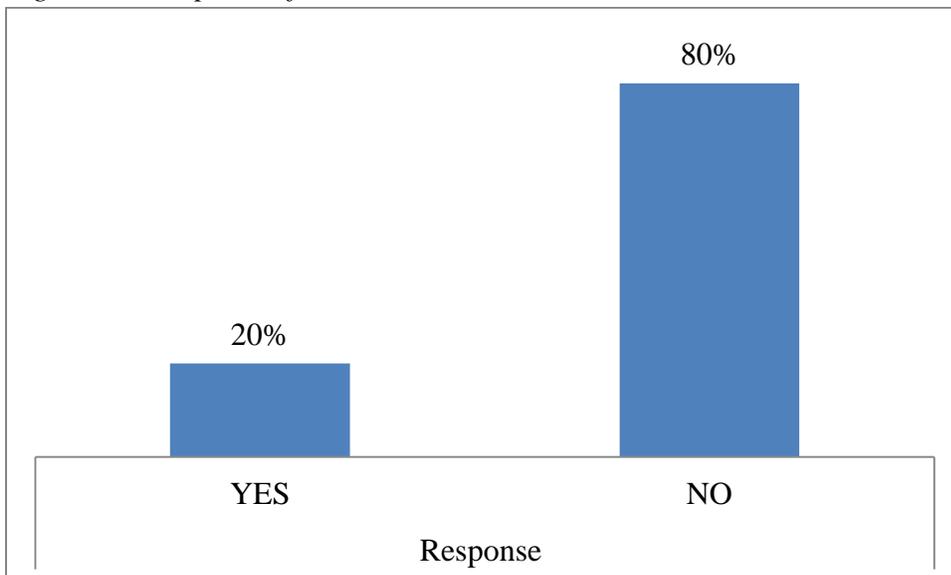
#### 5.3.2.10 Analysis and interpretation of results on the effects of choice of the translation strategies on the semantic density of the source text in the production of Target Translation 1 of *Julius Caesar*

This subsection focuses on the analysis and interpretation of results on the effects of choice of the translation strategies on the semantic density of the source text in the production of Target Translation 1 of *Julius Caesar*.

##### 5.3.2.10.1 Analysis and interpretation of results as provided by translation students

Figure 87 below, presents an analysis of results as provided in subsection 4.3.2.10.1.

Figure 87: Responses from translation students

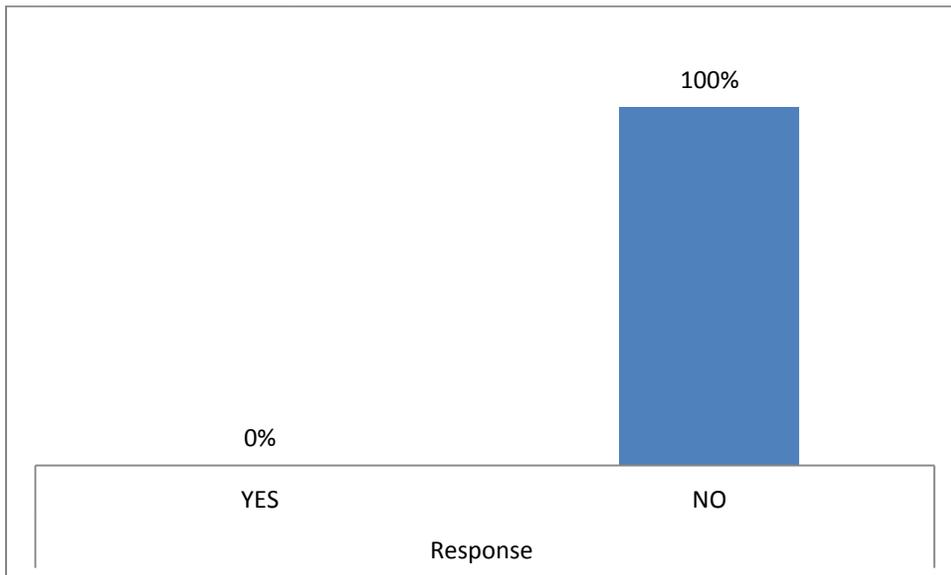


From Figure 87 above, 20% responded with a ‘Yes’ answer while 80% responded with a ‘No’ answer.

### 5.3.2.10.2 Analysis and interpretation of results as provided by translation lecturers

Figure 88 below, presents an analysis of results as provided in subsection 4.3.2.10.2.

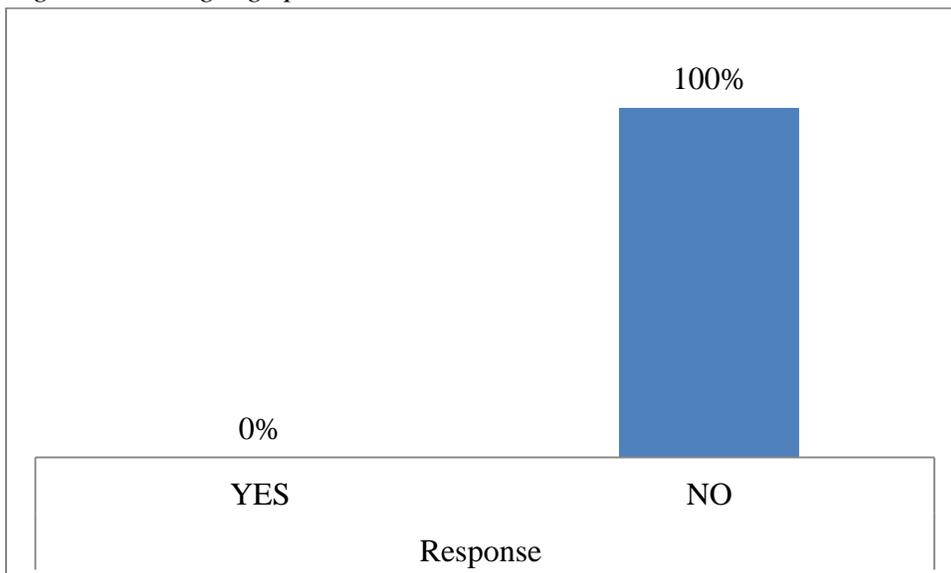
*Figure 88: Responses from translation lecturers*



### 5.3.2.10.3 Analysis and interpretation of results as provided by language practitioners

Figure 89 below, presents an analysis of results as provided in subsection 4.3.2.10.3.

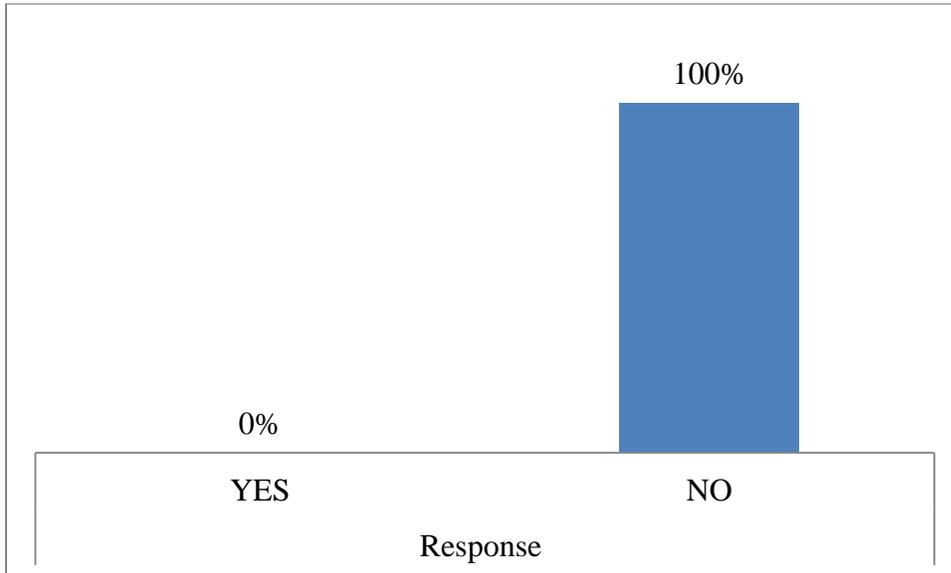
*Figure 89: Language practitioners*



#### 5.3.2.10.4 Analysis and interpretation of results as provided by Xitsonga educators

Figure 90 below, presents an analysis of results as provided in subsection 4.3.2.10.4.

Figure 90: Responses from Xitsonga educators



Figures 87, 88, 89 and 90, responded with the percentage ranging between 80% and 100% ‘No’ answer. This confirms a vehement disagreement to the claim that *Julius Caesar: Target Translation 1* managed to retain the semantic density of the source text.

The overwhelming 100% ‘No’ answer denotes that the target text was not found to be resonating better with the respondents as target readers. It denotes a tendency to follow the syntactic and lexical structure of the source text too closely which unfortunately usually leads to translations that sound non-idiomatic; that can simply be described as literality largely influenced by translationese factor.

Summing up, *Julius Caesar: Target Translation 1* did not match with the degree of compactness of Shakespeare’s diction rendering it counterproductive.

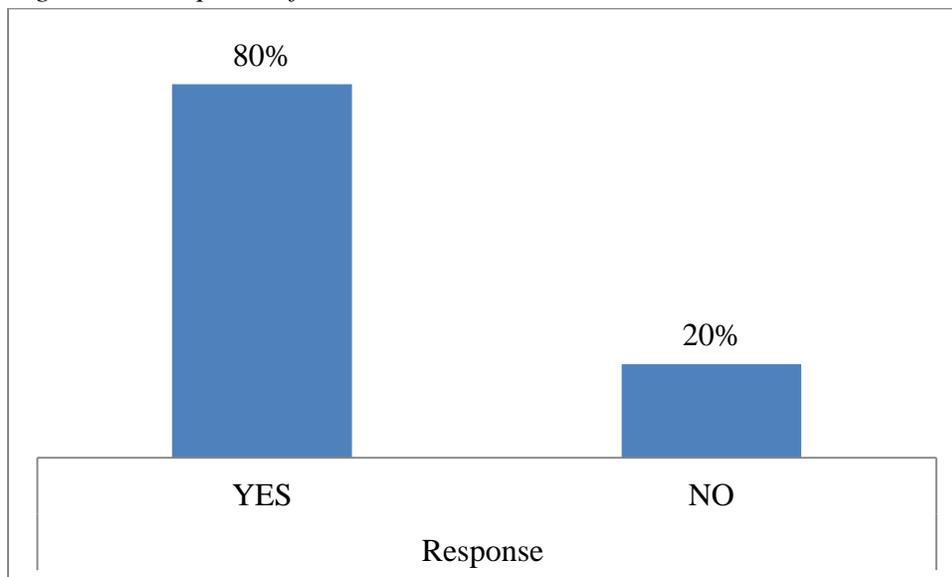
**5.3.2.11 Analysis and interpretation of results on the effects of choice of the translation strategies on the semantic density of the source text in the production of Target Translation 2 of *Julius Caesar***

The subsection lays its focus on the analysis and interpretation of results on the effects of choice of the translation strategies on the semantic density of the source text in the production of Target Translation 2 of *Julius Caesar*.

**5.3.2.11.1 Analysis and interpretation of results as provided by translation students**

Figure 91 below, presents an analysis of results as provided in subsection 4.3.2.11.1.

*Figure 91: Responses from translation students*



From Figure 91 above, 20% responded with a 'No' answer while 80% responded with a 'Yes' answer.

**5.3.2.11.2 Analysis and interpretation of results as provided by translation lecturers**

Figure 92 below, presents an analysis of results as provided in subsection 4.3.2.11.2.

Figure 92: Responses from Translation lecturers

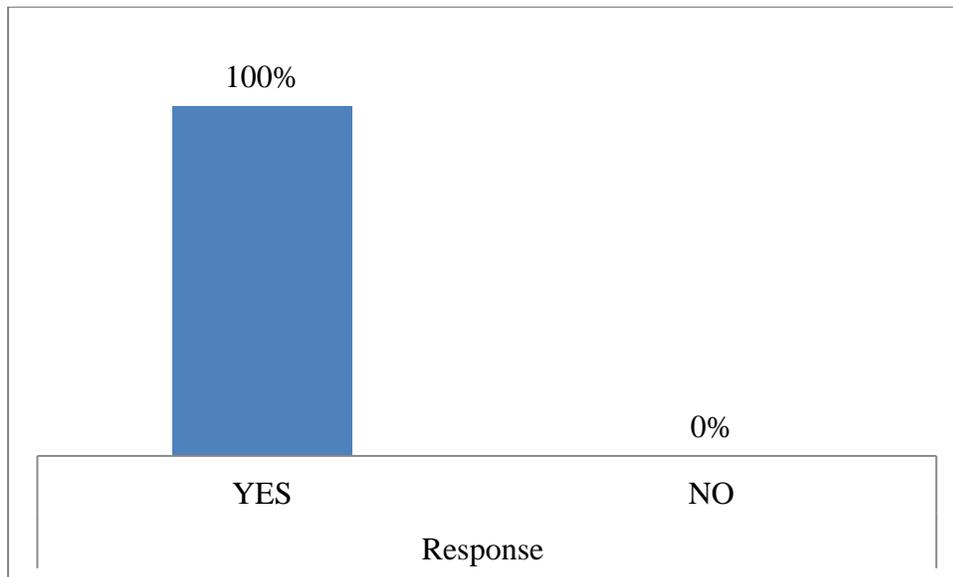


Figure 92 portrays a picture of 100% of the respondents responding with a ‘Yes’ answer confirming that *Julius Caesar*: Target Translation 1 retained the semantic density of the source text.

#### 5.3.2.11.3 Analysis and interpretation of results as provided by language practitioners

Figure 93 below, presents an analysis of results as provided in subsection 4.3.1.4.2.3.

Figure 93: Responses from language practitioners

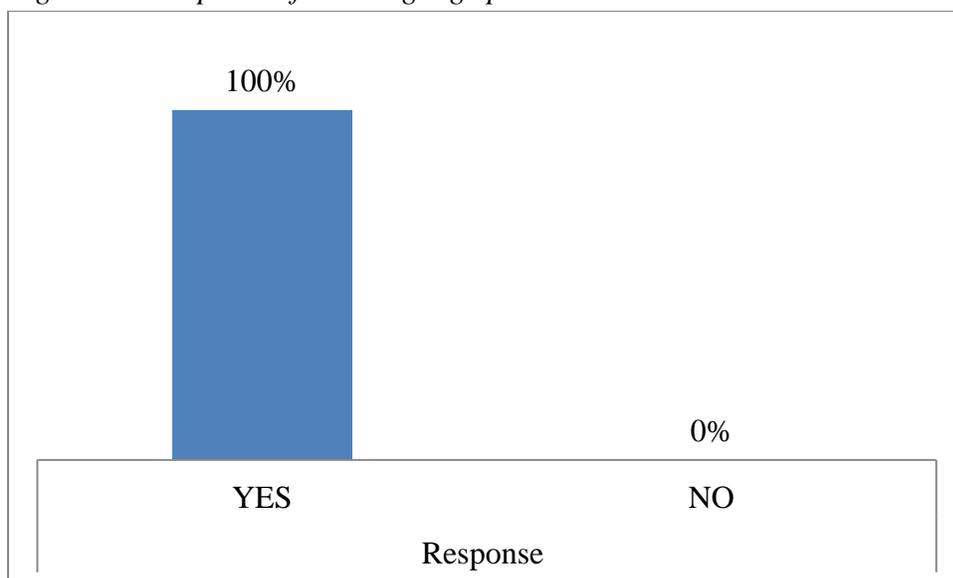


Figure 93 portrays a picture of 100% of the respondents responding with a ‘Yes’ answer confirming that *Julius Caesar*: Target Translation 1 retained the semantic density of the source text.

#### 5.3.2.11.4 Analysis and interpretation of results as provided by Xitsonga educators

Figure 94 below, presents an analysis of results as provided in subsection 4.3.2.11.4.

Figure 94: Responses from Xitsonga educators

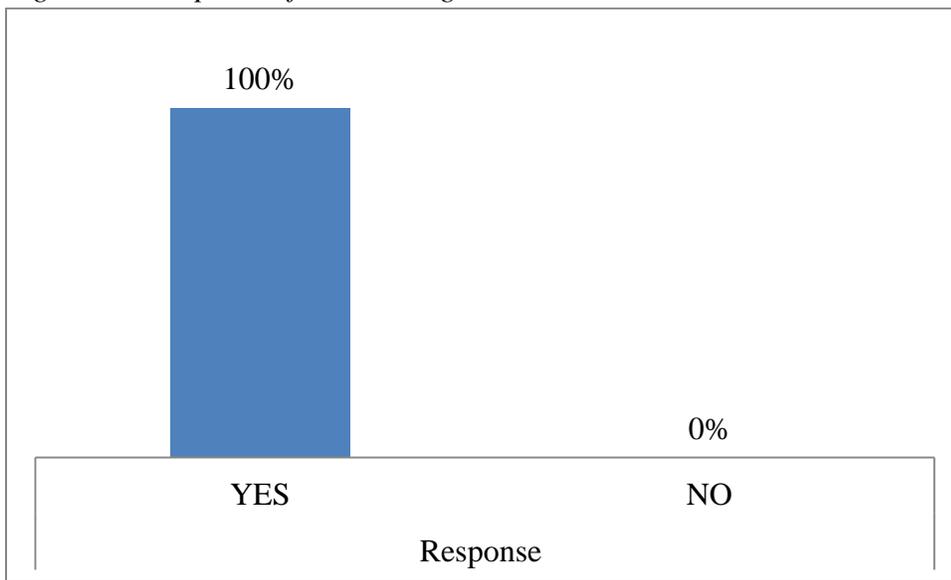


Figure 94 portrays a picture of 100% of the respondents responding with a ‘Yes’ answer confirming that *Julius Caesar*: Target Translation 1 retained the semantic density of the source text.

It is noteworthy that, there seems to have been convincing linguistic modifications at a microtextual level before *Julius Caesar*: Target Translation 2 could sound idiomatic. Compared to *Julius Caesar*: Target Translation 1, there was an increased awareness of the need to get away from the idea of *Julius Caesar*: Target Translation 2 is constructed and understood to have employed word-for-word or sentence-for-sentence translation.

To sum up, despite relevant constraints and limitations, this rather restricted analysis can point to several differences between Target Translation 1 and Target Translation 2. Although the two corpora

on which this study is based are classified as small, as outlined in Chapter 3; their analysis can provide with an insight on how both Target Translations 1 and Target Translations 2 have been produced.

#### 5.4 Summary

The analytical aspect of this study was carried out within a definite and direct correlation between literary analysis and literary translation, which was evident during the analysis of results on observation. It was strictly guided by the Descriptive Translation Studies paradigm, as Kruger (2000:10) posits that an analysis of translated plays “ensures that the translated product is used as the means by which to investigate the translation process”.

The analysis and interpretation of results was based on the comparability criterion related to a perceived similarity of microtextual constraints between the source texts and the target texts under study. It was motivated by a search for explanation and understanding in the course of which translation concepts and theories are likely to be advanced, considered and developed further in this study. The interpretations made were compared with those advanced by researchers and scholars. The analysis was restricted to microtextual constraints, that is, stylistic devices or idiomaticity since the current study is largely concerned with determinants dependent on the mind for the existence of a translation process. In other words, throughout the analysis and interpretation of results the focus was to determine if there were any significant interactions between the source texts and the target texts under study.

Despite relevant constraints and limitations, this rather restricted analysis pointed to several microtextual differences between Target Translations 1 and Target Translations 2. The quantitative analysis of this study revealed significant differences in the two sets of target translations reflecting more simplified language in Target Translations 1 as compared to more explicated, simplified and normalised target translations 2. These revelations led to some tentative conclusions drawn from the angle of interpretation. The analysis revealed that idiomaticity as the communicative clues in literature should not be a trivial task to identify and deal with in translation (Gutt, 1991). It was also revealed that an important aspect of discovering the originally intended meaning and function, the translator must pay particular attention to the degrees of strength with which it is communicated and as

influenced by the expectations of the target language readership rather than to pay attention to its propositional content.

However, research findings in Chapter 6 will include the linguistic features such as idiomaticity associated with, particularly explicitation, simplification and normalisation found through survey on marked excerpts.

This chapter presented analysis and interpretation of results, and thus no final conclusions were drawn since further investigation of the interpretation is required in order to confirm these tentative conclusions. Selected excerpts from both *Macbeth* and *Julius Caesar* have been identified to this effect in Chapter 6, backing up the research analysis.

## CHAPTER 6: RESEARCH FINDINGS

### 6.1 Introduction

This chapter presents the research findings and examines the selected excerpts in both *Macbeth* and *Julius Caesar*. The aim of this examination is to provide a better understanding of the translators' choice of translation strategies in conveying stylistic devices to the target texts. Including this introductory part, this chapter has assumed the structure outlined below.

6.2 Research findings on observation

6.3 Research findings on survey

6.4 Summary

### 6.2 Research findings on observation

The research findings were arrived at through both deductive and inductive approaches quantitatively and qualitatively within a Descriptive Translation Studies paradigm. These research findings were reflected on three groups of translation strategies, that is, explicitation, normalisation and simplification.

The overall finding revealed a disappointment on non-fulfilment of the target language readership's expectations on both *Julius Caesar* and *Macbeth*. These target texts displayed a definite tendency towards a more word-for-word and sentence-for-sentence translation renderings as the procedures to simplification translation strategies; which alienated the target language readership. The target texts were oversimplified as evident from the results and analysis on survey. The high percentage of the respondents preferred Target Translation 2 best to Target Translation 1, which is a published version.

It was discovered through textual observation that simplification through literal translation or word-for-word translation procedure does not usually guarantee that the same stylistic devices as expressed in the source text will be rendered if the cultures use a given idiomatic expression with different idiomatic meanings even though they may be equivalents for their non-idiomatic meanings. On the

same note, it cannot be taken for granted that all solutions that are not target text renderings cannot express the same stylistic devices as those in the source text.

Quantitatively, the overall finding was one of a statistically highly significant difference between Target Translations 1 and Target Translations 2. This finding displayed a definite tendency towards a more rhetorical and more situated style, reflecting no doubt a specific contemporary trend towards creating more appropriate and accessible Shakespearean works as represented by Translations 2. The argument was centred around the effects of the translation strategies applied on stylistic devices as constraints in creating the target texts.

The research findings have been drawn from the research results which were supported by the analysis and interpretation based on microtextual level. The current study adopted Kruger and Wallmach's (1997: 123) understanding of 'microtextual/microstructure' as "shifts on phonic, syntactic, lexical, stylistic level such as metaphor and figures of speech, as well as aspects of culture". However, the main focus of this study is specifically on stylistic devices.

### **6.3 Research findings on survey**

Throughout the analysis of results, it was determined that there was a significant difference between the main effects for *Macbeth*: Target Translation 1 and *Macbeth*: Target Translation 2 as well as *Julius Caesar*: Target Translation 1 and *Julius Caesar*: Target Translation 2. The linguistic features selected for investigation in the form of excerpts in this study also demonstrated a significant difference in the target texts, reflecting more explicitation and normalisation for both *Macbeth*: Target Translation 2 and *Julius Caesar*: Target Translation 2 than in *Macbeth*: Target Translation 1 and *Julius Caesar*: Target Translation 1 found in this comparable corpus which preferred most simplification as the translation strategy.

The objectives of this study which served as a vehicle to realise the aim and answer the research question, have been integrated into the research questionnaires with the effect of the translation strategy applied on stylistic devices and linguistic interference in creating both the target texts under study, as deduced from the marked excerpts by the respondents.

For the purposes of this chapter, these effects have been merged to form two sets out of four as identified earlier, and they are as follows:

- Retention of the idiomatic sense of the source texts by the target texts.
- Retention of the semantic density of the source texts by the target texts.

These two sets mentioned above, will be dealt with under the following bearing, thereby rendering them as its subsections:

- Features of stylistic devices from *Macbeth/Julius Caesar* excerpts on which to back the findings.

The other two sets of these effects, that is, production of the target texts in a manner that makes sense to a mother tongue speaker of Xitsonga who has no knowledge of the source language or source text; and production of the target texts that render the idiomatic expression understandable in Xitsonga; were embedded in the above-mentioned two sets that will direct focus of the examination conducted to back the results analysis and interpretation below.

The subsequent section focuses on features of stylistic devices from *Macbeth* excerpts (Appendix D) on which to back the findings.

### **6.3.1 Features of stylistic devices from *Macbeth* excerpts on which to back the findings**

Owing to constraints of space, for the purposes of this study, few excerpts have been selected to back the research findings. The selected excerpts from *Macbeth* (Appendix D) for this examination include 2, 3, 4, 6, 7, 8, 12, 13, 14, 15, and 29. Attempts were made to delineate them on semantic or lexical level, retaining idiomatic sense of the source text in the production of the target text, rendering the idiomatic expression understandable in Xitsonga and making sense of the target text to a mother tongue speaker of Xitsonga who has no knowledge of the source text.

The following excerpts as identified above, serve to back this finding based on semantic or lexical level.

#### **6.3.1.1 Retention of idiomatic sense of the source text in the production of *Macbeth* as the target text**

This subsection deals with the examination on possibilities for retaining idiomatic sense of the source text in the production of the target text. Gutt (2000) views the essence of idiomatic language or poetic language or non-standard language to be the communicative clue which guides target readers to the original author's intention. In other words, idiomatic language involves a selective overriding of the normal use of the words or collocations involved in translation.

The following excerpts serve as examples to examine these linguistic features and their effect on translation.

Table 2: Excerpt 2, Macbeth

<b>Excerpt</b>	<b>Source Text</b>	<b>Target Translation 1</b>	<b>Back-Translation</b>	<b>Target Translation 2</b>	<b>Back-Translation</b>
Excerpt 2, Macbeth Act I SCENE I	What bloody man is that? He can report, As seemeth by his plight, of revolt The newest state.	<i>Xana hi wihi lowa tingati? Xiyimo xa nyimpi sweswi xi tikomba hi leswi a nga xiswona.</i>	Who is this person with a lot of blood? The current state of the battle is revealed by the way he is seen.	<i>Xana hi wihi lowo tshwukelana ni tingati? A swi kakananisi leswaku u phonyoka enyimpini leyi ya ha hisaka. U ta hi vikela hi ta leswi xiyimo xa nyimpi xi nga xiswona.</i>	Who is this man with horrible bleeding wounds/with many bleeding wounds? It is obvious from his state that he has just escaped from the hot battle; he will give us the latest report about the battle.
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

From the given excerpt, a wounded captain reports to King Duncan of Scotland that his generals, namely, Macbeth, who is the Thane of Glamis, and Banquo, have just defeated the allied forces of Norway and Ireland, who were led by the traitor, Macdonwald. Macbeth, the King's kinsman, is praised for his bravery and fighting prowess. This state of affairs suggests an emotional appeal of the dialogue as it conveys successful, painful and traitorous messages.

The statement as read from Target Translation 1, "*Xana hi wihi lowa tingati?*" (Who is this person with a lot of blood?), suggests double meanings. It may mean that the person seen approaching is carrying blood in different containers or has blood split on the body or has bleeding wounds. This ambiguity has compromised the natural flow of Shakespearean stylistic devices and thereby distorting his intended message: "Who is this badly-wounded man? It seems from his wounds that he has just left the battlefield and we will therefore get the latest results".

The literal translation as employed in Target Translation 1 has also destroyed the emotional appeal of the dialogue. The translators have relegated this emotional dialogue into awkward and dreadful statement. The question, "*Xana hi wihi lowa tingati?*" (Who is this person with a lot of blood?), sounds like giving a warning about the witch or murderer approaching innocent people. It is far from denoting a 'badly-wounded man'. The statement, '*Xiyimo xa nyimpi sweswi xi tikomba hi leswi a nga xiswona*' (The current state of the battle is revealed by the way he is seen), is a word-for-word translation which resulted to strange phraseology and making the target language foreign to the target readers.

The word *tshwukelana*, as derived from Target Translation 2, means reddish, implying bleeding wounds. It is a habitually used word for emphasis and effect which passes as a popular idiomatic expression in Xitsonga, "*Ku tshwukelana ni tingati*". It is appropriate for expressing a battlelike environment as it holds for "*Ku hisa ka nyimpi*" (The hotness of the battle, that is, the intensified battle). The extension of this Xitsonga idiomatic expression clearly conveys Shakespeare's vivid and vigorous expression in the speech of King Duncan. It wouldn't be a struggle to find and link these idiomatic expressions to any Xitsonga native speaker, that is, "*Ku tshwukelana ni ngati*" and "*Ku hisa ka nyimpi*". It would have resulted into an idiomatic, natural and smooth stylistic device, as provided in Target Translation 2. Target Translation 2 has employed explicitation through addition and paraphrasing to arrive at this idiomatic expression in Xitsonga.

Table 3: Excerpt 3, Macbeth

Excerpt	Source Text	Target Translation 1	Back-Translation	Target Translation 2	Back-Translation
Excerpt 3, Macbeth Act I SCENE I	... If I say sooth, I must report they were As cannons overcharged with double cracks; So they doubly redoubled strokes upon the foe: Except they meant to bathe in reeking wounds Or memorize another Golgotha I cannot tell But I am faint, my gashes cry for help.	<i>Loko ndzi ta vula ntiyiso, ndzi fanele ku vula leswaku a va fana ni tiganunu ta matimba lama engeteriweke kambirhi. Hikwalaho va hlaverile va vuyelela. Handle ka loko va lavile ku hlamba hi timbanga leti pfulekeke, kumbe va vanga Golgota wun'wana, a ndzi koti ku hlamusela leswi a va swi endla. Kambe ndzi tsanile, timbanga ta mina ti lava ku</i>	If I may tell the truth, I must say they were like powerful cannons that were doubled. As such, they repeatedly reacted. Except when they intended to swim in the open wounds, or to re-enact or create another Golgotha, I fall short to explain what they were doing. But I am weak, my wounds need help.	<i>Ntiyiso wa mhaka hileswaku a va lwa bya tiganunu leti nhlataka mindzilo ya tihlampfu ha kambirhi. Leswi swi tlhonthhile vukari bya vuthu ra hina leri hlaseleke valala va hina ha kambirhi. A swi nga kakanansi leswaku vuthu ra hina a ri tiyimiserile ku hlambela exidziveni xa maphokolo lama a ma khuluka ngati ya vanhu ntsena. Endlelo leri a ri hundzurile xivandla lexa nyimpi Gologota loyi a nga ta ka a nga</i>	The fact of the matter is that they were fighting like cannons which vomited fiery bullets double times. There was no doubt that our army was ready to swim in the well flowing with human blood only. This act had turned the battle field into another Golgotha that will be in the people's memory for the rest of their lives. I am unable to explain further. I am becoming weak; my

		<i>pfuniwa.</i>		<i>rivariwi vutomi hinkwabyo. Ndza tsandzeka ku hlamusela ku yisa emahlweni. Ndzi heleriwa hi matimba; timbangan ta mina ti lava ku alaphiwa.</i>	wounds need serious medical attention.
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

The sergeant is reporting to the king (Duncan) how the troop led by Macbeth and Banquo was fighting their rebels. Macbeth is a brave, skillful and trusted soldier to Duncan. The same qualities hold for Banquo. The difference is that Macbeth is made more villainous in this tragedy. Banquo is the Thane of Lochaber and occupies the same rank as Macbeth, a general in the king's army. Banquo does not share either Macbeth's ambition or his moral weakness. It is no wonder why Macbeth killed Duncan without any assistance from Banquo. The translation strategy employed compromises this character portrayal since it produced stilted and unspeakable statements.

The synopsis given above helps to understand the contextual background which assists in conveying the meaning as intended by the source text.

On the basis that Xitsonga has many idioms seen and used by its speakers as to give expressiveness, brevity and vividness to the language, one of the readers' expectations would be seeing the translator's choice made easy in a given case governed by communicative and linguistic considerations.

Contrary, Target Translation 1 conveys the message very lightly. '*... ndzi fanele ku vula leswaku a va fana ni tiganunu ta matimba lama engeteriweke kambirhi*' (I must say they were like powerful cannons that were doubled) and '*Hikwalaho va hlaverile va vuyelela*' (As such, they repeatedly reacted), serve to demonstrate some reluctance to engage in Shakespeare's language and style. Macbeth and Banquo as skillful generals in the king's army have been dismally failed, since Target Translation 1 engaged simplification through literal translation.

The pronoun, 'they' in 'I must report **they** were as cannons overcharged with double cracks; refer to Macbeth and Banquo. The omission of the translation of the central word, 'foe' in Target Translation 1 destroys the meaning of the whole passage completely. Shakespeare has crafted this dialogue to compare bravery, tact and the skills displayed between the king's army and the rebels (foe). These vigorous mental images depicted in the source text can best be expressed through Xitsonga idiomatic expressions. The idiomatic expression, as employed in Target Translation 2, '*ku lwa bya tiganunu leti nhlataka mindzilo ya tihlampfu ha kambirhi*', that is, "to fight like cannons which vomited fiery bullets double times" which means, to fight fiercely; and '*ku tlhontlha vukari*' (as adapted from '*ku tlhontlha mimpfi*' that is, (to provoke wasps) to invite trouble, should have been combined to describe this mental picture minutely in Target Translation 1.

Again, in Target Translation 1, the statement, '*Handle ka loko va lavile ku hlamba hi timbanga leti pfulekeke, kumbe va vanga Golgota wun'wana, a ndzi koti ku hlamusela leswi a va swi endla*' (Except they meant to bathe in reeking wounds or memorise another Golgotha, I cannot tell) is a product of word-for-word translation and has landed it to mistranslation. The translators have opted to translate the Shakespearean idiomatic expression, 'to bathe in reeking wounds' as 'to bathe with open wounds' (*ku hlamba hi timbanga leti pfulekeke*).

The parallel or equivalent Xitsonga idiomatic expressions, '*ku hlamba hi ngati*' (to bath with blood), which means, "to fight without retreating"; and '*ku nuha ngati*', (to smell blood), meaning "to be engaged in a bloody war", were wisely applied in Target Translation 2. Reek means to emit smelling fumes, which equals Shakespeare's intended message that says, the army led by Macbeth and Banquo ignored the wounds smelling blood and continued fighting for victory.

Target Translation 2 arrived at this translation by employing explicitation which Baker (1996:180) identifies it by "an overall tendency to spell things out rather than leave them implicit in translation". This translation strategy has been realised through addition of words and paraphrasing; and displays one of its factors that tend to make the target product to be longer than their source texts "irrespective of the languages concerned" (Baker). The strategy has been employed with a comprehensive purpose and as a context-oriented procedure.

Target Translation 1 clearly demonstrates that the translators were preoccupied more with the form of the original than meaning and thus misrepresented it. Simplification, through literal translation, as applied in this excerpt as observed in Target Translation 1, is ruled out because the expression suggested by the source text already exists in the target language with a different meaning and different cultural reference.

Table 4: Excerpt 4, Macbeth

Excerpt	Source Text	Target Translation 1	Back-Translation	Target Translation 2	Back-Translation
Excerpt 4, Macbeth Act I SCENE I	If good, why do I yield to that suggestion whose horrid image doth unfix my hair, And make my seated heart knock at my ribs Against the use of nature? ...And nothing is, but what is not.	<i>Loko swi lulamile hikwalaho ka yini ndzi lava ku nghena endzingweni lowu ku wu ehleketa ku yimisaka misisi ya mina, ni mbilu ya mina yi ba hi matimba ke? Leswi a hi ntumbuluko.</i>	If it is right, why do I get myself into temptation that to think about unsits my hair and my heart beats with strength? This is not natural.	<i>Loko swi lulamile, hikwalaho ka yini mianakanyo leyi yi ndzi tsuvula misisi ndzi tlhela ndzi biwa hi ripfalo? Leswi a swi ntsena, xi kona lexi xi taka.</i>	If it is right, why does my idea uproots my hair and stricken by my diaphragm? These do not come into being for nothing, something is coming.
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

The state of being frightened and slurring qualms of conscience as conveyed by Shakespeare is lightly put in Target Translation 1; by engaging simplification through literal translation. The translators have in some or any way attempted to identify relevant idiomatic expressions existing in the target language, “*yimisaka misisi*” and “*mbilu ya mina yi ba hi matimba*”. “*Yimisaka*” (straighten) and “*tsuvulaka*” (uproot) do not carry the same weight. “*Mbilu ya mina yi ba hi matimba*”, meaning, “my heart pumps with vigour”, tends to be ambiguous. When someone’s heart pumps with active strength or forcefulness, it may be suggesting that the person is healthy. And, however, the Xitsonga idiomatic expression that suggests that something is not right with the person’s state of health or thinking is: “*Mbilu ya mina yi ba hi mahika*” (my heart pumps with breathlessness).

Target Translation 2 has employed the Xitsonga idiom; “*Ku tsuvula misisi*”, which means to uproot the hair, that is, to be very frightened, in a manner that communicated the intended meaning smoothly. The same holds for the employment of the Xitsonga idiom, “*Ku biwa hi ripfalo*” means to beat by the diaphragm, that is, to suffer qualms of conscience. This effect qualified Target Translation 2 as a satisfactory translation, from which it is evident that it engaged explicitation through addition and paraphrasing procedures. This idiomatic expression is also based on Vatsonga superstitions, beliefs and customs and here fits well with Shakespeare’s language. This serves to confirm Vladimir (1977)’s assertion that ‘translation is one way of bringing two cultures into contact with each other, and therefore the contact involves an integration of elements of one culture into another’.

Table 6: Excerpt 6, Macbeth

Excerpt	Source Text	Target Translation 1	Back-Translation	Target Translation 2	Back-Translation
Excerpt 6, Macbeth Act I SCENE I	Come what come may, Time and hour runs through the roughest day.	<i>Loko swi fanerile leswaku ndzi va hosi, swi ta va tano handle ko va mina ndzi endla nchumu ehenhla ka swona.</i>	If it befitting that I become a king, it shall be without me doing something about it.	<i>A xi te lexi taka, loko nkarhi wa mina wu fikile wa ku fuma swi ta va tano hambiloko ku nga ba lexi dumaka.</i>	Come what may, if the time is right for me to rule, that shall be so no matter what difficulties there may be – dark or blue.
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

The tautology in this excerpt demonstrates that Macbeth found himself in a double-edged situation; as to whether he would be coronated as a king or not, although he was so determined to rule. The statement as read from the source text expresses a feeling of total despair and helplessness mixed with a feeling of great hope or optimism. In other words, it is the expression of a feeling with great anxiety mixed with excitement.

Unfortunately, Target Translation 1 is oversimplified and making it to resemble light-heartedness, rendered almost like of more interpretation than translation. It does not portray Macbeth with a determination to become a king. In other words, simplification was engaged through literal translation. The language and the tone do not portray Macbeth as a person of high rank and personal quality; and ambition that finally got him involved in a series of horrendous and evil events that led to his downfall and utter destruction.

The idiomatic expression employed in Target Translation 2, “*Ku ba lexi dumaka*” means to hit what is making a thunderous noise; no matter what may come on the way that shall be done. This idiomatic expression demonstrates determination and reveals a character similar to that of Macbeth. This is similar to the idiomatic expression derived from the street language as in the double, “dark or blue”, and in this translation probably been influenced by the status of the source text and the source language. It becomes evident from this translation that normalisation (conservatism) was employed which is identifiable by “a tendency to exaggerate features of the target language and to conform to its typical patterns” (Baker (1996:183).

Table 7: Excerpt 7, Macbeth

<b>Excerpt</b>	<b>Source Text</b>	<b>Target Translation 1</b>	<b>Back-Translation</b>	<b>Target Translation 2</b>	<b>Back-Translation</b>
Excerpt 7, Macbeth Act I SCENE I	Give me your favour. My dull brain was wrought With things forgotten. Kind gentlemen, your pains Are registered where every day I turn The leaf to read them. Let us toward the King (to Banquo) Think upon what hath chanced; and at more time, The interim having weighed it, let us speak	Ndzi khomeleni. Byongo bya mina lebyo tsana a byi ehleketa swa khale. Vakulukumba lavanene, ku tikarhata ka n'wina ku tsundzukiwa siku rin'wana ni rin'wana. A hi yeni eka hosi. Ehleketani leswi nga humelela, kutani loko hi tshamisekile hi kumile nkarhi wo swi gayela, hi ta vulavula hi swona hi ntshunxekile.	<i>Forgive me. My weak brain was thinking about the past. Kind gentlemen, your efforts are remembered every day. Let us go to the King. Think about what happened, and when we are well settled with time on our side, shall relook into the matter carefully, and shall talk about it freely.</i>	Ndzi khomeleni. Byongo byanga lebyo tsana a byi yiviwile hi swilo leswi hundzeriweke. Vakulukumba lavanene, ku tikarhata ka n'wina ku tekiwa tanihi xiphemu xa swin'wana na swin'wana leswi ndzi swi tsundzukaka siku rin'wana na rin'wana. A hi yeni laha hosi yi nga kona. Ehleketani hi ta leswi humeleleke, kutani loko hi tshamisekile hi kumile nkarhi hi ta swi gayela kahle hi pfulekelanile timbilu ta hina.	<i>Pardon me. My weak brain was stolen by the outdated things. Kind gentlemen, your effort is regarded as part of everythings I remember every day. Let us go nearer where the king is. Think about what happened and when we are well settled, with sufficient time we shall review the matter carefully with our open hearts.</i>

	Our free hearts each to other.				
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

This statement was uttered by Macbeth during a brief meeting with Banquo, Angus and Ross before they went out to meet the King. Macbeth's mind was deeply absorbed into the 'Three Witches' prophecy. He was reflecting on how he could become a King as prophesised. A suggestion of separating brain from the person renders the statement poetic or idiomatic. Target Translation 1 reads, "*Byongo bya mina lebyo tsana a byi ehleketa swa khale*" which means "My weak brain was thinking about the past" implies that Macbeth was reflecting on his past history; the statement which is misleading. Utterances such as this one do not portray Macbeth's powerful character. Target Translation 2 conveys the message that says, Macbeth was absent-minded. A person who is absent-minded could be reflecting on other important matters than what is under discussion. The statement, "*Byongo byanga lebyo tsana a byi yiviwile hi swilo leswi hundzeriweke*", which means, "My weak brain was stolen by the out-dated things" as rendered by the Target Translation 2 becomes more intelligible to the target reader.

Excerpt 7 looks like an extension of Excerpt 6 above, where Macbeth was undoubtedly reflecting on the events which were to befall him, but finding no satisfaction from his own thoughts. This feeling made him grow impatient of reflection and resolved to wait the close without harassing himself with conjectures any further. Hence, intelligently captured by the phrases, "*Hambi ko ba lexi dumaka*" in Target Translation 2, Excerpt 6 and "*Byongo byanga lebyo tsana a byi yiviwile hi swilo leswi hundzeriweke*"

Unlike Target Translation 1 that employed simplification through literal translation, Target Translation 2 employed both explicitation and normalisation through substitution for a cultural equivalent more acceptable in both source language and target language which is supported by Williams (1990:56) who finds this strategy to be of great importance for its capacity to render a translation more "readily acceptable and comprehensible to the readership".

Table 8: Excerpt, 8 Macbeth

Excerpt	Source Text	Target Translation 1	Back-Translation	Target Translation 2	Back-Translation
Excerpt 8, Macbeth Act I SCENE I	Stars, hide your fires, Let not light see my black and deep desires. The eye wink at the hand, Yet let that be. Which the eye fears, when it is done, to see.	<i>Tinyeleti tumbetani ndzilo wa n'wina. Ku vonakala ku nga voni swinavelo swa mina leswo enta swa xinyami. Tihlo ri nga voni leswi voko ri swi endlaka. Kambe a swi endleke leswi tihlo ri nga ta chava ku swi vona.</i>	Stars hide your fire. The light must not see my dark deep wishes. The eye must not see what the hand is doing. But let it be done that which the eye will be afraid to see.	<i>N'wina tinyeleti, tumbetani vukari bya ku vangama ka n'wina. Mi nga pfumeleli ku vangama ku vona ku navela ka mina ka xinyami no enta swinene. Ku copetanyana ka tihlo ranga ku nga tshuki ku vonile leswi voko ri swi endlaka. Hambiswiritano, a swi endleke leswi tihlo ri nga chavaka ku vona leswi endliwaka.</i>	You stars, hide your sharp blaze. Do not allow blaze to see my darkened and deepest wishes. The wink of my eye must never see what my hand is doing. However, let it be done that the eye can be afraid to see what is being done.
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

This excerpt is a soliloquy by Macbeth. He was expressing his thought with affected obscurity, but maintained that he did not mention the word, ‘royalty’, although he apparently had it in his mind. This is imagery, which is usually visual, but with Macbeth’s mouth could evoke responses from any of the senses. Instead, Shakespeare employed personification to assist Macbeth in getting refuge to horrendous scheming.

Both target translations employed personification. The difference lies in the capturing of this imagery. The intended message is that by no means must Macbeth’s scheme to murder King Duncan be known by anyone at any given time.

The omission of “the wink of an eye” in Target Translation 1, to say “*Tihlo ri nga voni leswi voko ri swi endlaka*”; and the employment of the preposition, **but**, instead of the conjunction, **however**, to say, “*Kambe a swi endleke leswi tihlo ri nga ta chava ku swi vona*” which means, “the eye must not see what the hand is doing. But let it be done that which the eye will be afraid to see”; has compromised the gist of the message as compared to Target Translation 2 described below. This approach renders the translation to being produced through simplification.

“*Ku copetanyana ka tihlo ranga ku nga tshuki ku vonile leswi voko ri swi endlaka. Hambiswiritano, a swi endleke leswi tihlo ri nga chavaka ku vona leswi endlwaka*”, which means, “The wink of my eye must never see what my hand is doing. However, let it be done that the eye can be afraid to see what is being done.” This statement as captured in Target Translation 2 is able to convey the message that Macbeth’s wish was to make sure that no one else except his wife discovered his scheme to assassinate the King at any given moment. It employed explicitation and normalisation through addition, paraphrasing and substitution.

Table 15: Excerpt 15, Macbeth

Excerpt	Source Text	Target Translation 1	Back-Translation	Target Translation 2	Back-Translation
Excerpt 15, Macbeth Act I SCENE I	Come, you Spirits That tend on mortal thoughts, unsex me here, And fill me, from the crown to the toe ... To cry, 'Hold, hold!'	<i>Tanani n'wina mimoya leyi pfunaka mehleketo. Susani vusati bya mina mi ndzi tata hi tihanyi leto chavisa ku suka enhlokweni ku fika eswikunwanini. Tiyisani ngati ya mina. Sivani tindlela hinkwato ta ntwelo- vusiwana leswaku ku nga vi na nchumu lexi sivelaka leswo biha leswi ndzi lavaka ku swi endla, kumbe ku nghenelela exikarhi ka leswi ndzi lavaka ku swi endla ni ku hetiseka ka ntirho wa kona. Tanani exifuveni xa mina, mi hundzula mafi ya va nyongwa, n'wina mimoya ya vudlayi, n'wina mi</i>	Come you spirits that help with thoughts. Remove my feminine and fill me with horrible cruelty from my head up to my toes. Make my blood thick. Bar all paths of being sympathetic to ensure that there is nothing that prevents all that is evil that I am about to commit until it is fully completed. Come onto my chest and turn my gallic breast milk, you murderous spirits, you who assist while invisible. Come you dark night, and close up	<i>Tanani mi ta nghena embilwini ya mina n'wina mimoya ya thyaka leyi tirhanaka na miehleketo ya vudlayi. Hundzulani rimbewu ranga ra ku sukela enhlokweni ku ya fikela eswikunwanini swa mina. Dlayani switwi swanga. Tsvulani timitsu ta mbilu ya ntwelavusiwana leswaku ku navela ka mina loku ka lunya ku nga tshuki ku ninginisiwile hi ku ba ka ripfalo ra mina leri nga ndzi sivelaka makungu lawa. Xikongomiso lexi a xi ndzi susumete ndzi kala ndzi vona mihandzu ya xona</i>	Come and enter my heart you dirty spirits which deal with murderous thoughts. Transform my sex from the head upto my toes. Kill my senses. Pickup the roots of my sympathetic heart so that my evil wish must never be shaken by the beating of diaphragm which can hinder my current plans. Let thistarget push me until I see its fruits without being interfered with peaceful spirit.

		<p><i>pfunetaka mi karhi mi nga vonaki. Tana wena vusiku lebya ntima, u funengela nkumba wa xinyami xa musu wa tihele, leswaku mukwana wa mina lowo kariha wu nga voni timbanga leti wu ti pfulaka, kumbe matilo ya hlometela eka nkumba wa ntima ya ku: “Tshika, tshika!”</i></p>	<p>yourself with smoky darkness of hell so that my sharp knife must not see the wounds it will open up wide, or to allow heavens to peep through the black blanket and say: “Abandon, abandon!”</p>	<p><i>handle ko nghaneleriwa hi moya wa kurhula.</i></p>	
<p>MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.</p>					

The excerpt clearly carries some cultural elements that must be harmonised in both languages because translation is one way of bringing two cultures into contact with each other and through integration of elements of one culture into another since cultures differ (Ivir, 2000). The translator must project the source culture onto the target culture and discover that while there are areas where the two neatly match, there are also those where they do not match.

The statement from Target Translation 1, “*Tanani n’wina mimoya leyi pfunaka mehleketo*” (come you spirits who help with thoughts) suggests that the spirits that are being invited here are sources of inspiration, guidance and admiration by all who believe in traditional religion. Some of Vatsonga believe in spirits (gods) of their ancestors who exercise great influence over the living. These spirits are sometimes invited as propitiated through ritual performance. Target Translation 1 serves as a line that forms the introductory part to this effect. It is therefore offensive for one to associate with Shakespeare’s intention. It creates confusion to the target readers. Only evil spirits delight in human flesh which undoubtedly Lady Macbeth is inviting. One must always specify the “spirits” they are referring to before landing on the offensive side in terms of cultural elements. This is simplification through literal translation procedures.

Contrary to Target Translation 1 given above, Target Translation 2 has rendered the statement, “*Tanani mi ta nghena embilwini ya mina n’wina mimoya ya thyaka leyi tirhanaka na miehleketo ya vudlayi*” (Come and enter my heart you dirty spirits which deal with murderous thoughts) becomes relevant here.

“*Embilwini*” means in the heart. Vatsonga consider the heart to be the seat of all emotions. It is for this reason that for the performance of any task which concerns feelings/emotions it must be disciplined to rise to the occasion as concurred by Ntsanwisi (1968:29). “*Mimoya ya thyaka*” (evil spirits) can best be accommodated in the heart of the evil doer as intended by Lady Macbeth. Target Translation 2 has therefore retained the rhetorical or poetic utterance from Lady Macbeth. Usually, when a people are scheming the death or downfall of someone, they make sure that it is only heard by those that are part of the scheme, hence try by all means to employ poetic language and imagery as expressed in Target Translation 2. It has engaged explicitation and normalisation through addition, paraphrasing and substitution.

If the translator finds elements in the source culture absent from the target culture, then the linguistic expressions for them in the source language leave ‘lacunes’ (Vinay and Darbelnet 1958), ‘gaps’ (Ivir 1977), or ‘voids’ (Dagut 1978) in the target language; as evident in Target Translation 1 which employed simplification instead of explicitation and normalisation. Baker (1992) introduces the concept, cultural substitution, for a replacement of a culture-specific item with a target language item which does not have the same propositional meaning but is likely to have a similar impact on the target reader. It is therefore very important for a translator to be both bilingually and biculturally competent in order to manipulate this translation option suavely and effectively. The same translator should also have good subject knowledge and the ability to manipulate the target language for a specific readership. These are the basic factors essential in addressing linguistic and cultural difficulties.

#### **6.3.1.2 Retention of the semantic density or lexical level of the source text by the target text in the translation of *Macbeth***

The following excerpts serve to provide examination of the semantic density or the lexical level of the source text by the target text in the translation of *Macbeth*.

Table 12: Excerpt 12, Macbeth

Excerpt	Source Text	Target Translation 1	Back-Translation	Target Translation 2	Back-Translation
Excerpt 12, Macbeth Act I SCENE I	For thy undaunted mettle should compose Nothing but males	... <i>hikuva vurhena</i> <i>bya wena byi</i> <i>fanele vavanuna</i> <i>ntsena.</i>	... because your valour fits men <i>only</i> .	... <i>hikuva u ni mbilu ya</i> <i>xinuna leyi yi faneleke</i> <i>vavanuna ntsena.</i>	... because you have manly heart that matches with those of men <i>only</i> .
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

The statement as drawn from Target Translation 1, “... *hikuva vurhena bya wena byi fanele vavanuna ntsena*”, which means “... because your valour fits men only”; is not far-fetched from the source text’s intended message. However, *vurhena* on its own doesn’t introduce any sexual orientation as basically intended by Shakespeare. In other words, it does not necessarily associate courage with “a male person”. The translation does not clearly convey Shakespeare’s intended message. This confirms the employment of simplification through literal translation.

Target Translation 2 demonstrates a better understanding of the word, ‘*vurhena*’, which means courage, boldness, daring, anger (Cuenod, 1967:221). Ntsanwisi explains ‘*vurhena*’ in the form of an idiom, “*ku va ni vurhena wonge i nghala*”, that is, as brave as a lion. This idiomatic expression is brought about by associating courage with a lion (*nghala*). The translation should instead, read as, “... *hikuva u na mbilu ya xinuna leyi faneleke vavanuna ntsena*”, which means “... because you have manly heart that matches with those of men only” referring to courageous nature.

In Xitsonga, *mbilu* (heart) has many transferred meanings attached to it, such as, feeling, courage, patience, nature and memory. ‘*Mbilu ya xinuna*’, (manly heart) that is, a courageous nature as opposed to “affirmative behaviour” (*mbilu ya xisati* – womanly heart). This qualifies Shakespeare’s emphasis, “nothing but males” as correctly captured in Target Translation 2. It employed normalisation through substitution.

Although patriarchy is frowned at in this democratic society, “not only refers to experience largely acquired without its help, but actually defines experience for its speakers” (Sapir 1949:578). In either of the two cases, the translator finds himself/herself faced with the task of having to fill the lacune/gap in the lexical system of the target language, thus attempting to make a particular element of the source culture or a particular conceptualization or perception resulting from the source-language-specific lexicalization or lexical mapping part of the experience of members of the target culture.

Table 13: Excerpt 13, Macbeth

<b>Excerpt</b>	<b>Source Text</b>	<b>Target Translation 1</b>	<b>Back-Translation</b>	<b>Target Translation 2</b>	<b>Back-Translation</b>
Excerpt 13, Macbeth Act I SCENE I	I have drugged their possets That Death and Nature do contend about them Whether they live or die	<i>Ndzi cherile swipyopyi eka swakunwa swa vona, lero rifu ni ku hanya swa lwetana hi vona.</i>	I poured intoxicating substance in their drinks, to an extent that death and life struggle to win them.	<i>Ndzi va chelerile swipyopyi eka swakunwa swa vona, lero ku fa na ku hanya i xilo xin 'we.</i>	I have poisoned them with intoxicating substance that has put them in a state of life and death.
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

After Macbeth raised concerns about the regicide, Lady Macbeth decided to take charge. She drugged and framed King Duncan's sleeping guards for the murder by planting bloody daggers on them.

Drawn from Target Translation 1, "*ku chela*" means "to pour" and "*swipyopyi*" means intoxicating substance. The translation suggests that Lady Macbeth inebriated or exhilarated the victims greatly. But "*ku chela*" suggests that the task was carried out in full view of the victims, which is not the position. This demonstrates oversimplification of the word realised through deletion which resulted in a distortion of the source text's semantic density. Sometimes simplification is employed as an attempt to effect disambiguation by means of deletion or omission (Baker, 1996).

The author's intended message is that Lady Macbeth added intoxicating substance to the guards' drinks that is already inebriated. "*Ku chelela*", as captured in Target Translation 2, which means to contaminate or pour toxic substance. Usually this action, "*ku chelela*" unlike "*ku chela*" is kept back from the knowledge of the victims and strongly guarded against discovery of anyone suspected of spying. This idiomatic expression is based on Vatsonga superstitions, beliefs and customs and here fits well with Shakespeare's language, as communicated through Target Translation 2. It engaged normalisation through substitution.

Table 14: Excerpt, 14 Macbeth

<b>Excerpt</b>	<b>Source Text</b>	<b>Target Translation 1</b>	<b>Back-Translation</b>	<b>Target Translation 2</b>	<b>Back-Translation</b>
Excerpt 14, Macbeth Act I SCENE I	My plenteous joys, Wanton in fullness, seek to hide themselves In drops of sorrow.	<i>Ku tsaka ka mina i kukulu, kutani ku tsandzeka ku tumbela. Ku lava ku tumbetiwa hi mihloti.</i>	My happiness is great but fails to hide. My tears want to hide it.	<i>Ndzi khapakhapa ntsako lowu heleleke, kambe lowu xungetiwaka hi ku khana ka timhunti.</i>	I am overflowing with complete joy, but which is threatened by the jumping bucks/duikers.
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

The statement drawn from Target Translation 1, “*Ku tsaka ka mina i kukulu, kutani ku tsandzeka ku tumbela*”, which means, my happiness is great but fails to hide. This is put lightly but understandable to the target readers. However, this imagery has not been conveyed as expected, but has compromised the colourfulness of the target language. This is simplification through literal translation procedure.

Target Translation 2 has introduced the word, ‘*khapakhapa*’, to read as, “*Ndzi khapakhapa ntsako lowu heleleke*”, which means, “I am overflowing with complete joy” presents the imagery as originally intended. This is normalisation through substitution.

Table 29: Excerpt, 29 Macbeth

Excerpt	Source Text	Target Translation 1	Back-Translation	Target Translation 2	Back-Translation
Excerpt 29, Macbeth Act I SCENE I	Out, damned spot! Out, I say! – One; two, why then, ‘tis time to do’t – Hell is murky! – Fie, my Lord, fie! A soldier and afeard? – What need we fear who knows it, when none can call our power to accompt? – Yet who would have thought the old man to have had so much blood in him?	Suka, vala ro biha! Suka ndza ku lerisa! Yin’we, mbirhi: se i nkarhi wo swi endla. Etiheleni ku lo dzwii! Hay n’wini wanga, hay! U ri socha kambe u ri ni vutoya? Hi chava yini leswaku swi tiviwa hi mani, hikuva ku hava loyi a nga hi tengisaka? Kambe i mani a a ehleketa leswaku mukhalabye a nga va ni ngati yo tarisa leswi?	<i>Move away, ugly spot! Move away I instruct you! One, two: it is now time to do it. It is very dark at hell! No my Lord, no! Being a soldier but being cowardice? What are we afraid of that it be known by whom, because there is no one who can cross-question us? But who ever thought that oldman could have such a lot of blood?</i>	Nyamalala, wena vala ro biha! Ndzi ri, nyamalala! N’we, mbirhi, se wu fikile nkarhi wo swi endla. Etiheleni ku lo dzwii! Heyi n’wini wanga! Xana u socha ra toya? I yini lexi hi faneleke ku xi chava loko hi swi tiva leswaku ku hava loyi a nga ta hi tengisa? Kambe i mani loyi a a ehleketa leswaku mukhalabye a nga	<i>Disappear, you uggle spot (speck of colour)! I say, disappear! One, two, it is now time to carry it out. It is very dark in hell! Hello my Lord! Are you a coward soldier? What is it that we must afraid of, when we know it very well that there is no one who will interrogate us? By the way, who ever thought that an old man can have a plenty of blood such as this?</i>

				halaka ngati yo tarisa xileswi?	
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Simplification through literal translation is also useful in translation, particularly when cultural information is implied in the source text rather than explicitly stated. Its faithfulness and its transparency in the target language become important factors as evident in the excerpt given above.

As read from Target Translation 1, “*Suka, vala ro biha! Suka ndza ku lerisa! Yin’we, mbirhi: se i nkarhi wo swi endla*”, which means, “Move away, ugly spot! Move away I instruct you! One, two: it is now time to do it”; focus and interest is enumeration.

The numbers, one and two, need simplification as a translation strategy through literal translation procedure. The same holds for both Target Translation 1 and Target Translation 2.

But a slight difference is observed when reading Target Translation 2, “*Nyamalala, wena vala ro biha! Ndzi ri, nyamalala! N’we, mbirhi, se wu fikile nkarhi wo swi endla*”, which means “Disappear, you ugly spot (speck of colour)! I say, disappear! One, two, it is now time to carry it out.”

In Target Translation 1, the numbers, one and two have been translated as *yin’we, mbirhi* respectively; but in Target Translation 2, the same numbers have been translated as *n’we, mbirhi* respectively. ‘Yin’we’ as in Target Translation 1, means “it is one” instead of “one”. This introduces some semantic challenges, hence compromising accessibility to the target language readers.

In summing up, in Target Translation 2 there was a tendency of employing explicitation through substitution, paraphrasing and addition, which Delabastita (1993:36) posits that it serves the purpose best if information in the translation is absent in the original text, and can thus “be partly ascribed to translators’ understandable concern for clarity and coherence, which prompts them to disentangle complicated passages, provides missing links, lay bare unspoken assumptions, and generally give the text a fuller wording”. This means that his or her strategy is not determined by a one-time decision but that it rather involves a series of decisions, each made on its own merits. The same process also takes into account of the context of situation in which the translational act of communication takes place. This is different from Target Translation 1 which was preoccupied by simplification.

The subsequent section focuses on features of stylistic devices from *Julius Caesar* excerpts on which to back the findings.

### **6.3.1.3 Features of stylistic devices from *Julius Caesar* excerpts on which to back the findings**

The approach followed with *Macbeth*, shall hold for *Julius Caesar* as outlined below.

#### **6.3.1.3.1 Retention of idiomatic sense of the source text in the production of *Julius Caesar* as the target text**

The selected excerpts from *Julius Caesar* for this examination include 2, 6, 7, 8, 9 and 16. Attempts were made to delineate them on semantic or lexical level, retaining idiomatic sense of the source text in the production of the target text, rendering the idiomatic expression understandable in Xitsonga and making sense of the target text to a mother tongue speaker of Xitsonga who has no knowledge of the source text; as applied in *Macbeth* above.

The following excerpts as identified above, serve to back this finding based on the idiomatic sense of of the source text in the production of *Julius Caesar* as the target text.

Table 6: Excerpt 6, Julius Caesar

<b>Excerpt</b>	<b>Source Text</b>	<b>Target Translation 1</b>	<b>Back-Translation 1</b>	<b>Target Translation 2</b>	<b>Back-Translation 2</b>
Excerpt 6, JULIUC CAESAR Act 3 Scene 1	To mask thy monstrous visage? Hide it in smiles and affability;	<i>... ku tumbeta ku biha ka wena loko nghasi! U nga lavi mabaku, wena ku pfukela. Titumbete hi ku n'wayitela ni ku tsaka.</i>	... to hide such ugliness of yours! Don't you ever look for caves, you provocateur. Hide yourself with smile and happiness.	<i>Hi fanele ku hanya bya mhisi endzeni ka dzovo ra nyimpfu. A hi tumbeteni lunya ra hina hi xikandza xa n'wayitelo na moya wa vunghana.</i>	We must behave like a hyena in a sheep's skin. Let us hide our ill- feeling with a smile and the spirit of friendship.
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

In this excerpt, Brutus is welcoming Cassius and his fellow conspirators. Shakespeare developed Brutus as a character, who is intelligent, logical and self-possessed stoic which makes him respected by friend and enemy alike. He is a leader, a public figure, a celebrity and a role model to many.

Target Translation 1 has translated Brutus's utterance as, "... *ku tumbeta ku biha ka wena loko nghasi! U nga lavi mabaku, wena ku pfukela. Titumbete hi ku n'wayitela ni ku tsaka.*" "... which means "to hide such ugliness of yours? Don't you ever look for caves, you provocateur. Hide yourself with smile and happiness." This statement does not project Brutus' character as one of the powerful leaders. Leaders of Brutus' calibre are not usually found suggestive when they speak as if they are not sure of the substance of the matter. Simplification through literal translation has impeded Brutus's noble language.

Leaders like Brutus are very careful about the personae they project in front of their subordinates. Target Translation 2 represented Brutus by the translation, "*Hi fanele ku hanya bya mhisi endzeni ka dzovo ra nyimpfu. A hi tumbeteni lunya ra hina hi xikandza xa n'wayitelo na moya wa vunghana*", which means "We must behave like a hyena in a sheep's skin. Let us hide our ill-feeling with a smile and the spirit of friendship".

Target Translation 2 has projected Brutus through idiomatic expressions that are common and used by Vatsonga. Cassius, as the instigator of the conspiracy against Caesar, which is motivated by jealous, even hatred, of Caesar than any political ideology does not want direct actions, but only drops suggestive hints. Brutus as their assumed leader managed to read Cassius's intention to assassinate Caesar, hence uses idiomatic expressions. Instead of being direct as well, Brutus advises and encourages them to win the public's favour through flattery to conceal their heinous motives. This translation has been arrived at by using explicitation and normalisation through addition and paraphrasing.

Table 7: Excerpt 7, Julius Caesar

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 7, JULIUC CAESAR Act Two Scene 1	<p>Our course will seem too bloody, Caius Cassius, To cut the head off and then hack the limbs, For Antony is but a limb of Caesar.</p> <p>Let us be sacrificers, but not butchers, Caius.</p> <p>We all stand up against the spirit of Caesar And in the spirit of men there is no blood.</p> <p>O' that we then could come by Caesar's spirit, And not dismember Caesar! But, alas, Caesar must bleed for it.</p>	<p><i>Loko ho endla sweswo, hi ta vonaka hi halatile ngati ngopfu wena Caius Cassius. Mi lava leswaku hi tsema nhloko, hi tlhela hi tsemelela ni swirho, onge hi dlaye hikuva a hi karihile, kasi endzhaku hi lo dlayisa hi mavondzo, hikuva Antonius i xirho xa Caesar. A hi veni vatlhaveri va magandzelo, hi nga vi vadlayi, Cassius. Hinkwerhu hi lwa ni moya wa Caesar,</i></p>	<p>Should we do that, we will be seen to have spilled a lot of blood you, Caius Cassius. Do you want us to cut his head, and cut his body parts as if we killed out of rage, because Antonius is Caesar's body part? Let us be sacrificers of the sacrifices but we must never become murderers, you Cassius. All of us are fighting Caesar's spirit, for in a man's spirit there is no blood. And as such we want the spirit of Caesar, but not to cut him into pieces. But Caesar must spill blood because of that.</p>	<p><i>Swendlo swa hina swi ta langutiseka swi ri ku halata ngati ntsena, wena Caius Cassius. Ku va hi tsema nhloko kutani hi nembelebisa ntsumbu wakwe, hi nga rivali leswaku Antony na Caesar ko va xilo xin'we. A hi veni vatlhaveri va magandzelo kambe hi nga vi vadlayi wena Caius. Loko ho langutiseka tanihi vatlhaveri va magandzelo hi ta kota ku lwisana ni moya</i></p>	<p>Our actions will be seen as spilling blood only you Caius Cassius. For us to cut head and make his corpse to dangle, we must not forget that Antony and Caesar is just but one thing. Let us be sacrificers of the sacrifices but we must never become murderers, you Cassius. If we could look like sacrificers of the sacrifices we will be able to fight against Caesar's spirit instead of having chopped his body and removed his</p>

		<p><i>kutani emoyeni wa munhu a ku na ngati.</i></p> <p><i>Kutani hi lava moya wa Caesar, ku nga ri ku n'wi khavangela.</i></p> <p><i>Kambe Caesar u fanele ku halaka ngati hikwalaho ka swona.</i></p>		<p><i>wa Caesar, ematshan'weni ya loko hi lo n'wi khavangela hi susa swirho swa ntsumbu wakwe. Kambe aredzi, hikwalaho ka sweswo Caesar u fanele ku halaka ngati.</i></p>	<p>corpse's pieces. But anyway, because of that, Caesar must therefore spill blood.</p>
<p>MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.</p>					

Brutus and his co-conspirators plotting the death of Caesar are constantly examining their actions in light of their relationship to accepted ideas about what constitutes an ideal government after Caesar's assassination. Brutus, who felt compelled to give way to the logic that demanded Caesar's death, flatly rejected Cassius's suggestion that should also murder Antony who is seen as being very close to Caesar. Target Translation 1 has translated Brutus's statement as, "*Loko ho endla sweswo, hi ta vonaka hi halatile ngati ngopfu wena Caius Cassius*", which means "Should we do that; we will be seen to have spilled a lot of blood you, Caius Cassius". '*Ku halata ngati*' (To pour out blood) means to kill for the sake of killing. Caesar's death must be seen as making amends for his errors, that is, ambition, dishonesty, greed and tyranny as they alleged. The translator has adapted the Xitsonga idiomatic expression that is known and usable among the Vatsonga. But the statement, '*Kambe Caesar u fanele ku halaka ngati hikwalaho ka swona*' (But Caesar must therefore spill blood) somehow contradicts the very Xitsonga idiomatic expression. It creates the impression that Caesar is killed for personal gains as applied to ritual sacrifices. This translation is a product of simplification through literal translation.

Target Translation 2 has instead translated it as, "*Swendlo swa hina swi ta langutiseka swi ri ku halata ngati ntsena, wena Caius Cassius*", which means "Our actions will be seen as spilling blood only you Caius Cassius." By using the word, 'swendlo' as a subject, projects more emphasis on the action, which is the gist of the matter Brutus is conveying. It demonstrates authority unlike what is projected by Target Translation 1, which is more suggestive than giving a clear direction as a confident leader. This translation is a product of explicitation through addition and paraphrasing.

Table 8: Excerpt 8, Julius Caesar

Excerpt	Source Text	Target Translation	Back-Translation	Target Translation	Back-Translation
Excerpt 8, JULIUC CAESAR Act Two Scene 1	Good gentlemen, look fresh and merrily. Let not our looks put on our purposes, But bear it as our Roman actors do, With with untired spirits and formal constancy.	<i>Varikwerhu, tikombeni mi tsakile. Hi nga tikombi leswaku makungu ya hina hi wahi, kambe a hi veni Varhoma va xiviri, lava tiyiselaka.</i>	Fellow countrymen, pretend to be happy. We must not reveal our plans, but let us remain the true Romans who persevere.	<i>Vavanuna lavanene, tumbetani vukari bya n'wina hi ku va cinamisela meno ntsena. Swikandza swa hina swi nga endli leswaku va kota ku hlaya vudlayi lebyi nga etimbilwini ta hina. Hi fanele ku tiyimisela swinene tanihi Varhoma va xiviri, kambe hi kumeka hi ri karhi hi tirha ntirho lowu hi horile etimbilwini ta hina.</i>	Good men, hide your rage by keeping our bare teeth only. Our faces must not enable them to read murder that is in our hearts. We must commit ourselves seriously as true Romans, but we must find ourselves perform this task peacefully in our hearts.
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

This conversation is focused primarily on discerning what is right and what must be done as noble Romans, for anyone accused of acting in their self-interest, rather than for the good of Rome, is viewed with serious disrespect. It is a political statement that conveys a message of determination, murder, peace, flattery and perseverance. Politicians usually do not want to be quoted from the wrong side of the law in future, hence this kind of a statement. Target Translation 1 has translated it as, “*Varikwerhu, tikombeni mi tsakile. Hi nga tikombi leswaku makungu ya hina hi wahi, kambe a hi veni Varhoma va xiviri, lava tiyiselaka*”, which means, “Fellow countrymen, pretend to be happy. We must not reveal our plans, but let us remain the true Romans who persevere.” The message is clear, but not loud in terms of the semantic density of the source text. It is a product of simplification through literal translation. It compromised the political substance that enveloped the essence of a speech.

Target Translation 2 has rendered this statement as “*Vavanuna lavanene, tumbetani vukari bya n’wina hi ku va cinamisela meno ntsena. Swikandza swa hina swi nga endli leswaku va kota ku hlaya vudlayi lebyi nga etimbilwini ta hina. Hi fanele ku tiyimisela swinene tanihi Varhoma va xiviri, kambe hi kumeka hi ri karhi hi tirha ntirho lowu hi horile etimbilwini ta hina*”, which means “Good men, hide your rage by keeping our bare teeth only. Our faces must not enable them to read murder that is in our hearts. We must commit ourselves seriously as true Romans, but we must find ourselves perform this task peacefully in our hearts.”

As read from Target Translation 2, it is well known among Vatsonga that flattery and hypocrisy can be hidden in dry smiles. These hypocrites are also referred to as hyenas in the sheep’s skins.

For any matter that is not meant for the consumption of everyone’s ears, Vatsonga employ figurative language such as this as conveyed by Target Translation 2. It is a product of explicitation through addition, substitution and paraphrasing procedures.

Table 9: Excerpt 9, Julius Caesar

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 9, JULIUS CAESAR Act Two Scene 1	You have some sick offence within your mind, Which, by the right and virtue of my place, I ought to know of; and, upon my knees, I charm you, by my once commended beauty, By all your vows of love, and that great vow Which did incorporate and make us one, That you unfold to me, your self, your half, Why are you heavy, and what men tonight Have had resort to you;	<i>E-e, Brutus, wa nga, xi kona lexi ku karhataka emiehleketweni ya wena, lexi ndzi faneleke ku xi tiva hikwalaho ka ku va ndzi ri nsati wa wena. Ndzi nkhisama ndzi ku kombela hi vumbhuri bya mina bya khale, ni hi swihlambanyo swa rirhandzu, ni hi xihlambanyo lexikulu lexi hi hlanganiseke hi va un'we, leswaku u ndzi byela, hikuva ndzi xiphemu xa wena.</i>	No, my Brutus, there is something that troubles your mind, which I must know by virtue of being your wife. I kneel down and request you through my old beauty, as well as the love vows, as well as the big vow that brought us together to be one, so that you tell me, because I am part of your body. Tell me what caused you grief. Who are those men who were here today's night, because they were six or seven of them,	<i>Brutus nkatanga, xi kona lexi dyaka mbilu ya wena. Ndzi ni mfanelo ni vunene bya ku va ndzi swi tiva tanihi nsati wa wena. Ndza ku nkhisamela nkatanga; ndzi ku kombela hi vumbhuri lebyi kokeke mbilu yaku tolo wa siku; na hi swihlambanyo hinkwaswo swa matimba swa rirhandzu ra wena eka mina leswi nga swona leswi hi hlanganiseke hi va xilo xin'we. Hinkwaswo sweswo a swi endle leswaku u ndzi boxela leswi ku dyaka tanihiloko ndzi ri xiphemu xa wena. I</i>	Brutus my beloved, there is something that eats up your heart. I have the right and virtue of knowing it as your wife. I kneel before you my beloved; I beg you with my beauty that attracted your heart yesterday of the day; and also with all powerful vows of your love to me which are the very things that brought us together to become one thing. Let all those make you to divulge that eats you up as I am part of you.

	<p>for here have been Some six or seven, who did hide their faces Even from darkness.</p>	<p><i>Ndzi byele leswaku i ncini lexi ku terisaka gome. I vamani vavanuna lava a va ri la vusiku bya namuntlha, hikuva a ku ri tsevu kumbe nkombo wa vona, va tumberile swikandza swa vona, va swi tumbetela ni munyama.</i></p>	<p>hiding their faces, and even hiding them from darkness.</p>	<p><i>ncini leswi ku tiseleke gome ro tika swonghasi naswona i vamani vavanuna lava a va ri laha madyambu ya namuntlha lava a va ri kwalomu ka tsevu kumbe nkombo wa vona, lava ndzi nga te loko ndzi ringeta ku va valangela kusuhi va tipfala swikandza swa vona hambiloko va ri exinyamini.</i></p>	<p>What has brought you heavy contrition like this; and who are those men who were here tonight who were about six or seven of them in number, who when I tried to observe them closely they closed up their faces even when in darkness.</p>
<p>MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.</p>					

Portia, the wife of Brutus registers her deep concern about her husband's current engagements with people who cover their faces even in the dark. She realises that Brutus is no longer at peace with himself, and therefore demands to know. She reminds Brutus how deep her love for him is since the first day they passionately committed to each other. Through Target Translation 1, she says, “*E-e, Brutus, wa nga, xi kona lexi ku karhataka emiehleketweni ya wena, lexi ndzi faneleke ku xi tiva hikwalaho ka ku va ndzi ri nsati wa wena. Ndzi nkhisansama ndzi ku kombela hi vumbhuri bya mina bya khale, ni hi swihlambanyo swa rirhandzu, ni hi xihlambanyo lexikulu lexi hi hlanganiseke hi va un'we, leswaku u ndzi byela, hikuva ndzi xiphemu xa wena. Ndzi byele leswaku i ncini lexi ku terisaka gome. I vamani vavanuna lava a va ri la vusiku bya namuntlha, hikuva a ku ri tsevu kumbe nkombo wa vona, va tumberile swikandza swa vona, va swi tumbetela ni munyama*”, which means, “No, my Brutus, there is something that troubles your mind, which I must know by virtue of being your wife. I kneel down and request you through my old beauty, as well as the love vows, as well as the big vow that brought us together to be one, so that you tell me, because I am part of your body. Tell me what caused you grief. Who are those men who were here today's night, because they were six or seven of them, hiding their faces, and even hiding them from darkness.” Target Translation 1 has captured the message as conveyed by Portia, the semantic does not openly reveal deep expression of love. Portia banks on her deep love for Brutus to solicit the information that seems to be troubling her husband all along.

Through Target Translation 2, Portia says, “*Brutus nkatanga, xi kona lexi dyaka mbilu ya wena. Ndzi ni mfanelo ni vunene bya ku va ndzi swi tiva tanihi nsati wa wena. Ndza ku nkhisamela nkatanga; ndzi ku kombela hi vumbhuri lebyi kokeke mbilu yaku tolo wa siku; na hi swihlambanyo hinkwaswo swa matimba swa rirhandzu ra wena eka mina leswi nga swona leswi hi hlanganiseke hi va xilo xin'we. Hinkwaswo sweswo a swi endle leswaku u ndzi boxela leswi ku dyaka tanihiloko ndzi ri xiphemu xa wena. I ncini leswi ku tiseleke gome ro tika swonghasi naswona i vamani vavanuna lava a va ri laha madyambu ya namuntlha lava a va ri kwalomu ka tsevu kumbe nkombo wa vona, lava ndzi nga te loko ndzi ringeta ku va valangela kusuhi va tipfala swikandza swa vona hambiloko va ri exinyamini*”, which means “Brutus my beloved, there is something that eats up your heart. I have the right and virtue of knowing it as your wife. I kneel before you my beloved; I beg you with my beauty that attracted your heart yesterday of the day; and also with all powerful vows of your love to me which are the very things that brought us together to become one thing. Let all those make you to divulge that eats you up as I am part of you. What has brought you heavy contrition

like this; and who are those men who were here tonight who were about six or seven of them in number, who when I tried to observe them closely they closed up their faces even when in darkness.” Target Translation 1 is the product of a combination of simplification and normalisation through addition, substitution and deletion.

Target Translation 2 has utilised convincing semantics to express love, such as ‘beloved’, ‘love’, and ‘heart’. Heart is commonly used as a symbol of love. ‘Mbilu’ means heart. As already pointed out above, Vatsonga consider the heart to be the seat of all emotions. It is for this reason that Portia questions the state of his husband’s heart since it deals with feelings/emotions. This is similarly expressed in English, “to eat out one’s heart”; meaning to wear oneself out with brooding over something (Dickens, 1931:62).

Target Translation 2 is the product of a combination of explicitation and normalisation through addition and paraphrasing.

Table 16: Excerpt 16, Julius Caesar

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 16, JULIUC CAESAR Act Four Scene 2	Cassius, be content, Speak your griefs softly; I do know you well. Before the eyes of both our armies here, Which should perceive nothing but love from us, Let us not wrangle. Bid them move away; Then in my tent, Cassius, enlarge your griefs, And I will give you audience.	Cassius, rhula. Vula khwatsi leswi ku karhataka: a ndzi ku tivi kahle. Hi nga holovi emahlweni ka mavuthu ya hina, hikuva wona ya fanele ku vona hi ri varhandzani, ku nga ri valwi. Va byele va tshinela ekule. Kutani hi ta ya ethendheni ra mina, u ya hlamusela leswi ku karhataka, Cassius, kutani ndzi ta ku yingisa.	<i>Cassius, be peaceful. Say what troubles you softly: I don't know you very well. We must not quarrel in front of our troop, because they must see us as lovers, and not fighters. Tell them to stand far back. Then we will go to my tent and explain what troubles you, Cassius, and I will listen to you.</i>	Cassius, horisa mbilu kutani u phofula mabibi ya mbilu ya wena khwatsi. Ndzi ku tiva kahle swinene. A hi fanelangi ku holova emahlweni ka mavuthu ya hina, hikuva ya fanele ku tshama ya ri karhi ya hi vona tanihi varhandzani. Hi nga kwetlembetani hi marito. Va kombele va tshinelanyana ekule; kutani hi kongoma ethendeni ra mina laha u nga ta phofula mabibi ya mbilu ya wena hinkwawo; kutani na mina ndzi ta ku nyika ndleve hinkwayo.	<i>Cassius, cool down your heart and let cat out of bag gently. I know you very well. We are not supposed to quarrel before our troops because they must always see us as the loved ones. We must not scumble with words. Ask them to back off a little bit; and thereafter we go to my tent where you will speak your mind and I will give you a heedful ear.</i>
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Brutus and Cassius are engaged in a heated argument. Brutus declares the perception that Cassius is acting corruptly. Cassius takes offence and becomes angry for Brutus.

Through Target Translation 1, Brutus says, “*Cassius, rhula. Vula khwatsi leswi ku karhataka: a ndzi ku tivi kahle. Hi nga holovi emahlweni ka mavuthu ya hina, hikuva wona ya fanele ku vona hi ri varhandzani, ku nga ri valwi. Va byele va tshinela ekule. Kutani hi ta ya ethendheni ra mina, u ya hlamusela leswi ku karhataka, Cassius, kutani ndzi ta ku yingisa*” which means “Cassius, be peaceful. Say what troubles you softly: I don’t know you very well. We must not quarrel in front of our troop, because they must see us as lovers, and not fighters. Tell them to stand far back. Then we will go to my tent and explain what troubles you, Cassius, and I will listen to you.” Target Translation 1 has conveyed the message as developed in the source text by employing simplification through literal translation. The translation strategy was able to accommodate the intended message, though however, compromised the idiomatic expression which is in existence in Xitsonga as the target language.

Through Target Translation 2, Brutus says, “*Cassius, horisa mbilu kutani u phofula mabibi ya mbilu ya wena khwatsi. Ndzi ku tiva kahle swinene. A hi fanelangi ku holova emahlweni ka mavuthu ya hina, hikuva ya fanele ku tshama ya ri karhi ya hi vona tanihi varhandzani. Hi nga kwetlembetani hi marito. Va kombele va tshinelanyana ekule; kutani hi kongoma ethendeni ra mina laha u nga ta phofula mabibi ya mbilu ya wena hinkwawo; kutani na mina ndzi ta ku nyika ndleve hinkwayo*”, which means “Cassius, cool down your heart and let cat out of bag gently. I know you very well. We are not supposed to quarrel before our troops because they must always see us as the loved ones. We must not scramble with words. Ask them to back off a little bit; and thereafter we go to my tent where you will speak your mind and I will give you a heedful ear.” Target Translation 2 has retained the idiomatic expression produced in the source text. “*Ku phofula mabibi ya mbilu*” (to speak one’s mind) is to let the cat out of the bag. To express disgust fully. This is similarly expressed in English seem as “to air one’s grievances”; meaning to talk about one’s troubles (Dickens, 1931:56). “*Ku rhiya ndleve*” (To trap the ear) means to listen with rapt attention. Target Translation 2 has reconciled the two languages, Xitsonga and English significantly by employing both explicitation and normalisation through addition and paraphrasing procedures. Drawn from the explanation given, it is evident that these languages share the same culture, hence the same idiomatic expressions.

**6.3.1.3.2 Retention of semantic density of the source text in the production of  
*Julius Caesar* as a target text**

The following excerpt serves to examine the retention of semantic density of the source text in the production of *Julius Caesar* as a target text.

Table 2: Excerpt 2, Julius Caesar

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 2, JULIUC CAESAR Act One Scene 1	... I'll about, And drive away the vulgar from the streets ... These growing feathers plucked from Caesar's wing. Will make him fly an ordinary pitch. Who else would soar above the view of men, And keep us all in servile fearfulness.	<i>Ndzi ta rhendzeleka ndzi hlongola mintshungu eswitarateni. Na wena kwaleyo u va hangalasa loko u vona va te bvu. Loko ho hluva mintsenga etimpapeni ta Caesar ti nga si tiyela ngopfu, hi ta n'wi heta matimba. A ku nga vi na la nga ta hahela ehenhla-henhla etinhlokweni ta vanhu, a endla leswaku hinkwavo va n'wi rhurhumela.</i>	I will go around and chase away all the crowds on the streets. You must do likewise as well should you see them organised as a group. If we could unpluck feathers from Caesar's wings before they are well developed, we will reduce his strength discourage him. There will be no one who will fly high onto people's heads as an attempt to make them shiver before him.	<i>Ndzi ta rhendzeleka ndzi ya hlongola swikangalafula leswi nga eswitarateni. Timpapa leti Caesar a nga tlhomiwa tona ti fanele ku hluviwa ti nga se n'wi kukumuxa a titwa onge o va Xikwembu. U fanele ku lerhisiwa a nga si va na makatla, kutani hi kumeka hinkwerhu ka hina hi yiviwile timbilu hi nchavo lowu a nga ta va a wu byarile.</i>	I will go around and chase away all worthless people on the streets. The wings that have been germinated on Caesar must be plucked before he is made a god. He must be harnessed before he develops shoulders that will find our hearts stolen by the fear that he would have grown.
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

The two tribunes, Flavius and Murellus were sent out to disperse the crowds which have come to cheer Caesar's victory over Pompey's sons. The excerpt in question is utterances by Flavius. These two fellows were showing anger to the plebeians they encountered on the streets and removed the laurel crowns from Caesar's statues in their sight.

The statement from Target Translation 1, "*Ndzi ta rhendzeleka ndzi hlongola mintshungu eswitarateni*", which means "I will go around and chase away all the crowds on the streets"

From this translation, the word, 'vulgar' has been translated into Xitsonga as '*mintshungu*' which means 'crowds'. The translator has employed simplification through substitution, which found the original word losing its original meaning. By 'vulgar', Shakespeare refers to people with unrefined character or common people or ordinary citizens of no significant positions. It is thought that these common people will give Caesar praises that will make him pompous. This would make all people to admire him like a god and the rest would adore him with fear. The word '*mintshungu*' as employed refers to many people gathering at a particular place without any individual identification. It could be a mixture of the rich, the poor, public figures, celebrities, and etcetera. The word, '*mintshungu*' as employed by the translator, has compromised the semantic density of the source text. Inability to have identified the equivalent word has resulted to distortion of the intended message.

The word 'vulgar' is equivalent to '*swikangalafula*' in Xitsonga as captured in Target Translation 2, "*Ndzi ta rhendzeleka ndzi ya hlongola swikangalafula leswi nga eswitarateni*", which means "I will go around and chase away all worthless people on the streets". '*Swikangalafula*' means marula fruit containers whose kernels have been extracted with a stone together with thorn or pin. Once the kernel is extracted, it becomes useless. Hence the Xitsonga idiom, '*ku va xikangalafula*' (to be an empty marula fruit seed), that is, to be worthless or a person holding an insignificant position at work or in the community. This translation has also used simplification through substitution, but was able to identify a suitable word equivalent to that of Shakespeare, and rendered a Xitsonga idiomatic expression that is common and generally acceptable among the Vatsonga.

Target Translation 1 employed simplification through literal translation while Target Translation 2 employed normalisation through substitution.

## 6.4 Summary

This section presents the summary of the research findings of the current study as particularly drawn from Chapters 4 and 5, as well as this chapter. The analysis of the employment of three groups of translation strategies, that is, explicitation, normalisation and simplification, were used to map out the target texts, and stylistic devices or idiomaticity in Shakespeare's two plays, namely *Macbeth* and *Julius Caesar* and their Xitsonga translations.

The chapter dealt with finding out what possibilities are there for translating stylistic devices; which are functional in subtle ways, and the target texts still found:

- (a) Retaining the source text idiomatically;
- (b) Making sense to a mother-tongue speaker of Xitsonga who has no knowledge of the source text/language;
- (c) Rendering the idiomatic expression understandable in Xitsonga; and
- (d) Retaining the semantic density of the source text.

It also dealt with finding out the conditions that will favour a given type of solution and how stylistic devices should be dealt with in every day practice of translation.

It reviewed the views initially held in the light of other researchers and scholars as an attempt to determine extent to which the findings of this study agree or disagree with theirs.

This chapter has cited some concrete examples in the form of excerpts to illustrate how Shakespeare's *Macbeth* and *Julius Caesar* were translated into Xitsonga, with a special focus to the translation strategies used to deal with stylistic devices.

### 6.4.1 Deductions drawn from the research findings

This section focuses on the deductions drawn from the general findings in this study including those recorded findings in Tables 101 to 104 above.

#### 6.4.1.1 Retention of both idiomatic and semantic density of the source texts in the target texts

Nothing is more important in a play than the portrayal of characters. Research and experience have proved that *Macbeth* and *Julius Caesar* are the masterpieces of characterisation. It is equally important to note that imagery, which is usually visual, also has a powerful effect to evoke responses from any of the senses.

From Target Translations 1 of both *Julius Caesar* and *Macbeth*, the following deductions were made:

- (a) Both *Julius Caesar* and *Macbeth* as the target texts have not blended Shakespeare's diction and imagery with the entire rich tapestry from the source texts. The translators have entirely employed simplification through literal translation for filling cultural and lexical gaps; even for cultural information which is implied in the source texts rather than explicitly stated which could have been defined, added, paraphrased or substituted.
- (b) Explication and normalisation were instead used very sparingly as the translation strategies. This approach to their translation has compromised the quality of the target texts, hence making Shakespeare's idiomatic expressions inaccessible to the Xitsonga readers.
- (c) In view of this critical examination, it was deduced that a flawed translation of idioms has semantic and communicative implications for the target text. Not only do the target texts lack the semantic density of the source texts, but loss of meaning adversely affects the way in which powerful characters are depicted by means of their speech. In turn, the characters' misprojected speech negatively influences the reader's reception of the source text and the success of the translated play as a literary work is jeopardised. Literal translation became a frequently used procedure for filling cultural and lexical gaps in translation even when the expression thus obtained already exists in the target language with a different meaning and different cultural reference. This translation procedure persuaded the translators with a delusion that linguistic transparency automatically guarantees cultural transparency.
- (d) As a result of the deductions outlined above, it can also be deduced that Xitsonga readers were robbed of Shakespeare's diction and imagery as features that could

possibly add to the colouring of their language. This finding is supported by Vlidmir (1977:143) who advises that “for literal translation to be communicatively effective, it must be smooth, producing natural and idiomatic expressions in the target language”.

- (e) It was also deduced that Shakespeare’s powerful characters were not relived in both *Julius Caesar* and *Macbeth* as the target text.

On the other hand, from Target Translations 2 of both *Julius Caesar* and *Macbeth*, the following deductions were drawn:

- (a) Although full sameness in terms of intelligibility in translation is rarely achieved, Target Translations 2 have demonstrated that the Xitsonga conceptual system is fundamentally idiomatical in nature.
- (b) These translations have also demonstrated the practicality of translating stylistic devices in the Elizabethan English into Xitsonga with a minimal loss of cognitive content; and therefore proved that the patterns of fluency or high levels of readability as opposed to the conscious use of unfamiliar Shakespearean language and its linguistic patterning vary across individual translators.

The findings presented above as well as the deductions drawn from the same findings, lead to the conclusions outlined in Chapter 7.

## **CHAPTER 7: CONCLUSION AND RECOMMENDATIONS**

### **7.1 Introduction**

This chapter aims to round-off how the current study has been conducted and arrived at the generation of new knowledge through recapitulation of its aim and objectives. Including this introductory part, the chapter will be structured as outlined below.

7.2 Conclusion

7.3 Recommendations

7.4 Summary

The subsequent section provides a comprehensive scrutiny of this study.

### **7.2 Conclusion**

This section presents a reflective outline on how the current study was carried out.

The current study was mainly engaged with the comparative analysis of the two plays, *Julius Caesar* and *Macbeth* with their Xitsonga translations with respect to stylistic devices employed and manipulated, assuming Toury's (1982) Option 1.

The aim of the current study was derived from a comparable model approach in which causality is covertly introduced; hence there was no need for predictive or explanatory hypothesis. The study was formulated and argued by exploring the research question. As an attempt to arrive at the aim and objectives of this study, data was collected through observation and survey. These research objectives were reintroduced in the questionnaire as one of the research tools used in the survey undertaken in this study.

The study endeavoured to investigate how the translators of the target texts under study, identified and employed the translation strategies together with the translation procedures as an attempt to deal with stylistic devices or idiomaticity as the translation constraints. It was argued that while the choice of translation strategies differs from translator to translator, stylistic devices dictate a call for explicitation and normalisation. The study claimed that the acceptable standard measuring the quality of the target text should be characterised by its

accessibility and accuracy. This therefore implies that the norm characterising the translator's translation strategies is target-text functional, within the *Skopos* theory, as well as the acceptable product.

This study posited that whether a translation brief is provided or not, the function of the target text, which brings together the knowledgeable, lays in the minds of the target language readers.

The following section presents a summary of all the chapters as a structure of the current study.

### **7.2.1 Summary of the chapters**

#### **Chapter 1: INTRODUCTION OF THE STUDY**

This chapter outlined and introduced the motives of the current study as its background. As a way of advancing reasons and value for a scholarly venture, it was in this chapter where the research problem was stated and the research question formulated. It was concluded by providing significance and justification of the study, as well as its scope and limitations. Key concepts were defined and also aligned with the current study.

It also provided an overview of Shakespeare's plays and Xitsonga translations which lead to the provision of the research and its components, that is, problem statement, research question, as well as the research aim and objectives. It brought into being the motives of the study and account on gainsay of the other researchers and scholars in the discipline as the point of highest development of the current study.

#### **Chapter 2: LITERATURE REVIEW**

The chapter presented an exposition of the existing literature in translation. With no one sure way of managing stylistic devices as the translation constraints, this chapter dwelled much on translation strategies and their relevant procedures. Existing literature on translation strategies were interrogated as an attempt to arrive at a more convenient analytical framework. Although Descriptive Translation Studies as a theory received popular reception from translation researchers and scholars, the study argued on identification and employment of same in dealing with stylistic devices. It therefore provided a literature review as the

appreciation of the scope of the research conducted in the discipline and an overview of the theoretical framework within which the current study is undertaken. The literature review culminated in the provision of a detailed sequential account of theory development in the discipline of translation:

- (a) Equivalence-based translation studies (1946 to 1963)
- (b) Dynamic equivalence as a theoretical system of translation (1964 to 1986)
- (c) Functionalist translation theory (1987 to 1992)
- (d) Corpus-based translation studies and descriptive translation studies (1993 to date)

It also classified the translation strategies into three groups as an attempt to address the confusion that exists between translation strategies and translation procedures:

- (a) Explicitation: addition, paraphrasing, substitution and borrowing as the translation procedures.
- (b) Normalisation: substitution and borrowing or loaning as the translation procedures.
- (c) Simplification: literal translation and omission or deletion.

Relevant norms and translation strategies suitable for this study were identified from different works of researchers and scholars. It was also argued that translation is not only a matter of transcoding, but the activity compelling the translator to first of all identify and analyse the constraints encountered and decide on the corresponding translation strategies grouped as explicitation, simplification and normalisation from which to choose. Toury's (1995) three types of norms as a set of standards designed to guide translators in selecting relevant translation strategies in dealing with various translation constraints were identified:

- (a) Preliminary norms
- (b) Initial norms
- (c) Operational norms

This chapter unfolded the principles underlying the translation theories as a model for the study of literary translation. The aim was to lay out a foundation on which a sequential account of theory development in the discipline of translation had to be aligned to this study

in order to arrive at the desired analytical tools for data analysis and to contextualise the research objectives.

The chapter explored the target language system in comparison with the source language under study in order to have a general picture and better understanding of the language systems before undertaking the study. It was discussed that translators are likely to find themselves relegated to secondary communication if found mismatching the context with that anticipated by the original author, particularly when translation is done from a foreign language into one's language. The *Skopos theory* was found to be influential in dealing with anticipating the context of the target readership as a factor that can introduce high risk; in order to assess the communicability conditions for the translated message.

It also catered for parallel corpora of the translated works done so far in order to gain experience on the approaches to a comparative analysis.

The chapter also valued the analysis approach to the quality of translations in terms of subjective sameness instead of objective sameness which is mathematical, tantamount to equivalence theory. It posited sameness in terms of intelligible message or accuracy of message versus unintelligible message or inaccuracy of message.

The focus of this section is laid on reflecting on the scholarly argument forming the basis for answering the research question, as well as realising the aim and objectives to which it was shared out.

### **Chapter 3: RESEARCH METHODOLOGY**

This chapter provided the research method and research design. The study opted for a combination of quantitative and qualitative methods to collect and analyse data. Quantitative method provided statistics and their analysis leading to the answering of the research question. This approach was clearly outlined in Figure 6.

### **Chapter 4: RESEARCH RESULTS**

This chapter presented results on observation and survey. Results on observation also gave reference to translated works of Shakespeare from other African languages in order to

observe how, as some of the historically disadvantaged languages dealt with idiomaticity. On survey, results were presented in a tabular form.

## **Chapter 5: ANALYSIS AND INTERPRETATION OF RESULTS**

The chapter focused on the analysis of results on observation and survey. Analysis on survey was carried out through figures. The analysis was aimed at forming the basis for the informed research findings.

The results analysis and interpretation was, therefore realised through the formalistic approach which made a conceptual connection between a comparable model and Descriptive Translation Studies theory with the integration of functionalism or *Skopos* theory. The formalistic approach concentrated on the aesthetic quality of the two Shakespeare's two plays at a microtextual level.

## **Chapter 6: RESEARCH FINDINGS**

The chapter presented the research findings. The findings were backed by providing examination on some selected excerpts (Appendices D and E).

In this chapter, results were analysed and interpreted. Results analysis was presented in the form of bar graphs. Interpretation of the results was based on the analysis drawn from the bar graphs. Examination on how stylistic devices were dealt with at a microtextual level was conducted, for both *Macbeth* and *Julius Caesar*. The purpose of this examination was to back the results analysis in order to make tentative conclusions. This examination was mapped on the three groups of translation strategies with their relevant translation procedures. Preliminary conclusions were made. The results analysis drawn from the examination conducted at a microtextual level was recaptured in a summarised form in order to have a clear picture of the general findings. The chapter was concluded by outlining deductions made from the effects of translation strategies as applied on the target texts.

## **Chapter 7: CONCLUSION AND RECOMMENDATIONS**

This is the chapter that marked the conclusion of the study. The current study was designed to undertake a comparative analysis of stylistic devices in Shakespeare's plays, *Julius Caesar* and *Macbeth* and their Xitsonga translations.

In view of the research findings presented in Chapter 6, the study assumed arguments that led to certain particular conclusions that in a way assisted in answering the research question and ensuring that the research objectives are realised, as outlined in the following paragraphs.

Through investigation carried out as dictated by the aim of this study as well as textual observation, it was concluded that researchers and scholars converge when it comes to a sheer need for translation strategies, but diverge in the classification of translation strategies for convenience in translating and translation. The current study argued that the translation strategies should be classified into three groups, that is, explicitation, normalisation and simplification. Each translation strategy was assigned particular translation procedures. From the three groups identified above, this study posited explicitation and normalisation to dealing with stylistic devices or idiomaticity as translation constraints best. It can thus be concluded that the research objectives of this study have been realised. This achievement is also supported in the following paragraphs.

This study also argued on the preference for the analytical framework on which it was carried out. It was premised that the translator is supposed to operate through a driving force, and its aspects being interlingual psychological power and knowledge power. As argued by this study this driving force was viewed as a factor with a capacity to help manage the translation briefs. This factor could also be applied in exploring and determining the practicality of translating the stylistic devices in Shakespeare's *Julius Caesar* and *Macbeth* as the source texts in (Elizabethan) English into Xitsonga without any loss of cognitive content.

The study closely examined sampled excerpts at a microtextual level in order to determine how the translators of the target texts under study handled stylistic devices as translation constraints in plays. As drawn from the analysis, it was concluded that Target Translations 1 preferred simplification most to both explicitation and normalisation, suggests that the research objectives have been achieved.

Thus argued, Target Translations 2 have demonstrated that with interlingual psychological power and knowledge power, the translator can take into account stylistic devices and linguistic interference in reading the source text with a better understanding in order to create a target text that is accessible and accurate in the eyes and minds of the target readership. In the fewer possible words, the research question that was formulated in Chapter 1 has been answered.

### 7.2.2 Challenges

This subsection serves to identify some challenges encountered during the undertaking of this study as well as those perceived to can create further problems during future translating and translation activities. Possible solutions to these challenges have been provided by this study as recommendations.

- i. Mateo (2002) has observed that all phases of translation process are affected by the hierarchy of cultural values and power relations within the target context, and that there is no single way of translating a play from one culture to the other. This study concurs with these findings, but maintains that there are other aspects that must be considered as well to this effect.
- ii. Wills's (1982) prescriptive rules to all translators have a capacity to can influence the translator uphold preconceived ideas about how a translation ought to be done for their own personal gain while despising the target readership. The current study alienates itself from this approach and suggests a different approach.
- iii. While Ivir (2000) argues that failure to match the two cultures may be due to different extralinguistic realities or due to different lexical mappings of the otherwise shared extralinguistic reality, this study has other factors to add in the form of recommendations.
- iv. Translation researchers and scholars converge when it comes to a sheer need for translation strategies, but diverge in their classification and particular application for convenience in translating and translation activities.

### 7.3 Recommendations

This section presents recommendations as possible solutions to the challenges identified in subsection 7.2.2 above.

Guided by the current research findings, this study makes the following recommendations:

- (a) The current study also observed that lexical creation brings into existence heavy loaded source language into target language which is viewed as lacking from a distant eye and mind. Translators do not value idiomaticity as employed in the source text and therefore found choosing to introduce it elsewhere in the target text other than where it is supposed to. It is recommended that literal translation as a translation procedure to simplification cannot accommodate idiomaticity in the target text because its main role is to simplify the language in translation resulting to communicative inadequacy when cultural information was implied in the source text rather than explicitly stated.
  
- (b) Drawn from the explanation provided above, this study shares the same view with Mackenzie (in Wolf, 2003) who believes that translation as a problem-solving process requires creativity. But creativity becomes evident when there is a demonstration of mastery of language and style of the author of the source text. There is no way in which the translator can refrain from the influence of the source text as an inherent feature that makes it unique. This study, therefore recommends that there must be inseparable elements of accuracy and accessibility to the readership. The translator can only realise these elements if translating with a driving force, whose two aspects, as claimed by this study, are ‘interlingual psychological balance of power’ and knowledge power. ‘Interlingual psychological balance of power’ ensures that the translator guards against domination of one language over the other thereby rendering one inferior. Knowledge power serves as a fundamental site for special expertise or skills, but also evidenced by having relevant degrees or certifications indicating special training in a particular field of translation. Armed with this driving force, the translator will be able to draw meaning and nuances of words and images as they always carry a suggestive power well beyond the immediate and lexical meaning, thereby reliving the characters in the target text as they were developed in the

source text. It will help the translator to manage the translation brief and reconcile the source language context with the target language context in order to meet the expectations of the target readership. It is this driving force that the current study views as a basic tool to reveal the truth communicated in the source text by the author better known from both the source language readership and the target language readership. The translator will therefore be able to embrace the translating activity with a clear demonstration of the understanding the source language content or message.

- (c) This study posits that stylistic devices can best be dealt with by employing explicitation and normalisation strategies. The translation procedures assigned to explicitation are addition, paraphrasing and substitution. For normalisation, they include substitution and lexical creation. It was observed that substitution as the translation procedure is found in both explicitation and normalisation. Substitution has a capacity to perform a dual role as it “replaces a culture-specific item or expression with a target language item or expression which does not have the same proportional meaning but is likely to have a similar impact on the target reader” (Baker, 1992:31). Addition as a procedure best suited for explicitation addresses constraints related to specific target language cultural lexical items as an attempt to make the translation more explicit to the target readership (Baker, 1996). Paraphrasing expresses the source language concept or lexical item as an attempt to meet the expectations of the unlexicalised target language concept. According to Kruger and Wallmach (2005), it is meant to succeed in dealing with non-equivalence at word level and above word level. In other words, it makes partial changes items that are semantically complex in order to achieve a high level of accuracy and accessibility to the target readership. This explanation confirms a seat for explicitation with its authority to dictate terms and conditions in which stylistic devices as constraints can be dealt with better.
- (d) This study posits and recommends that the translator should operate with a driving force, whose value to translation has been outlined in one of the recommendations made above.

#### **7.4 Summary**

The purpose of this study has been fulfilled. This chapter put the aim and the research objectives, as well as the research question bear with a purpose of interrogating their relevance to the current study. This is evident from the summary of all chapters provided above. Recommendations as possible solutions to the challenges identified in this study were also provided.

## Bibliography

- Aaltonen, S. 1997. "Translating Plays or Baking Apple Pies: A Functional Approach to the Study of Drama Translation". In Snell-Hornby, Mary, et.al. (eds). *Translation as Intercultural Communication*. Selected Papers from the EST Congress – Prague 1995. Amsterdam: John Benjamins, pp. 89-97.
- Abrams, M.H.A. 1984. *A Glossary of Literary Terms*. Japan: Holt-Saunders International Editions.
- Achebe, C. 1958. *Things Fall Apart*. London: Heinemann.
- Achebe, C. 1975. The African writer and the English language. In Achebe, C. 1975. *Morning yet on Creation Day*. London: Heinemann, 55-62.
- Al-Kasimi, A. M. 1983. *Linguistics and Bilingual Dictionaries*. Leiden: E.J. Brill.
- Ashcroft, B., Griffiths, G. and Tiffin, H. 1995. *The Post-colonial Studies Reader*. London and New York: Routledge
- Baker, M. 1992. *In other words: a course book on translation*. London: Routledge.
- Baker, M. 1993. Corpus linguistics and translation studies: Implications and applications. In *Text and technology: In honour of John Sinclair*, ed. M. Baker, G. Francis and E. Tognini-Bonelli. Amsterdam: John Benjamins, pp. 233-250.
- Baker, M. 1995. Corpora in translation studies: An overview and some suggestions for future research. *Target* 7(2): 223-243.
- Baker, M. 1996a. *Corpus-based translation studies: the challenges that lie ahead*. In Somers, H. (Ed) *Terminology, LSP and Translation: Studies in Language Engineering in Honour of Juan C. Sager*. Amsterdam: John Benjamin's 175-186.

- Baker, M. 1996b. The role of corpora in investigating the linguistic behaviour of professional translators. *International Journal of Corpus Linguistics* 4(2):281-298.
- Baker, M. 1999. The role of corpora in investigating the linguistic behaviour of professional translators. *International Journal of Corpus Linguistics*, Vol. 4(2): 281-298.
- Baker, M. 2000. Towards a methodology for investigating the style of a literary translator. *Target* 12(2): 241-266.
- Baker, M. 2001. "The Pragmatics of Cross-Cultural Contact and Some False Dichotomies in Translation Studies". In *CTIS Occasional Papers 1*, M. Olohan (ed). Manchester: UMIST, pp. 7-20.
- Baker, M. 2002. Corpus-based studies within the larger context of translation studies. *Genesis: Revista científica do ISAI* 2: 7-16.
- Baker, M. 2004. A corpus-based view of similarity and difference in translation. *International Journal of Corpus Linguistics* 9(2): 67-193.
- Baloyi, S.J. 1957. *Shakespeare's Julius Caesar*. Johannesburg-Kensington: Swiss Mission in S.A. (Revised by Nkondo, C.P.N. in 1973).
- Bamberger, M. (Ed.). 2000. *Integrating quantitative and qualitative research in development projects*. Washington, DC: World Bank.
- Bassnett-McGuire, S. 1991. *Translation Studies*. (2<sup>nd</sup> revised edition). London: Methen.
- Bassnett, S. and Lefevere, A. (eds). 1998. *Constructing Cultures. Essays on Literary Translation*. Clevedon: Multilingual Matters.
- Baumbach, E.J.M. 1987. *Analytical Tsonga Grammar*. Pretoria: University of South Africa.
- Beck, K. A. 2005. Ethnographic decision tree modeling: A research method for counselling psychologists. *Journal of Counseling Psychology*, 52, 243-249.

- Benjamin, W. 1992. *Illuminations, translated by Harry Zohn*. London: Fontana.
- Berthoud, P. 1883. *Lecons de Sigwamba*. Lausanne: Mission Vaudoise.
- Beylard-Ozeroff, A., Krallova, J. and Moser-Mecer, B. (eds.). 1995. *Translators' Strategies and Creativity*. Selected Papers from the 9<sup>th</sup> International Conference on Translation and Interpreting, Prague, September 1995. In honour of Jiri Levy and Anton Popovic. 1998. Xiv, p.230.
- Biber, D., Conrad, S. and Reppen, R. 1998. *Corpus Linguistics: Investigating Language Structure and Use*. Cambridge: Cambridge University Press.
- Bill, M.C. and Masunga, S. 1983. *Mbita ya vutivi*. Braamfontein: Sasavona Publishers.
- Boase-Beier, J. 2006. *Stylistic Approaches to Translation*. United Kingdom: St. Jerome Publishing.
- Blum-Kulka, S. 1986. Shifts of cohesion and coherence in translation. In: House, J. and Blum-Kulka, S. (eds.) *Interlingual and Intercultural Communication: Discourse and Cognition in Translation and Second Language Acquisition Studies*. Tübingen: Gunther Narr, 17-35.
- Brewer, J., and Hunter, A. 1989. *Multimethod research: A synthesis of styles*. Newbury Park, NJ: Sage. 234 Hanson *et al.* in *Journal of Counseling Psychology* 52 (2005).
- Bryman, A. and Cramer, D. 1990. *Quantitative Data Analysis for Social Scientists*. London: Routledge.
- Budick, S. 1996. Crises of Alterity: Cultural Untranslatability and the Experience of Secondary Otherness. In Budick, S. and Wolfgang Iser (eds): *The Translatability of Cultures: Figurations of the Space Between*. Stanford, California: Stanford University Press.
- Busse, B. 2006. *Vocative Constructions in the Language of Shakespeare*. Amsterdam/Philadelphia: John Benjamins Publishing Company.

- Busse, B. 2006. *Vocative Constructions in the Language of Shakespeare*. Amsterdam/Philadelphia: John Benjamins Publishing Company.
- Cambridge Advanced Learner's Dictionary* (3<sup>rd</sup> ed.) 2008. New York: Wand R Chambers Ltd and Cambridge University Press.
- Caracelli, V. J. and Greene, J. C. 1997. Crafting mixed method evaluation designs. In J. C. Greene and V. J. Caracelli (Eds.), *Advances in mixed methods evaluation: The challenges and benefits of integrating diverse paradigms*. San Francisco, CA: Jossey-Bass.
- Catford, J.C. 1965. *A Linguistic Theory of Translation*. Oxford: Oxford University Press.
- Cherryholmes, C. C. 1992. Notes on pragmatism and scientific realism. *Educational Researcher*, 21, 13–17.
- Chesterman, A. 1997a. *Memes of translation: The spread of ideas in translation theory*. Amsterdam/Philadelphia: John Benjamins.
- Chesterman, A. 1997b. 'Explanatory Adequacy and Falsifiability in Translation Theory. In: Kinga Klaudy and Janos Kohn (eds.), *Transfere necesse est: Proceedings of the 2<sup>nd</sup> International Conference on Current Trends in Studies of Translation and Interpreting*. Budapest: Scholastica, pp. 219-224.
- Chesterman, A. 2000a. *Memes of Translation. The Spread of Ideas in Translation Theory*. Amsterdam: John Benjamins.
- Chesterman, A. 2000b. "A causal model for translation studies." In *Intercultural Faultlines. Research Models in Translation Studies 1. Textual and Cognitive Aspects*. M. Olohan (ed.), pp. 15-27. Manchester: St Jerome Publishing.

- Chesterman, A. and Wagner, E. 2002. *Can Theory Help Translators?* Manchester: St Jerome Publishing.
- Chomsky, N. 1959. Review of Skinner's *Verbal Behaviour*. *Language*, 35 (1), 26–58.
- Chomsky, N. 1965. *Aspects of the Theory of Syntax*. Cambridge Press: Cambridge.
- Cohen, L. and Manion, L. 2004. *Research Methods in Education* (fourth edition). London: Routledge.
- Cohen, L., Manion, L. and Morrison, K. R. B. 2004. *A Guide to Teaching Practice* (fifth edition). London: Routledge.
- Collins, K. M. T., Onwuegbuzie, A. J., and Sutton, I. L. 2006. A model incorporating the rationale and purpose for conducting mixed methods research in special education and beyond. *Learning Disabilities: A Contemporary Journal*, 4, 67-100.
- Connolly, P. 1998. 'Dancing to the wrong tune': Ethnography generalization and research on racism in schools. In P. Connolly and B. Troyna (Eds.), *Researching racism in education: Politics, theory, and practice* (pp. 122-139). Buckingham, UK: Open University Press.
- Creswell, J.W. 1994. *Research design: Qualitative and quantitative approaches*, London: Sage.
- Creswell, J. W. 1998. *Qualitative Inquiry and Research Design: Choosing Among Five Traditions*. Thousand Oaks, CA: Sage.
- Creswell, J. W. 1999. Mixed method research: Introduction and application. In T. Cijek (Ed.), *Handbook of educational policy* (pp. 455–472). San Deigo, CA: Academic Press.
- Creswell, J. W. 2002. *Educational Research: Planning, Conducting, and Evaluating Quantitative and Qualitative Research*. Upper Saddle River, NJ:

Pearson Education.

Creswell, J. W. 2003. *Research design: Qualitative, quantitative, and mixed methods approaches* (2nd ed.). Thousand Oaks, CA: Sage.

Creswell, J. W. 2006. *Educational research: Planning, conducting, and evaluating quantitative and qualitative research* (2nd ed.). Upper Saddle River, NJ: Pearson Education.

Creswell, J. W., Plano Clark, V. L., Guttman, M. L., and Hanson, E. E. 2003. Advanced mixed methods research design. In A. Tashakkori and C. Teddlie (Eds.), *Handbook of mixed methods in social and behavioral research* (pp. 209-240). Thousand Oaks, CA: Sage.

Creswell, J. W., Shope, R., Plano Clark, V. L., and Green, D. O. 2006. How interpretive qualitative research extends mixed methods research. *Research in the Schools*, 13(1), 1-11.

Creswell, J. W., and Plano Clark, V. L. 2007. *Designing and conducting mixed methods research*. Thousand Oaks, CA: Sage.

DAC. 2003a. *National Language Policy Framework, 12 February 2003*. Pretoria. Department of Arts and Culture.

DAC. 2003b. Implementation Plan: *National Language Policy Framework. Final Draft, 10 April 2003*. Pretoria: Department of Arts and Culture.

DAC. 2003c. *South African Languages Bill. Revised Final Draft, 4 April 2003*. Pretoria. Department of Arts and Culture.

Delabastita, D. 1993. *There's a Double Tongue: An Investigation into the Translation of Shakespeare's Wordplay, with Special Reference to 'Hamlet'*. Rodopi: Amsterdam.

- DeSantis, L. and Ugarriza, D. N. 2000. The concept of theme as used in qualitative nursing research. *Western Journal of Nursing Research*, 22, 351-372.
- De Kock, L. 2003. Translating Triomf: The Shifting Limits of Ownership in Literary Translation or: Never Translate Anyone but a Dead Author. In *Journal of Literary Studies* 19:345-359.
- Dimitrova, B.E. 2003. 'Explicitation in Russian-Swedish Translation: Sociolinguistic and Pragmatic Aspects', In: *Slavica Lundensia. Supplementa?*, pp. 21-31.
- Doke, C.M. 1954. *The Southern Bantu languages*. London: Oxford University Press.
- Fan, G.C. 1989. *Cultural barriers in translation*. New Comparison: 3 – 12.
- Frawley, W. 1984. *Translation: Literary, Linguistic and Philosophical Perspectives*. Newmark: University of Delaware Press.
- George Macaulay Trevelyn, O.M. 1942. *English Social History – A Survey of Six Centuries Chaucer to Queen Victoria*. Great Britain: Longmans, Green and Co.
- Goodenough, W.H. (ed.). 1964. *Explorations in Cultural Anthropology*. Amsterdam: John Benjamins Publishing Co.
- Greene, J. C. 2007. *Mixed methods in social inquiry*. San Francisco, CA: Jossey-Bass.
- Greene, J. C., Caracelli, V. J., and Graham, W. F. 1989. Toward a conceptual framework for mixed-method evaluation designs. *Educational Evaluation and Policy Analysis*, 11, 255-274.
- Greene, J. C., and Caracelli, V. J. 1997. Defining and describing the paradigm issue in mixed method evaluation. *New Directions for Evaluation*, 74(1), 15-17.
- Greene, J. C., and McClintock, C. 1985. Triangulation in evaluation: Design and analysis

issues. *Evaluation Review*, 9, 523-545.

Guba, E. G., and Lincoln, Y. S. 1988. Do inquiry paradigms imply inquiry methodologies?.  
In D. M. Fetterman (Ed.), *Qualitative approaches to evaluation in education*, pp. 89-115. New York: Praeger Publishers.

Guba, E. G., and Lincoln, Y. S. 1989. *Fourth generation evaluation*. Newbury Park, CA: Sage.

Guba, E. G., and Lincoln, Y. S. 2005. Paradigmatic controversies, contradictions, and emerging confluences. In N. K. Denzin and Y. S. Lincoln (Eds.), *Handbook of qualitative research* (3rd ed., pp. 191-215). Thousand Oaks, CA: Sage.

Guthrie, S.M. 1967. *The Classification of the Bantu Languages*. London: Dawsons of Pall Mall.

Guthrie, S. M. 1971. *Comparative Bantu – An Introduction to the comparative linguistics and prehistory of the Bantu languages*. Gregg International African Institute.

Gutt, E.A. 1991. *Translation and relevance. Cognition and context*. Oxford: Blackwell.

Gutt, E.A. 1992. *Relevance Theory: A guide to successful communication in translation*. Dallas and New York: Summer Institute of Linguistics and United Bible Societies.

Gutt, E-A. 2000. *Translation and Relevance: Cognition and Contexts*. Manchester and Boston: St. Jerome Publishing.

Hanson, W., Creswell, J., Plano Clark, V., Petska, K. and Creswell, J. 2005. “Mixed Methods Research Designs in Counseling Psychology”, *Journal of Counseling Psychology*, Vol. 52, pp 224-235.

Harris, B. and Sherwood, B. 1978. Translating as an innate skill. *Language Interpretation*

*and Communication*, (ed.) by David G. and Wallace S., pp. 155-170. New York, Plenum Press.

Hatim, B. and Mason, I. 1990. *Discourse and the Translator*. London: Longman. *Heritage Illustrated Dictionary of the English Language*. 1973. New York: American Heritage Publishing Co.

Hayakawa, I and Fletcher, P.J. 1968. *The Penguin Modern Guide to Synonyms and Related Words*. USA: Penguin Books.

Henson, R. K. 2000. Demystifying parametric analyses: Illustrating canonical correlation as the multivariate general linear model. *Multiple Linear Regression Viewpoints*, pp. 26, 11-19.

Hermans, T. 1985. *Translation studies and a new paradigm*. In Hermans, T. (ed). *The manipulation of literature: studies in literary translation*. London: Croom Helm, 7-15.

Hermans, T. 1991. "Translational norms and correct translations". In: Van Leuven-Zwart and Naaijken (eds.) 1991, pp. 155-169.

Hermans, T. 1999. *Translation in Systems. Descriptive and System-oriented Approaches Explained*. Manchester: St Jerome.

Hermans, T. (ed.) 2002. *Crosscultural transgressions. Research models in translation studies II: Historical and Ideological Issues*. Manchester: St Jerome.

Hervey, S. and Higgins, I. 1992. *Thinking Translation: A course in Translation Method*. London: Routledge.

Heylen, R. 1993. *Translation, Poetics and the Stage: Six French Hamlets*. London and New York: Routledge

Hofstee, E. 2006. *Constructing a Good Dissertation – A Practical Guide to Finishing a*

*Master's, MBA or PhD on Schedule.* Johannesburg, South Africa: Sandton.

Holmes, J.S. 1975. *The name and nature of translation studies.* (Preprint). Amsterdam: University of Amsterdam, Department of General Literary Studies. Reprinted in Holmes, 1988, pp. 67-80.

Holmes, J.S. 1988. The Name and Nature of Translation Studies. In: J. Holmes: *Translated Papers on Literary Translation and Translation Studies.* Rodopi: Amsterdam.

Holmes, J.S. 1995. *Women, men and politeness.* London: Longman.

Holmes, J.S. 2006. "Text and Content in Translation". *Journal of Pragmatics.* Vol. 38, pp. 338-358.

House, J. 1981. *A model for translation quality assessment.* Tübingen: Gunter Narr.

House, J. 1988. *De doelttekst central.* Amsterdam: Thesis Publishers.

House, J. 1997. *Translation Quality Assessment. A Model Revisited.* Tübingen: Narr.

House, J. 2006. "Text and Content in Translation". *Journal of Pragmatics.* Vol. 38, pp. 338-358.

Inggs, J.A. 2000. Applying a DTS model to the analysis of individual dramatic texts: two case studies. In: *Language Matters – Studies in the languages of Southern Africa,* 31:32-52.

Inggs, J. 2003. From Harry to Gari: Strategies for the transfer of culture and ideology in Russian translations of two English fantasy stories. *Meta* 48 (1/2): 285-297.

Inggs, J. and Meintjes, L. 1998. Translator and interpreter training in South Africa: common goals. In: Kruger, A., Wallmach, A.K. and Boers, M. (eds) *Language facilitation and development in Southern Africa.* Papers presented at

an international Forum for Language Workers on 6-7 June 1997.  
Pretoria:South African Translators' Institute, 87-90.

- Ippolito, M. 2013. *Simplification, Explicitation and Normalization: Corpus-Based Research into English to Italian Translations of Children's Classics*. Cambridge Scholars Publishing: Newcastle, UK.
- Jaaskelainen, R. 1993. "Investigating translation strategies". In Tirkkonen – Condit, Sonja and Laffling, John. (eds.). *Recent Trends in Empirical Translation Research* 28. Joensuu: University of Joensuu, Faculty of Arts, pp. 99-120.
- Ivir, V. 1987. Procedures and Strategies for the Translation of Culture. *Indian Journal of Applied Linguistics*, 13(2): 35-46.
- Jaaskelainen, R. 1999. *Tapping the Process: An Explorative Study of Cognitive and Affective Factors Involved in Translating*. Joensuu: University of Joensuu.
- Jettmarova, Z. 1997. "The initiator and the initial norm in the advertisement translation". In: King Klaudy and Janos Kohn (eds.), *Transfere necesse est*. Proceedings of the 2<sup>nd</sup> international conference on current trends in studies of translation an interpreting. *Badapest* 1996, pp. 161-166. Budapest: Scholastika.
- Jick, T. D. 1998. Mixing qualitative and quantitative methods: Triangulation in action. *Administrative Science Quarterly*, 24(1), 602-611.
- Johnson, B., and Turner, L. A. 2003. Data collection strategies in mixed methods research. In A. Tashakkori and C. Teddlie (Eds.), *Handbook of mixed methods in social and behavioral research* (pp. 297-319). Thousand Oaks, CA: Sage.
- Johnson, R. B., and Christensen, L. B. 2004. *Educational research: Quantitative, qualitative, and mixed approaches*. Boston: Allyn and Bacon.
- Johnson, R. B., and Onwuegbuzie, A. J. 2004. Mixed methods research: A research paradigm whose time has come. *Educational Researcher*, 33(7), 14-26.

- Johnson, R. B., Onwuegbuzie, A. J., and Turner, L. A. 2005, April. *Mixed methods research: Is there a criterion of demarcation?* Paper presented at the annual meeting of the American Educational Research Association, Montreal, Canada. *Anthony J. Onwuegbuzie and Nancy L. Leech* 496.
- Johnson, R. B., Onwuegbuzie, A. J., and Turner, L. A. 2007. Toward a definition of mixed methods research. *Journal of Mixed Methods Research*, 1(2), 112-133.
- Johnson, R. B., and Christensen, L. B. 2010. *Educational research: Quantitative, qualitative, and mixed approaches* (4th ed.). Thousand Oaks, CA: Sage.
- Johnson, R. B., and Onwuegbuzie, A. J. 2010. Mixed methods research: In R.B. Johnson and L.B. Christensen, *Educational Research: Quantitative, qualitative, and mixed approaches* (4<sup>th</sup> ed., pp. 439-459). Thousand Oaks, CA: Sage. (1 Seite)
- Junod, H.P. and Jaques, A.A. 1973 . *Vutlhari bya Vatsonga (Machangana) – The wisdom of the Tsonga people*. Johannesburg: Swiss Mission.
- Kade, O. 1968. Zufall und Gesetzmässigkeit in der Übersetzung.
- Kemper, E. A., Stringfield, S. and Teddlie C. 2003. Mixed methods sampling strategies in social science research. In A. Tashakkori and C. Teddlie (Eds.), *Handbook of mixed methods in social and behavioral research* (pp. 273-296). Thousand Oaks, CA: Sage.
- Kenny, D. 1997. (Ab)normal translations: A German-English parallel corpus for investigating normalisation in translation. In *PALC'97 Proceedings*, eds. B. Lewandowska-Tomaszczyk and P.J. Melia, 387-392, Lodz: Lodz University Press.
- Kenny, D. 1998. Creatures of habit? What translators usually do with words. *Meta* 43(4): 515-523.
- Kenny, D. 2001. *Lexis and Creativity in Translation: A Corpus-based study*. Manchester: St.

Jerome.

- Kenny, D. 2005. 'Parallel Corpora and Translation Studies: Old Questions, New Perspectives? Reporting that in Gepcolt: A Case Study' In: G. Barnbrook, P. Danielsson and M. Mahleberg (eds.) *Meaningful Texts: The Extraction of Semantic Information from Monolingual and Multilingual Corpora*. London and New York: *Continuum*, pp. 154-165.
- Koller, W. 1979. *Einführung in die Übersetzungswissenschaft*. Heidelberg: Quelle and Meyer.
- Kraft, C.H. 1979. Dynamic Equivalence Churches: An Ethnological Approach to Indigeneity. *Missiology*, Vol. pp. 39-57
- Krefting, L. 1991. Rigor in qualitative research: The assessment of trustworthiness. *The American Journal of Occupational Therapy*, 45(3), 214-217.
- Krings, H.P. 1986. "Translation problems and translation strategies of advanced German learner of French (L2)". *Interlingual and Intercultural Communication*. Eds. Julian House and Shoshana Blum-Kulka. Tübingen: Gunter Narr, pp 263-275.
- Krings, H.P. 2001. *Repairing Texts: Empirical Investigations of Machine Translation Post-editing Processes*. Kent, Ohio: Kent State University Press.
- Kruger, A. 1991. Translating Metaphors that Function as Characterisation Technique in Narrative Fiction, pp. 289 – 298. In: *Journal of Literary Studies*, Volume 7 Number ¾ December 1991. Pretoria: UNISA.
- Kruger, A. 1996. "Bless Thee, Bottom, Bless Thee! Thou Art Translated! The Shakespearean Phase in South Africa: A Socio-Cultural Perspective. In: *Journal of Literary Studies* 12(4) pp. 408 – 428.
- Kruger, A. 1998. Shakespeare translations in South Africa: a history. In Beylard-Ozeroff,

- A., Kralova, J. and Moser-Mercer, B. *Translators' Strategies and Creativity*. Amsterdam: John Benjamins, 107-115.
- Kruger, A. 1999. Translating and interpreting. *The A to Z of Careers in South Africa*. Cape Town: Don Nelson. (Annual update.)
- Kruger, A. 2000. *Lexical cohesion and registers variation in translation: "The Merchant of Venice in Afrikaans."* Unpublished D.Litt. et. Phil. Pretoria: UNISA.
- Kruger, A. 2002. Corpus-based translation research: Its development and implications for general, literary and Bible translation. In: *Contemporary Translation Studies and Bible Translation*, pp.70–106.
- Kruger, A. (ed.) 2004. Corpus-based translation research comes to Africa. *Language Matters* 35 (1): 1-5.
- Kruger, A. 2006. From the Ivory Tower to the Market Place and back: Completing the circle. Paper submitted for publication to the *Southern African Linguistics and Applied Language Studies (SALALS) Journal*, Volume 2 (2) of 2007. 2006 From the Ivory Tower to the Market.
- Kruger, A. and Wallmach, K. 1997. Research methodology for description of a source text and its translation(s): A South African perspective. *South African Journal of African Languages* 17(4): 119-126.
- Kuhn, T. S. 1962. *The Structure of Scientific Revolutions*. Chicago, IL: University of Chicago Press.
- Lambert, J. 1991. Shifts, oppositions and goals in Translation Studies: towards a genealogy of concepts. In: Van Leuven-Zwart, K.M. and Naaijken, T. (eds.) *Translation Studies: The State of the Art*. Amsterdam: Rodopi, 25-37.
- Lambert, J. and Van Gorp, H. 1985. "On Describing Translations". *The Manipulation of Literature: Studies in Literary Translation*, ed. T. Hermans. London: Croom

Helm, 42-53.

- Larson, M.L. 1984. *Meaning-based translation: a guide to cross-language equivalence*. Lanham: University Press of America: ch. 11 ('Figurative senses of lexical items': pp. 111 – 119; ch. 23 ('Figurative Propositions/metaphors and similes': pp. 246 – 255).
- Laviosa, S. 1997. How Comparable can 'Comparable Corpora' be? *Target*, Vol. 9(2), pp. 289- 319.
- Laviosa, S. 1998. The corpus-based approach: a new paradigm in Translation Studies. *Meta*, XL111(4).
- Laviosa, S. 2000. TEC: a resource for studying what is "in" and "of" translational English. *Across Languages and Cultures* 1(2), pp. 159-177.
- Laviosa, S. 2002. *Corpus-based Translation studies: Theory, Findings, Applications*. Amsterdam: Ropodi.
- Laviosa, S. 2004. Corpus-based translation studies: where does it come from? Where is it going? *Language Matters* 35(1): 6-27.
- Laviosa-Braithwaite, S. 1996. *The English Comparable Corpus (ECC): A resource and a methodology for empirical study of translation*. Unpublished PhD Thesis. Manchester: Manchester University.
- Laviosa-Braithwaite, S. 1997. Investigating simplification in an English Comparable Corpus of Newspaper articles. In Kaudy, K. and Kohn, J. (eds.) *Transfere Necessse Est*. Proceedings of the Second International Conference on Current Trends in Studies of Translation and Interpreting, 5-7 September 1996, Budapest, Hungary. Budapest: Scholastica, 531-540.
- LeCompte, M., Millroy, W. L. and Preissle, J. (eds). 1992. *The Handbook of Qualitative Research in Education*. London:Academic Press.

LeCompte, M. D. and Preissle, J. 1993. *Ethnography and Qualitative Design in Educational Research* (second edition). London: Academic Press.

LeCompte, M. D. and Schensul, J. J. 1999. *Analyzing and interpreting ethnographic data*. Walnut Creek, CA: AltaMira Press.

Leech, N. L., Barrett, K. C. and Morgan G. A. 2005. *SPSS for intermediate statistics: Use and interpretation*. Mahwah, NJ: Lawrence Erlbaum Associates.

Leech, N. L., and Onwuegbuzie, A. J. 2003. An array of qualitative data analysis tools: A call for qualitative data analysis triangulation. *School Psychology Quarterly*. Maxwell, J. A., and Loomis, D. M. Mixed methods design: An alternative approach. In A. Tashakkori and C. Teddlie (Eds.), *Handbook of mixed methods in social and behavioral research* (pp. 241-272). Thousand Oaks, CA: Sage.

Leech, N. L., and Onwuegbuzie, A. J. 2005, February. *Increasing rigor in qualitative research: The array of tools for qualitative analysis*. Paper presented at the annual meeting of the Southwest Educational Research Association, New Orleans, LA.

Leech, N.L. and Onwuegbuzie A.J. 2006. 'A typology of mixed methods research designs', *Quality and Quantity*, 42(2): 265-275.

Leech, N. L., and Onwuegbuzie, A. J. 2007. An array of qualitative data analysis tools: A call for data analysis triangulation. *School Psychology Quarterly*, 22(4), 557-584.

Leech, N. L., and Onwuegbuzie, A. J. 2009. A typology of mixed methods research designs. *Quality and Quantity: International Journal of Methodology*, 43, 265-275. doi: 10. 1007/s 11135-007-9105-3 (10 Seiten)

Leech, N.L. and Onwuegbuzie A.J. 2010. The mixed research journey: From where we started to where we hope to go. *International Journal of Multiple Research*

*Approaches*, 4, 73-88. (15 Seiten)

Leedy, P.D. 1997. *Practical research: Planning and design* (6th ed.). Upper Saddle River, NJ: Prentice-Hall, Inc.

Lefevere, A. 1975. *Translating Poetry: Seven Strategies and a Blueprint*. Assen: Van Gorcum.

Lefevere, A. 1977. *Literary knowledge. A potential and programmatic essay on its nature, growth, relevance and transmission*. Assen/Amsterdam: Van Gorcum.

Lefevere, A. 1978. Translation studies: The goal of the discipline. In: James Holmes, Jose Lambert and Raymond van den Broek (eds.) *Literature and Translation*, pp. 234-235, Leuven: ACCO.

Lefevere, A. 1980. Translating literature/Translated literature: the state of the art. In Zuber, O. (ed.), *The Languages of Theatre: Problems in the Translation and Transposition of Drama*. Oxford: Pergamon, pp. 153-161.

Lefevere, A. 1981a. Beyond the Process: Literary Translation in Literature and Literary Theory. In M. Gaddis Rose (ed.), *Translation Spectrum: Essays in Theory and Practice*, Albany: State University of New York, pp. 52-59.

Lefevere, A. 1981b. Theory and Practice: Process and Product. *Modern Poetry in Translation*, 41-2, March 1981, pp. 19-27.

Lefevere, A. 1982. "Literary theory and translated literature". *Dispositio*, 7(19-21), pp.3-22.

Lefevere, A. 1988. Translation studies - a reader. *The Language Practitioner* 1: 10-26.

Lefevere, A. 1992. *Translation, Rewriting and the Manipulation of literary Fame*. London: Routledge.

- Lemmer, A. and Bursey, J. (Eds.). 1986. *Shakespeare's Macbeth*. South Africa: Oxford University Press.
- LoMonico, M. 2001. *The Shakespeare Book of Lists*. London: Bounty Books.
- Lorscher, W. 1991. *Translation Performance, Translation Process and Translation Strategies*. Tiibinger: Narr.
- Lorscher, W. 1995. "Process-Oriented Approaches to Translation and the Development of Translation Competence". In: Neubert, A., Albrecht/Shreve, Gregory, M./Klaus, Gommlich, K. (eds.) *Basic Issues in Translation Studies. Proceedings of the Fifth International Conference, University of Leipzig, pp. 25-27. June 1991. Alternative Models of Translation*. Kent Forum on Translation Studies. Volume II. Kent, Olt.: The Institute for Applied Linguistics. pp. 113-122.
- Machniewski, M. 2004. Contrastive functional analysis as a starting point for CTS: Some methodological considerations for analysing small translational corpora. In: A. Kruger (ed.) *Language Matters* 35(1): 102-118. (Special issue: Corpus-based Translation Studies: Research and Applications)
- Madiba, M. 2004. Parallel corpora as tools for developing the indigenous languages of South Africa, with special reference to Venda. In: A. Kruger (ed.) *Language Matters* 35(1): 133-147. (Special issue: Corpus-based Translation Studies: Research and Applications)
- Maree, K. 2010. *First Steps in Research*. Pretoria: Van Schalk.
- Mason, J. 2002. *Qualitative Researching* (second edition). London: Sage.
- Mason, M., Mason, B. and Quayle, T. 1992. Illuminating English: how explicit language teaching improved public examination results in a comprehensive school.

*Educational Studies*, 18 (3), 341–54.

- Masubelele, R. 2004. A corpus-based appraisal of shifts in language use and translation policies in two Zulu translations of the Book of Matthew. In: A. Kruger (ed.) *Language Matters* 35(1): 201-213. (Special issue: Corpus-based Translation Studies: Research and Applications)
- Mateo, M. 2002. Current writing - Volume 14, Number 2. *Power Relations in Drama Translation* (pp. 45-63).
- Maxwell, J. A. 1992. Understanding and validity in qualitative research. *Harvard Educational Review*, 62, 279-299.
- Maxwell, J. A. 1998. *Qualitative research design*. Newbury Park, CA: Sage.
- Maxwell, J. A. 2005. *Qualitative research design: interactive approach* (2<sup>nd</sup> ed.). Newbury Park, CA: Sage.
- McMillan, J. H., and Schumacher, S. 2001. *Research in education: A conceptual introduction* (5th ed.). New York: Longman.
- Merriam, S. B. 1988. *Case Study Research in Education*. San Francisco, CA: Jossey Bass.
- Mertens, D. 2003. Mixed methods and the politics of human research: The transformative-emancipatory perspective. In A. Tashakkori and C. Teddlie (Eds.), *Handbook of mixed methods in social and behavioral research* (pp. 135-164). Thousand Oaks, CA: Sage.
- Miles, M. and Huberman, A. M. 1994. *Qualitative data analysis: An expanded sourcebook* (2nd ed.). Thousand Oaks, CA: Sage.
- Mkhize, D.N. 2000. *The palm-oil with which Igbo words are eaten: an analysis of the Zulu translation of Igbo idioms in Things Fall Apart*. In *Language Matters – Studies in Languages of Southern Africa*.

- Mollanazar H. 2005. Principles and Methodology of Translation. Tehran: Samt.
- Morgan, D. L. 1998. Practical strategies for combining qualitative and quantitative methods: Applications to health research. *Qualitative Health Research*, 8, 362-376.
- Morgan, D. L. 2006. Paradigms lost and pragmatism regained: Methodological implications of combining qualitative and quantitative methods. *Journal of Mixed Methods Research*, 1, 48-76.
- Moropa, K. 2000. A pilot study towards a corpus-based approach to investigating universal features of translation in Xhosa. *Language Matters*. Volume 31 (176-197).
- Moropa, K. 2004. A parallel corpus as a terminology resource for Xhosa: A study of strategies used to translate financial statements. In: A. Kruger (ed.) *Language Matters* 35(1): 162-178. (Special issue: Corpus-based Translation Studies: Research and Applications)
- Moropa, K. 2005. *An Investigation of Translation Universals in a Parallel Corpus of English-Xhosa Texts*. Unpublished D.Litt and Phil thesis. University of South Africa. Pretoria.
- Moropa, K. 2007. Analysing the English-Xhosa parallel corpus of technical texts with Paraconc: A case study of term formation processes. *Southern African Linguistics and Applied Language Studies*, 25(20): 183-205.
- Moropa, K. and Kruger, A. 2000. Mistranslation of culture-specific terms in Kropf's *Kafir-English dictionary*. *South African Journal of African Languages* 20(1) 70-79.
- Moropa, K. and Nokele, B. 2008. *Shehe! Don't go there!: AC Jordan's Ingqumbo yeminyanya (The Wrath of the Ancestors) in English*. *Southern African Linguistics and Applied Language Studies* 2008, 26(1): 69-85.

- Mouton, J. and Marais, H.C. 1988. *Basic concepts in the methodology of the social sciences*, Pretoria: HSRC.
- Msimang, C.T. 1995. *Kwafa Gula Linamasi*. Johannesburg: Heinemann.
- Mtuze, P. 1990. *Mdledle's Xhosa translation of Julius Caesar* in Shakespeare in Southern Africa Vol.4, 1990/91, pp. 65-72.
- Munday, J. 1998. A computer-assisted approach to the analysis of translation shifts. *Meta* 43(4), pp. 542-556.
- Munday, J. 2001. *Introducing translation studies: Theories and Applications*. London: Routledge.
- Munday, J. 2008: *Introducing Translation Studies*, Routledge, New York.
- Mutesayire, M. 2004. Apposition markers and explicitation: A corpus-based study. In A. Kruger (ed.) *Language Matters* 35(1): 54-69. (Special issue: Corpus-based Translation Studies: Research and Applications)
- Naudé, J. 2004. Representation of poetry in Afrikaans Bible translations: A corpus-based analysis. In A. Kruger (ed.) *Language Matters* 35(1): 226-247. (Special issue: Corpus-based Translation Studies: Research and Applications)
- Ndlovu, V. 2000. *Translating aspects of culture in Cry, the Beloved Country into Zulu*. In *Language Matters – Studies in the Languages of Southern Africa*.
- Ndlovu, V. and Kruger, A. 1997. *Translating English terms of address in Cry, the Beloved Country into Zulu* in *South African Journal of African Languages*, 1998, 18(2). Pp. 50 – 56.
- Neubert, A. 1986. Dichtung und Wahrheit des zweisprachigen Wörterbuchs. In *Sitzungsberichte der Sächsischen Akademie der Wissenschaften zu Leipzig*, Vol. 126, 4, 1-23.

- Neubert, A. 1990. The impact of translation on target language discourse: text vs system. *Meta* 35(1): 96-101.
- Neubert, A. 1994. Theory and practice in translation and in translation studies: the textual approach. In Kruger, A. (ed.) *New Perspectives on Teaching Translators and Interpreters in South Africa*. Pretoria: University of South Africa.
- Newman, I. and Benz, C. R. 1998. *Qualitative-quantitative research methodology: Exploring the interactive continuum*. Carbondale: Southern Illinois University Press.
- Newman, I., Ridenour, C. S., Newman, C. and DeMarco, G. M. P. 2003. A typology of research purposes and its relationship to mixed methods. In A. Tashakkori and C. Teddlie (Eds.), *Handbook of mixed methods in social and behavioral research*, pp. 167-188). Thousand Oaks, CA: Sage.
- Newmark, P. 1981. *Approaches to translation*. Oxford: Pergamon: ch. 7, 'The translation of metaphor': 84-96.
- Newmark, P. 1988. *A textbook of translation*. Hertfordshire: Prentice Hall: ch. 2, 'The analysis of a text', pp. 11 – 18.
- Newmark, P. 1991. *About Translation*. Clevedon: Multilingual Matters, pp. 10-13.
- Nida, E.A. 1964. *Towards a science of translating: With Special Reference to Principles and procedures involved in Bible Translating*. Leiden: Brill.
- Nida, E.A. 1975. *Language Structure and Translation*. Stanford University Press: Stanford.
- Nida, E.A. 1976. "A Framework for the Analysis and Evaluation of Theories of Translation". Leiden: Brill.
- Nida, E.A. and Taber, C.R. 1969. *The theory and practice of translation*. Leiden: Brill.

- Nida, E.A. and Taber, C.R. 1974. *The theory and practice of translation*. Leiden: Brill: 63-90  
(‘The analysis of related meanings of different words’).
- Nida, E.A and Taber, C.R. 1982. *The Theory and Practice of Translation*. Leiden: Brill.
- Nilsson, P. O. 2002. An Assessment of the Translation-Specificity of Over-Represented  
Multi-Word Patterns in Swedish Fiction Texts Translated from English,  
*Linguistica Antevpe piensia* Vol. 1, pp. 407-417.
- Nkondo, C.P.N. 1987. Problems of terminology in African languages with special reference  
to Xitsonga. *LOGOS*. Special edition: International symposium.  
Professional Terminology in African Languages: Theory and Practice  
7(2): 69-78.
- Nolan M, et al. 2006. The experience of family carers of older people in the use of support  
services in Europe: Selected findings from the EUROFAMCARE  
project. *Zeitschrift fur*.
- Nord, C. 1991. Skopos, loyalty, and translational conversions. *Target* 3(1): pp. 91-109.
- Nord, C. 1992. *Text analysis in translator training*. In Dollerup, C. and Loddegaard, A.  
Teaching translation and interpreting: training, talent and experience.  
Amsterdam: John Benjamins: 39 – 48.
- Nord, C. 1997. *Translating as a Purposeful Activity: Functionalist Approaches Explained*.  
Manchester: St Jerome.
- Nord, C. 2002. *Manipulation and Loyalty in Functional Translation*. Current writing  
14(2):2-44.
- Nord, C. 2005. Text analysis in translation: *Theory, methodology and didactic application of  
a model for translation-oriented text analysis*. Second edition. Amsterdam:  
Rodopi.

- Nord, C. 2007. *Translating as a Purposeful Activity: Functionalist Approaches Explained*. Manchester: St. Jerome Publishing.
- Ntsanwisi, H.W.E. 1968. *Tsonga Idioms – A Descriptive Study*. Braamfontein: Sasavona Publishers and Booksellers.
- Nyembezi, C.L.S. 1990. *Zulu Proverbs*. Pietermaritzburg: Shutter and Shooter.
- Olohan, M. 2000. *Intercultural Faultlines – Research Models in Translation Studies 1: Textual and Cognitive Aspects*. Great Britain: St Jerome Publishing.
- Olohan, M. 2004. *Introducing corpora in translation studies*. London: Routledge.
- Onwuegbuzie, A. J. 2003. Effect sizes in qualitative research: a prolegomenon. *Quality and Quantity: International Journal of Methodology* 37: 393–409.
- Onwuegbuzie, A. J. 2009. Mixed data analysis: Advanced integration techniques. *International Journal of Multiple Research Approaches*, 3, 13-33. (20 Seiten)
- Onwuegbuzie, A. J., and Teddlie, C. 2003. A framework for analyzing data in mixed methods research. In A. Tashakkori and C. Teddlie (Eds.), *Handbook of mixed methods in social and behavioral research* (pp. 351-383). Thousand Oaks, CA: Sage.
- Onwuegbuzie, A. J., and Wilson, V. A. 2003. Statistics anxiety: Nature, etiology, antecedents, effects, and treatments: A comprehensive review of the literature. *Teaching in Higher Education*, 8, 195-209.
- Onwuegbuzie, A. J. and Leech, N. L. 2004. Enhancing the interpretation of "significant" findings: The role of mixed methods research. *The Qualitative Report*, 9(4), 770-791.

- Onwuegbuzie, A. J., and Leech, N. L. 2005. On becoming a pragmatic researcher: The importance of combining quantitative and qualitative research methodologies. *International Journal of Social Research Methodology*, 8(5), 375-387.
- Onwuegbuzie, A. J., and Leech, N. L. 2005, February. *Sampling designs in qualitative research: Making the sampling process more public*. Paper presented at the 497 *The Qualitative Report* September 2006 annual meeting of the Southwest Educational Research Association, New Orleans, LA.
- Onwuegbuzie, A. J., and Johnson, R.B. 2006. The validity Issue in Mixed Research. *Research in the Schools*, Vol. 13, No. 1, 48-63. Mid-South Educational Research Association.
- Onwuegbuzie, A. J., State, J.R. Leech, N.L., and Collins, K..M.T. 2007. Conducting mixed analyses: A general typology. *International Journal of Multiple Research Approaches*, 1, 4-17. (13 Seiten)
- Onwuegbuzie, A. J., Leech, N. L. and Collins, K.M.T. 2011. Innovative qualitative data collection techniques for conducting literature reviews. In M. Williams and P. Vogt (Eds.), *The Sage handbook of innovation in social research Methods*, pp. 182-204. Thousand Oaks, CA: Sage. (22 Seiten)
- Patton, M. Q. 1990. *Qualitative research and evaluation methods* (2nd ed.). Newbury Park, CA: Sage.
- Patton, M. Q. 2002. *Qualitative research and evaluation methods* (3rd ed.). Thousand Oaks, CA: Sage.
- Patton, M.Q. 2010. *Qualitative Research and Evaluation Methods*, 3rd ed., Thousand Oaks, CA: Sage.
- Peck, J and Coyle, P.M. 1986. *Literary Terms and Criticism*. London: MacMillan Education.

- Peck, J and Coyle, P. M. 1993 (2<sup>nd</sup> Ed.) *Literary Terms and Criticism*. London: Macmillan Press Ltd.
- Punch, K. F. 1998. *Introduction to social research: Quantitative and qualitative approaches*. Thousand Oaks, CA: Sage.
- Punch, K. F. 1999. *Introduction to social research: Quantitative and qualitative approaches*. Thousand Oaks, CA: Sage.
- Rafapa, L. 2010. *Es'kia Mphahlele's Afrikan Humanism*. Johannesburg: Stainbank and Associates (Pty) Ltd.
- Reichardt, D. S. and Cook, T. D. 1979. Beyond qualitative *versus* quantitative methods. In T. D. Cook and C. S. Reichardt (Eds.), *Qualitative and quantitative methods in evaluation research* (pp. 7-32). Beverly Hills, CA: Sage.
- Reichardt, C. S. and Rallis, S. F. (Eds.). 1994. *The qualitative-quantitative debate: New perspectives*. San Francisco: Jossey-Bass.
- Reiss, K. and Vermeer, H.J. 1984. *Grundlegung einer Allgemeinen Translationstheorie*. Tübingen: Niemeyer.
- Republic of South Africa. 2009. *The Constitution of the Republic of South Africa, 1996*.
- Rikhotso, F. 1989. *Vatsari va Vatsonga*. Pietermaritzburg: Shutte and Shooter – Gazankulu (Pty) Ltd.
- Rivkin, J. and Ryan, M. 1998. *Literary Theory: An Anthology* (2 Edition). United Kingdom: Blackwell Publishing Ltd.
- Rossmann, G. B. and Wilson, B. L. 1985. Numbers and words: Combining quantitative and qualitative methods in a single large-scale evaluation study. *Evaluation Review*, 9, 627-643.

- Ryken, L. 2004. *Bible Translation Differences – Criteria for Excellence in Reading and Choosing a Bible Translation*. Crossway Books: USA.
- Sager, J.C. 1992. The translator as terminologist. In *Teaching translation and interpreting*, ed. C. Dollerup and A. Loddegaard, 107-122, Amsterdam: John Benjamins.
- Sager, J.C. 1993. *Language engineering and translation: Consequences of Automation*. Amsterdam/Philadelphia: John Benjamins.
- Sapir, E. 1949. "The Status of Linguistics as a Science". In G. Mandelbaum (ed.). *Selected Writings of Edward Sapir in Language, Culture, and Personality*. Berkeley and Los Angeles: University of California Press.
- Schwarz, C., Davidson, G., Seaton, A and Tebbit, V. 1988. *Chambers English Dictionary*. New York: Wand R Chambers Ltd and Cambridge University Press.
- Shilote, F. M. and Nkondo C.P.N. 1982. *Shakespeare's Macbeth*. Braamfontein: Sasavona.
- Shole, J.S. 1990. *Shakespeare in Setswana: An Evaluation of Raditladi's Macbeth and Plaatje's Diphosphoso* in *Shakespeare in Southern Africa Vol.4, 1990/91*, pp. 51-64.
- Shuttleworth, M. and M. Cowie. 1997. *Dictionary of Translation Studies*, Manchester: St Jerome Publishing.
- Sinclair, J.M. 1975. 'The Linguistic Basics of Style'. In: H. Ringborn (ed.), pp. 75-89.
- Sinclair, J.M. 1991. *Corpus, concordance, collocation*. Oxford: Oxford University Press.
- Sinclair, J.M. 1995. Corpus typology. A framework for classification. In *Studies in Anglistics. Acta Universitatis Stockholmienses*, ed. G. Melchers and B. Warren, 17-33, Stockholm: Almqvist and Wiksell International.
- Sinclair, J.M. 1996. 'The Search for Units of Meaning'. *Textus IX*, pp. 75-106.

- Sinclair, J.M. 2004. *Trust the text: Language, corpus and discourse*. London: Routledge.
- Snell-Hornby, M. 1988. *Translation studies: an integrated approach*. Amsterdam: John Benjamins: "Text analysis": 69 – 79.
- Solzhenitsyn, A. 1980. *The oak and the calf: A memoir*. London: Collins/Fontana.
- Spurgeon, C.F.E. 1939. *Shakespeare's Imagery and what it tells us*. Cambridge: The University Press.
- Stainback, S.B., and Stainback, W.C. 1988. *Understanding and conducting qualitative research*. Dubuque, IA: Kendall/Hunt.
- Statistics South Africa. 1997. *Census 1996. Census in Brief*. Pretoria: Statistics South Africa.
- Statistics South Africa. 2003. *Census 2001. Census in Brief*. Pretoria: Statistics South Africa.
- Statistics South Africa. 2012. *Census 2011. Census in Brief*. Pretoria: Statistics South Africa.
- Strauss, A. L. 1987. *Qualitative Analysis for Social Scientists*. Cambridge: Cambridge University Press.
- Strauss, A. and Corbin, J. 1990. *Basics of Qualitative Research: Grounded Theory Procedures and Techniques*. Newbury Park, CA: Sage.
- Strauss, A. L. and Corbin, J. 1994. Grounded theory methodology: an overview. In N. Denzin and Y. Lincoln (eds) *Handbook of Qualitative Research*. Thousand Oaks, CA: Sage, 273–85.
- Tashakkori, A. 2006. *Growing pains? Agreements, disagreements, and new directions in conceptualizing mixed methods*. Keynote address presented at the 2<sup>nd</sup> annual Mixed Methods Conference, Humerton School of Health Studies, Cambridge, UK.

- Tashakkori, A. and Teddlie, C. 1998. *Mixed methodology: Combining qualitative and quantitative approaches*. Applied Social Research Methods Series (Vol. 46). Thousand Oaks, CA: Sage.
- Tashakkori, A. and Teddlie, C. (Eds.). 2003. *Handbook of mixed methods in social and behavioral research*. Thousand Oaks, CA: Sage.
- Tashakkori, A. and Teddlie, C. 2006, April. *Validity issues in mixed methods research: Calling for an integrative framework*. Paper presented at the annual meeting of the American Educational Research Association, San Francisco.
- Teddlie, C. and Tashakkori, A. 2006. A general typology of research designs featuring mixed methods. *Research in the Schools*, 13(1), 12-28.
- Terre Blanche, M., Durrheim, K. and Painter, D. (eds.). 2006. *Research in practice: Applied methods for social sciences, 2<sup>nd</sup> edition*. Cape Town: UCT Press.
- The American Heritage College Dictionary*, 3rd ed. 1993. Boston, MA: Houghton Mifflin.
- Toury, G. 1980. *In search of a theory of translation studies*. London: Routledge.
- Toury, G. 1985. "A rationale for descriptive translation studies." In: Hermans (ed.) 1985, pp. 16-41.
- Toury, G. 1986. "Translation: A cultural-semiotic perspective". In: Sebeok (ed.) 1986, Vol. 2, pp. 1111-1124.
- Toury, G. 1995. *Descriptive Translation Studies and Beyond*. Amsterdam: John Benjamins.
- Travelyn George Macaulay, O.M. 1942. *English Social History – A Survey of Six Centuries Chaucer to Queen Victoria*. Great Britain: Longmans, Green and Co.

- Tutty, L.M. & Tutty, K. 1996: *Qualitative Research for Social Workers*. United States of America: Simon & Schuster Inc.
- Tymoczko, M. 1998. Computerised corpora and the future of translation studies. *Meta* XL11 (4): 652-660.
- Tymoczko, M. 1999. *Translation in a Postcolonial Context*. Manchester: St Jerome Publishing.
- Tymoczko, M. and Gentzler, E. (Eds). 2002. *Translation and Power*. Amherst and Boston: University of Massachusetts Press.
- Van den Broeck, R. 1981. The limits of translatability exemplified by metaphor translation. *Poetics Today* 2(4), pp. 73-87.
- Van den Broeck, R. 1985. Second thoughts on translation criticism: A model of its analytic function. In: Hermans, T. (ed.). *The Manipulation of Literature: Studies in Literary Translation*. London: Croom Helm, pp. 54-62.
- Van der Auwera. 1985. *Language and logic. A speculative and condition – theoretic study*. Amsterdam and Philadelphia-Xiv, p 260. [=Pragmatics and Beyond Companion Series 3] (Revision of Regaining Speculative Grammar).
- Van der Merwe, F.P. 1958. *Die Vertaling as Kuns*, P. 213. Johannesburg: SABC.
- Van Leuven-Zwart, K.M. 1992. *Vertaalwetenschap: ontwikkelingen en perspectieven*. Muiderberg: Coutinho.
- Venuti, L. 1992. "Introduction". In *Rethinking Translation. Discourse, Subjectivity, Ideology*, L. Venuti (ed). London and New York: Routledge. 1–17.
- Venuti, L. 1995. *The Translator's Invisibility. A history of translation*. London and New York: Routledge.

- Venuti, L. 1998. *The Scandals of Translation. Towards an ethics of difference*. London and New York: Routledge.
- Vermeer, H. 1986. *Pre-suppositions for a Theory of Translation: Some Theoretical Considerations on Culture and Language*. Heidelberg: Vermeer.
- Vermeer, H. 1987. "What does it mean to translate?". *Indian Journal of Applied Linguistics* 13(2): 25-33.
- Vermeer, H. 1989. *Skopos und Translationsauftrag*. Aufsätze. Heidelberg: Institut für Übersetzen und Dolmetschen, Universität Heidelberg.
- Vermeer, H. 1996. *A skopos theory of translation (Some arguments for and against)*. Heidelberg: TcT-Verlag.
- Vinay, J.P. and Darbelnet, J. 1995. *Comparative Stylistics of French and English. methodology for translation*. Translated and edited by Juan, C. Sager and M.J. Hamel. 1995. XX, p. 359. Amsterdam: John Benjamins.
- Vinay, J.P. and Darbelnet, J. 2000. A Methodology for Translation. In Venuti, L. (ed.) *The Translation Studies Reader*. New York and London: Routledge.
- Wallmach, K. 1997. *Research methodology for the description of a source text and its translation(s) – A South African perspective*. In the South African Journal of African Languages. Pretoria: University of South Africa.
- Wallmach, K., and Kruger, A. 1999. 'Putting a sock on it': a contrastive analysis of problem-solving translation strategies between African and European languages in South African Journal of African Languages 19(4). Pp. 276 – 289.
- Watson, L. 1995. *Dark Nature*. London: Hodder and Stoughton.
- Wehrmeyer, E. 2000. Forgive us our translations: crossing intercontinental cultural and

religious boundaries. In: *Language Matters – Studies in the languages of Southern Africa*. Vol. 31, pp. 13 – 31.

Wehrmeyer, E. 2004. CTS and Bible translation: A study in belling the cat? In A. Kruger (ed.) *Language Matters* 35(1): 214-225. (Special issue: Corpus-based Translation Studies: Research and Applications)

White, C.J. 2005. *Research: A practical guide*. Pretoria: Ithuthuko Investments (Publishing).

Williams, G.A. 1990. *The translation of culture-specific terms*. *Lebende Sprachen*, 35(2), pp. 55-58.

Willam, B. (ed.) 1984. *Sol Plaatje: Selected Writings*. Johannesburg: Witwatersrand University Press.

Wilson, M. 1996. Asking questions. In R. Sapsford and V. Jupp (eds) *Data Collection and Analysis*. London: Sage and the Open University Press, 94–120.

Wilson, N. and McLean, S. 1994. *Questionnaire Design: A Practical Introduction*. Newtown Abbey, Co. Antrim: University of Ulster Press.

Wilss, W. 1977. *Übersetzungswissenschaft: Probleme und Methoden* (All approaches oriented toward deep structure transfer).

Wolf, Michaela. 2003. Translating – A Social Event. Towards a Sociological Approach to Translation. In *Lingua, Literatura e Cultura em Dialogo*, H. Bonito Couto Pereira and M.L. Guarnieri Atik (eds). Sao Paulo: Editora Mackenzie. 47–67.

Wilss, W. 1982. *The Science of Translation: Problems and Methods*. Tübingen: Gunter Narr.

Yin, R. K. 1984. *Case Study Research: Design and Methods*. Beverly Hills, CA: Sage.

Yin, R. K. 1994. *Case study research: Design and methods*. Thousand Oaks, CA: Sage.

Yin, R. K. 2003. *Case Study Research: Design and Methods*. Beverly Hills, CA: Sage.

Yin, R. K. 2006. Mixed methods research: Are the methods genuinely integrated or merely parallel? *Research in the Schools*, 13(1), 41-47.

Zanettin, F., Bernardin, S. and Stewart, D. (eds.) 2003. *Corpora in Translator Education*. Manchester: St Jerome Publishing.

Zuber, O. 1986. *Problems of Propriety and Authenticity in Translating Modern Drama, Literary Translation*, P.92. Pretoria: University of South Africa.

## APPENDICES

### APPENDIX A: REQUEST TO RESPOND TO A RESEARCH QUESTIONNAIRE

P.O. Box 4048  
POLOKWANE  
0700  
17 April 2015

Dear Mr/Ms/Mrs/Dr/Prof.

#### A REQUEST TO RESPOND TO A RESEARCH QUESTIONNAIRE: M.J. BALOYI

I hereby request you to respond to a research questionnaire.

I am a Doctor of Literature student at University of South Africa (UNISA). I am doing research on translation under the Department of African Languages. The title of my research topic is: A COMPARATIVE ANALYSIS OF STYLISTIC DEVICES IN SHAKESPEARE'S PLAYS, *JULIUS CAESAR* AND *MACBETH* AND THEIR XITSONGA TRANSLATIONS.

I employed purposive sampling to hand-pick you to serve the purpose of this study because of your in-depth knowledge and experience with regard to language matters and translation issues.

I would be very grateful if you would spare a few minutes of your valuable time to answer this questionnaire.

Please be assured that all information obtained will be treated with the strictest confidentiality and will be used for study purposes only.

I am looking forward to your valuable contribution.

Yours faithfully

---

Mafemani Joseph Baloyi

Candidate: DLITT ET. PHIL. (AFRICAN LANGUAGES)

University of South Africa

---

DATE

## APPENDIX B: Questionnaire for Translation Students

This Questionnaire has four pages and consists of five (5) sections, namely; Sections A-E. The questionnaire is based on Appendices D1 and D2. The objective of this questionnaire is to help investigate how and to what extent do translators take stylistic devices into account and linguistic interference in rendering the source text and in creating the target text, but not to judge the relationship between the Source Text (ST) and the Target Text (TT) as “good” or “bad”.

### A: Background/Demographic Questions

1. Surname and Initials: \_\_\_\_\_
2. What is your Gender?  Male  Female
3. What is your Age Range?
- |            |
|------------|
| 15 - 25    |
| 26 - 35    |
| 36 - 45    |
| 46 - Above |

### B: Experience Questions

1. What is your highest level of Education?
- |                              |
|------------------------------|
| Grade 12/ Matric             |
| Diploma Student              |
| Undergraduate Degree Student |
| Postgraduate Degree Student  |
2. What is your intended Profession/Occupation?
- |                     |
|---------------------|
| Language Practioner |
| Lecturer            |
| Educator            |
3. What is your qualification related to Translation?
- |                      |
|----------------------|
| Certificate          |
| Diploma              |
| Undergraduate Degree |
| Postgraduate Degree  |
4. How often do you do translation activity/activities?
- |            |
|------------|
| Frequently |
| Full-time  |
| Freelance  |
| Part-time  |
5. Does your name appear on your translation works?  Yes  No
6. Which Xitsonga Translated Shakespearean Play/s have you read?
- |  |                                  |                               |
|--|----------------------------------|-------------------------------|
| <input type="checkbox"/> Julius Caesar | <input type="checkbox"/> Macbeth | <input type="checkbox"/> None |
|--|----------------------------------|-------------------------------|

7. Of the two above, which one have you read as a prescribed text at secondary school level?

Julius Caesar

Macbeth

None

8. Which one have you read at tertiary level?

Julius Caesar

Macbeth

None

### C: Knowledge Questions

For the purpose of this study, the three groups of translation strategies as adapted from Baker (1993, 1996) will be defined as:

- (a) **Explicitation:** involves adding into the target text (TT) information which is implicit in the source text (ST) but is derivable from its context or situation. The strategy caters for all those grammatical and lexical elements that are absent in the source text and that render the target text more precise and unambiguous.
- (b) **Simplification:** the tendency to simplify the language used in translation. Translators usually adapt this strategy in order to make the information more accessible to the target readers.
- (c) **Normalisation:** a tendency to exaggerate features of the target language and to conform to its typical patterns. It is the tendency to conform to patterns and practices which are typical of the target language, even to the point of exaggerating them. This tendency is quite possibly influenced by the status of the source text and the source language, so that the higher the status of the source text and language, the less the tendency to normalise.

1. Guided by the three concepts given above, which group of translation strategies dominated in the

**Target Translation 1** of *Macbeth*?

Explicitation

Simplification

Normalisation

All

2. Guided by the three concepts given above, which group of translation strategies dominated in the

**Target Translation 1** of *Julius Caesar*?

Explicitation

Simplification

Normalisation

All

3. Guided by the three concepts given above, which group of translation strategies dominated in the **Target Translation 2** of *Macbeth*?

Explicitation	Simplification	Normalisation	All
---------------	----------------	---------------	-----

4. Guided by the three concepts given above, which group of translation strategies dominated in the **Target Translation 2** of *Julius Caesar*?

Explicitation	Simplification	Normalisation	All
---------------	----------------	---------------	-----

#### D: Interpretation Questions

**For the Excerpts that you marked with a Cross (X):**

1. Does the strategy used to produce the target text (TT) retain the sense of the source text (ST) idiomatically?

YES	NO
-----	----

2. Does the strategy used make sense to a mother-tongue speaker of Xitsonga who has no knowledge of the source language?

YES	NO
-----	----

3. Does the strategy used render the idiomatic expression understandable in Xitsonga?

YES	NO
-----	----

4. Does the strategy used help retain the semantic density of the source text?

YES	NO
-----	----

From **Target Translation 1** and **Target Translation 2**:

5. Which Target Translation seems to have struggled in dealing with the foreign cultural and temporal setting (imagery, allusions and idiomatic expressions) of *Macbeth*, and could not cope with Shakespeare's highly poetic style?

<b>Target Translation 1</b>	<b>Target Translation 2</b>	None
-----------------------------	-----------------------------	------

6. Give reason(s) for your answer in 5 above.

---

7. Which Target Translation seems to have struggled in dealing with the foreign cultural and temporal setting (imagery, allusions and idiomatic expressions) of *Julius Caesar*, and could not cope with Shakespeare's highly poetic style?

<b>Target Translation 1</b>	<b>Target Translation 2</b>	None
-----------------------------	-----------------------------	------

8. Give reason(s) for your answer in 7 above.

---

**E: Opinion/Value Questions**

From **Target Translation 1** and **Target Translation 2**:

1. Which Xitsonga Translated Shakespeare's *Macbeth* have you enjoyed reading?

**Target Translation 1**

**Target Translation 2**

None

2. Give reason(s) for your answer in 1 above.

---

---

3. Which Xitsonga Translated Shakespeare's *Julius Caesar* have you enjoyed reading?

**Target Translation 1**

**Target Translation 2**

None

4. Give reason(s) for your answer in 3 above.

---

---

## APPENDIX C: Questionnaire for language practitioners/lecturers/educators

This Questionnaire has four pages and consists of five (5) sections, namely; Sections A-E. The questionnaire is based on Appendices D1 and D2. The objective of this questionnaire is to help investigate how and to what extent do translators take stylistic devices into account and linguistic interference in rendering the source text and in creating the target text, but not to judge the relationship between the Source Text (ST) and the Target Text (TT) as “good” or “bad”.

### A: Background/Demographic Questions

1. Surname and Initials: \_\_\_\_\_
2. What is your Gender?
 

Male	Female
------	--------
3. What is your Age Range?
 

15 - 25
26 - 35
36 - 45
46 - Above

### B: Experience Questions

1. What is your highest level of Education?
 

Grade 12/ Matric
Diploma
Undergraduate Degree
Postgraduate Degree
2. What is your Profession/Occupation?
 

Language Practitioner
Lecturer
Educator
3. What Translation Qualification do you hold?
 

Certificate
Diploma
Undergraduate Degree
Postgraduate Degree
4. How often do you do translation activity/activities?
 

Frequently
Full-time
Freelance
Part-time
5. Does your name appear on your translation works?
 

Yes	No
-----	----
6. Which Xitsonga Translated Shakespearean Play/s have you read?
 

Julius Caesar	Macbeth	None
---------------	---------	------

7. Of the two above, which one have you read as a prescribed text at secondary school level?

Julius Caesar

Macbeth

None

8. Which one have you read at tertiary level?

Julius Caesar

Macbeth

None

9. Which one have you taught?

Julius Caesar

Macbeth

None

### C: Knowledge Questions

For the purpose of this study, the three groups of translation strategies as adapted from Baker (1993, 1996) will be defined as:

- (a) **Explicitation:** involves adding into the target text (TT) information which is implicit in the source text (ST) but is derivable from its context or situation. The strategy caters for all those grammatical and lexical elements that are absent in the source text and that render the target text more precise and unambiguous.
- (b) **Simplification:** the tendency to simplify the language used in translation. Translators usually adapt this strategy in order to make the information more accessible to the target readers.
- (c) **Normalisation:** a tendency to exaggerate features of the target language and to conform to its typical patterns. It is the tendency to conform to patterns and practices which are typical of the target language, even to the point of exaggerating them. This tendency is quite possibly influenced by the status of the source text and the source language, so that the higher the status of the source text and language, the less the tendency to normalise.

1. Guided by the three concepts given above, which group of translation strategies dominated in the **Target Translation 1** of Macbeth?

Explicitation

Simplification

Normalisation

All

2. Guided by the three concepts given above, which group of translation strategies dominated in the **Target Translation 1** of Julius Caesar?

Explicitation

Simplification

Normalisation

All

3. Guided by the three concepts given above, which group of translation strategies dominated in the **Target Translation 2** of *Macbeth*?

Explicitation

Simplification

Normalisation

All

4. Guided by the three concepts given above, which group of translation strategies dominated in the **Target Translation 2** of *Julius Caesar*?

Explicitation

Simplification

Normalisation

All

#### D: Interpretation Questions

**For the Excerpts that you marked with a Cross (X):**

- Does the strategy used to produce the TT retain the sense of the ST idiomatically?  YES  NO
- Does the strategy used make sense to a mother-tongue speaker of Xitsonga who has no knowledge of the source language?  YES  NO
- Does the strategy used render the idiomatic expression understandable in Xitsonga?  YES  NO
- Does the strategy used help retain the semantic density of the source text?  YES  NO

**From Target Translation 1 and Target Translation 2:**

- Which Target Translation seems to have struggled in dealing with the foreign cultural and temporal setting (imagery, allusions and idiomatic expressions) of *Macbeth*, and could not cope with Shakespeare's highly poetic style?

Target Translation 1

Target Translation 2

None

- Give reason(s) for your answer in 5 above.
- 
- 

- Which Target Translation seems to have struggled in dealing with the foreign cultural and temporal setting (imagery, allusions and idiomatic expressions) of *Julius Caesar*, and could not cope with Shakespeare's highly poetic style?

Target Translation 1

Target Translation 2

None

- Give reason(s) for your answer in 7 above.
- 
-

**E: Opinion/Value Questions**

From **Target Translation 1** and **Target Translation 2**:

1. Which Xitsonga Translated Shakespeare's *Macbeth* have you enjoyed reading?

**Target Translation 1**

**Target Translation 2**

None

2. Give reason(s) for your answer in 1 above.

---

---

3. Which Xitsonga Translated Shakespeare's *Julius Caesar* have you enjoyed reading?

**Target Translation 1**

**Target Translation 2**

None

4. Give reason(s) for your answer in 3 above.

---

---

**APPENDIX D: *Macbeth***

*Table 1: Excerpt 1, Macbeth*

<b>Excerpt</b>	<b>Source Text</b>	<b>Target Translation 1</b>	<b>Back-Translation 1</b>	<b>Target Translation 2</b>	<b>Back-Translation 2</b>
Excerpt 1, <i>Macbeth</i> Act I SCENE I	When the hurly-burly's done, When the battle's lost and won.	<i>Loko mphilumpfilu wu herile, loko nyimpi yi herile hi ku hluriwa ka van'wana ni ku hlula ka lavan'wana.</i>	When disorder/confusion is done, when the battle is concluded by one side getting defeated and while the other side is defeating others.	<i>Loko nkitsikitsi wu herile, Loko ku vekiwile matlhari hansi kutani vuthu ro karhi ri hluriwile kumbe ri hlurile.</i>	When the riot is over, when assegais are put down, that is, when the battle is over and a certain troop has been defeated or won the battle.
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Table 2: Excerpt 2, Macbeth

Excerpt	Source Text	Target Translation	Back-Translation	Target Translation 2	Back-Translation 2
Excerpt 2, <i>Macbeth</i> Act I SCENE II	What bloody man is that? He can report, As seemeth by his plight, of revolt The newest state.	<i>Xana hi wihi lowa tingati? Xiyimo xa nyimpi sweswi xi tikomba hi leswi a nga xiswona</i>	Who is this person with a lot of blood? The current state of the battle is revealed by the way he is seen.	<i>Xana hi wihi lowo tshwukelana ni tingati? A swi kanakanisi leswaku u phonyoka enyimpini leyi ya ha hisaka. U ta hi vikela hi ta leswi xiyimo xa nyimpi xi nga xiswona.</i>	Who is this man with horrible bleeding wounds/with many bleeding wounds? It is obvious from his state that he has just escaped from the hot battle; he will give us the latest report about the battle.
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Table 3: Excerpt 3, Macbeth

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 3, <i>Macbeth</i> Act I SCENE II	... If I say sooth, I must report they were As cannons overcharged with double cracks; So they doubly redoubled strokes upon the foe: Except they meant to bathe in reeking wounds Or memorize another Golgotha I cannot tell But I am faint, my gashes cry for help.	<i>Loko ndzi ta vula ntiyiso, ndzi fanele ku vula leswaku a va fana ni tiganunu ta matimba lama engeteriweke kambirhi. Hikwalaho va hlaverile va vuyelela. Handle ka loko va lavile ku hlamba hi timbanga leti pfulekeke, kumbe va vanga Golgota wun'wana, a ndzi koti ku hlamusela leswi a va swi endla. Kambe ndzi tsanile, timbanga ta mina ti lava ku pfuniwa.</i>	If I may tell the truth, I must say they were like powerful cannons that were doubled. As such, they repeatedly reacted. Except when they intended to swim in the open wounds, or to re-enact or create another Golgotha, I fall short to explain what they were doing. But I am weak, my wounds need help.	<i>Ntiyiso wa mhaka hileswaku a va lwa bya tiganunu leti nhlataka mindzilo ya tihlampfu ha kambirhi. Leswi swi tlhonthile vukari bya vuthu ra hina leri hlaseleke valala va hina ha kambirhi. A swi nga kanakanisi leswaku vuthu ra hina a ri tiyimiserile ku hlambela exidziveni xa maphokolo lama a ma khuluka ngati ya vanhu ntsena. Endlelo leri a ri hundzurile xivandla lexa nyimpi Gologota loyi a nga ta ka a nga rivariwi vutomi hinkwabyo. Ndza tsandzeka ku hlamusela ku yisa emahlweni. Ndzi heleriwa hi matimba; timbanga ta mina ti lava ku</i>	The fact of the matter is that they were fighting like cannons which vomited fiery bullets double times. There was no doubt that our army was ready to swim in the well flowing with human blood only. This act had turned the battle field into another Golgotha that will be in the people's memory for the rest of their lives. I am unable to explain further. I am becoming weak; my wounds need serious

				<i>alaphiwa.</i>	medical attention.
MARK WITH A CROSS (X) TO <b>ONE</b> TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Table 4: Excerpt 4, *Macbeth*

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 4, <i>Macbeth</i> Act I SCENE III	If good, why do I yield to that suggestion whose horrid image doth unfix my hair, And make my seated heart knock at my ribs Against the use of nature? ...And nothing is, but what is not.	<i>Loko swi lulamile hikwalaho ka yini ndzi lava ku nghena endzingweni lowu ku wu ehleketa ku yimisaka misisi ya mina, ni mbilu ya mina yi ba hi matimba ke? Leswi a hi ntumbuluko.</i>	If it is right, why do I get myself into temptation that to think about unsits my hair and my heart beats with strength? This is not natural.	<i>Loko swi lulamile, hikwalaho ka yini mianakanyo leyi yi ndzi tsuvula misisi ndzi tlhela ndzi biwa hi ripfalo? Leswi a swi ntsena, xi kona lexi xi taka.</i>	If it is right, why does my idea uproots my hair and stricken by my diaphragm? These do not come into being for nothing, something is coming.
MARK WITH A CROSS (X) TO <b>ONE</b> TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Table 5: Excerpt 5, Macbeth

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 5, <i>Macbeth</i> Act 1 SCENE III	The thane of Cowdor lives. Why do you dress In borrowed robes?	<i>Nghanakana ya Cowdor ya hanya. Hikwalaho ka yini u ndzi ambexa tinguvu to lombiwa?</i>	The thane of Cowdor is alive. Why do you clothe/dress me borrowed garments?	<i>Nghanakana ya Cowdor ya ha hanya. Hikwalaho ka yini u ndzi ambexa tinguvu to lombiwa?</i>	The thane of Cowdor is still alive. Why do you dress me borrowed garments?
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Table 6: Excerpt 6, Macbeth

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 6, <i>Macbeth</i> Act I SCENE IV	Come what come may, Time and hour runs through the roughest day.	<i>Loko swi fanerile leswaku ndzi va hosi, swi ta va tano handle ko va mina ndzi endla nchumu ehenhla ka swona.</i>	If it befitting that I become a king, it shall be without me doing something about it.	<i>A xi te lexi taka, loko nkarhi wa mina wu fikile wa ku fuma swi ta va tano hambiloko ku nga ba lexi dumaka.</i>	Come what may, if the time is right for me to rule, that shall be so no matter what difficulties there may be – dark or blue.
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Table 7: Excerpt 7, Macbeth

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 7, <i>Macbeth</i> Act I SCENE IV	Give me your favour. My dull brain was wrought With things forgotten. Kind gentlemen, your pains Are registered where every day I turn The leaf to read them. Let us toward the King (to Banquo) Think upon what hath chanced; and at more time, The interim having weighed it, let us speak Our free hearts each to other.	<i>Ndzi khomeleni. Byongo bya mina lebyo tsana a byi ehleketa swa khale. Vakulukumba lavanene, ku tikarhata ka n'wina ku tsundzukiwa siku rin'wana ni rin'wana. A hi yeni eka hosi. Ehleketani leswi nga humelela, kutani loko hi tshamisekile hi kumile nkarhi wo swi gayela, hi ta vulavula hi swona hi ntshunxekile.</i>	Forgive me. My weak brain was thinking about the past. Kind gentlemen, your efforts are remembered every day. Let us go to the King. Think about what happened, and when we are well settled with time on our side, shall relook into the matter carefully, and shall talk about it freely.	<i>Ndzi khomeleni. Byongo byanga lebyo tsana a byi yiviwile hi swilo leswi hundzeriweke. Vakulukumba lavanene, ku tikarhata ka n'wina ku tekiwa tanihi xiphemu xa swin'wana na swin'wana leswi ndzi swi tsundzukaka siku rin'wana na rin'wana. A hi yeni laha hosi yi nga kona. Ehleketani hi ta leswi humeleleke, kutani loko hi</i>	Pardon me. My weak brain was stolen by the outdated things. Kind gentlemen, your effort is regarded as part of everythings I remember every day. Let us go nearer where the king is. Think about what happened and when we are well settled, with sufficient time we shall review the matter carefully with our open hearts.

				<i>tshamisekile hi kumile nkarhi hi ta swi gayela kahle hi pfulekelanile timbilu ta hina.</i>	
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Table 8: Excerpt 8, Macbeth

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 8, <i>Macbeth</i> Act I SCENE IV	Stars, hide your fires, Let not light see my black and deep desires. The eye wink at the hand, Yet let that be. Which the eye fears, when it is done, to see.	<i>Tinyeleti tumbetani ndzilo wa n'wina. Ku vonakala ku nga voni swinavelo swa mina leswo enta swa xinyami. Tihlo ri nga voni leswi voko ri swi endlaka. Kambe a swi endleke leswi tihlo ri nga ta chava ku swi vona.</i>	Stars hide your fire. The light must not see my dark deep wishes. The eye must not see what the hand is doing. But let it be done that which the eye will be afraid to see.	<i>N'wina tinyeleti, tumbetani vukari bya ku vangama ka n'wina. Mi nga pfumeleli ku vangama ku vona ku navela ka mina ka xinyami no enta swinene. Ku copeta ka tihlo ranga ku nga tshuki ku</i>	You stars, hide your sharp blaze. Do not allow blaze to see my darkened and deepest wishes. The wink of my eye must never see what my hand is doing. However, let it be done that the eye can be afraid to see what is being done.

				<i>vonile leswi voko ri swi endlaka.</i> <i>Hambiswiritano, a swi endleke leswi tihlo ri nga chavaka ku vona leswi endlwaka.</i>	
<b>MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.</b>					

Table 9: Excerpt 9, Macbeth

<b>Excerpt</b>	<b>Source Text</b>	<b>Target Translation 1</b>	<b>Back-Translation 1</b>	<b>Target Translation 2</b>	<b>Back-Translation 2</b>
Excerpt 9, <i>Macbeth</i> Act 1 SCENE IV	“They met me in the day of success, and I have learned by the perfectest report they more in them than mortal knowledge. When I burned in desire to question them further, they made themselves air, into which they	<i>“Va ndzi hlanginisile siku ndzi nga hlula. Ndzi vone hi leswi va ndzi byeleke, leswi hetisekeke, leswaku va ni vutivi byo tlula bya munhu la hanyaka. Loko ndzi hisekela ku tiva swin’wana, va</i>	“They met me the day I defeated. I was able to see by what I was told, that which is fully completed, that they have the knowledge bigger than that of the living person. When I become eager to know	<i>Ndzi divanile na vona siku hi hluleke. Ndzi dyondzile hi ta vutivi bya vona lebyo enta swinene hi ndlela leyi va ndzi vikeleke timhaka leti hetisekeke hakona. Loko ndzi hisekela ku va konanisa</i>	I met them head-on the day we conquered. I learnt about their deepest knowledge by the manner in which they related the matters in their completeness. When I was eager to interrogate them further,

	<p>vanished. Whiles I stood rapt in the wonder of it, came missives from the King, who all-hailed me “Thane of Cowdor”, by which title, before these Weired Sisters saluted me, and referred me to the coming on of time with, “Hail, King that shall be”.</p>	<p><i>tihundzule moya. Loko ndza ha hlamale sweswo, ku fike varhumiwa vo huma eka hosi, lava nga ndzi xeweta va ku ‘Nghanakana ya Cowdor’. Vito leri a ndzi rhange ndzi xewetiwa hi rona hi valoyi lavanharhu, va tlhela va ndzi byela leswi taka hi ku: ‘Xewani wena loyi a nga ta va hosi!’</i></p>	<p>other things, they changed into air. While I was still wondering like that, arrived messengers from the chief, who greeted me ‘Thane of Cowdor’. The name that I was greeted with by these three witches, and also told me what is still to come by saying: ‘Hello you who will be the chief!’</p>	<p><i>ku yisa emahlweni, va nyamalarile bya moya lowu hungaka exhibakabakeni. Loko ndza ha hlamarisile xisweswo, ku fikile varhumiwa va hosi, lava ndzi xeweteke hi ku, “Nghanakana ya Cowdor!” xi nga xiyimo lexi ndzi rhangeke ndzi xi twa kusuka eka valoyi lavanharhu loko va ndzi xeweta; laha va tlheleke va ndzi yelanisa eka leswi swa ha ta va ka kona eka mikarhi leyi taka va ku, “Xewani wena loyi a nga ta va hosi!”</i></p>	<p>they disappeared like blowing air in the expanse. While I was still astonished, there arrived a delegation from the king which greeted me, “Chief Headman of Cowdor”, which is thevery position I first heard from the three witches when greeting me; where they referred me to what is stil to come into being in the times to come, and said, “Greetings to you who will be a King!”.</p>
--	--	---	---	---	---

MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.				
---	--	--	--	--

Table 10: Excerpt 10, Macbeth

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 10, <i>Macbeth</i> ACT 1 SCENE V	And that which rather thou dost fear to do, Than wishest should be undone. Hie thee hither, That I may pour my spirits in thine ear, And chastise with the valour of my tongue All that impedes thee from the golden round, Which fate and metaphysical aid doth seem To have thee crowned withal.	<i>Leswi u chavaka ku swi endla, ku ri ku navela ku ka swi nga endliwi. Tana haleno, leswaku ndzi ta chela moya wa mina endleveni ya wena, ndzi susa hi matimba ya ririmi ra mina, hinkwaswo leswi ku sivelaka ku kuma hari ya vuhosi, leyi ntumbuluko ni ku pfunetiwa hi matimba mambe, swi lavaka ku ku nyika yona.</i>	Now that you are afraid to do, being to wish that it must not be done. Come here so that I can fill my air into your ear, and remove with the strength of my tongue, all that prevents you from getting the chief's crown, which nature assisted by foreign power, is about to give it to you.	<i>Leswi u chavaka ku swi endla hikwalaho ko navela leswaku swi nga endliwi; tshinela laha ndzi ku chela moya wanga wa vurhena endleveni yaku, ndzi susa hi ririmi ranga ra matimba hinkwaswo leswi ku sivelaka ku kuma hari ya vukosi, leyi ntumbuluko na mpfuno wa matimbamambe swi</i>	Now that you are afraid to do because of your wish not getting it done; come nearer me here and I fill you with my courageous spirit in your ear, and remove with my strong tongue all that prevent you to get royal crown, which nature and the assistance of foreign power want to bestow to you.

				<i>lavaka ku ku havaxerisa yona.</i>	
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Table 11: Excerpt 11, Macbeth

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 11, <i>Macbeth</i> Act 1 SCENE VII	Was the hope drunk Wherein you dressed yourself? Hath it slept since? And wakes it now to look so green and pale At what it did so freely? From this time Such I account thy love. Art thou afeared To be the same in thine own act and valour, As thou art in desire? Wouldst thou have that	<i>Xana miehleketo ya vuhosi a byo va vupyopyi ntsena ke? A yi etlele nkarhi lowu hinkwawo, kutani yi pfuka yi tshukile, yi hlala leswi yi swi endleke hi yoxe? Ku sukela sweswi ndzi ta teka rirhandzu ra wena ri ri tano. Xana u chava ku endla leswi u swi navelaka? U nga lava ku hanya eku</i>	Was your royal thoughts drunkedness only? It was asleep all this time, and woke up frightened, reading what it did by itself? As from now on I will take your love as it is. Are you afraid to do what you desire? How can you wish to live being respected while you are afraid of yourself, saying ‘I will not make it’ instead of ‘I can do’, like this cat in the folktale?	<i>Xana milorho ya vukosi byaku a yo va mihahamu? Milorho leyi yi veke ya ntiyiso ntsena loko wa ha etlele, kutani loko u phaphama yi ku tsema nhlana no ku siya u kwalarile hi ku chuhwa yi herisa leswi yi swi endleke yi tshunxekile? Ku sukela sweswi, ndzi</i>	Were your dreams about your royalty just nightmares? Dreams which were only real while you were still asleep, then when you wake up suddenly and cut your backbone and also left you pale with fear and destroy what dreams performed freely? From now henceforth, I shall take it you still have love to get

	Which thou esteem'st the ornament of life, And have a coward in thine own esteem, Letting 'I dare not' wait upon. 'I would', Like the poor cat I'the adage?	<i>hloniphiweni u ri karhi u tichava wena n'wini, u ku 'Ndzi nge swi koti' matshan 'weni yo "Ndzi nga endla", tani hi ximanga lexa la ntsheketweni?</i>		<i>ta swi teka ku ri wa ha ri ni rirhandzu ra ku kuma vukosi. Xana u chava ku endla leswi navelaka hi mbilu ya wena? Xana u nga hanya njhani eku hloniphiweni u ri karhi u titsan'wa wena n'wini, u ku, "A ndzi nga swi koti", ematshan'weni yo, "Ndzi nga swi endla, tanihi ximanga lexi hisekelaka ku ova gula ra masi".</i>	your own royalty. Are you afraid to do what your heart wishes? How can you live being respected while you express self- disapprobation, and say, "I cannot do it", like a cat full of zeal to bend down a double-belled calabash full of milk, as in the folktale?
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Table 12: Excerpt 12, Macbeth

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 12, Macbeth Act I	For thy undaunted mettle should compose Nothing but males	<i>... hikuva vurhena bya wena byi fanele vavanuna ntsena.</i>	... because your valour fits men only.	<i>... hikuva u ni mbilu ya xinuna leyi yi faneleke vavanuna</i>	... because you have manly heart that matches with those of men only.

SCENE VII				<i>ntsena.</i>	
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Table 13: Excerpt 13, Macbeth

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 13, Macbeth Act II SCENE II	I have drugged their possets That Death and Nature do contend about them Whether they live or die	<i>Ndzi cherile swipyopyi eka swakunwa swa vona, lero rifu ni ku hanya swa lwetana hi vona.</i>	I poured intoxicating substance in their drinks, to an extent that death and life struggle to win them.	<i>Ndzi va chelerile swipyopyi eka swakunwa swa vona, lero ku fa na ku hanya i xilo xin'we.</i>	I have poisoned them with intoxicating substance that has put them in a state of life and death.
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Table 14: Excerpt 14, Macbeth

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 14, Macbeth Act 1	My plenteous joys, Wanton in fullness, seek to hide themselves In drops of sorrow.	<i>Ku tsaka ka mina i kukulu, kutani ku tsandzeka ku tumbela. Ku lava ku tumbetiwa hi</i>	My happiness is great but fails to hide. My tears want to hide it.	<i>Ndzi khapakhapa ntsako lowu heleleke, kambe lowu xungetiwaka hi</i>	I am overflowing with complete joy, but which is threatened by the jumping bucks/duikers.

SCENE IV		<i>mihloti.</i>		<i>ku khana ka timhunti.</i>	
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Table 15: Excerpt 15, Macbeth

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 15, Macbeth Act I SCENE V	Come, you Spirits That tend on mortal thoughts, unsex me here, And fill me, from the crown to the toe ... To cry, 'Hold, hold!'	<i>Tanani n'wina mimoya leyi pfunaka mehleketo. Susani vusati bya mina mi ndzi tata hi tihanyi leto chavisa ku suka enhlokweni ku fika eswikunwanini. Tiyisani ngati ya mina. Sivani tindlela hinkwato ta ntwelo-vusiwana leswaku ku nga vi na nchumu lexi sivelaka leswo biha leswi ndzi lavaka ku swi endla,</i>	Come you spirits that help with thoughts. Remove my feminine and fill me with horrible cruelty from my head up to my toes. Make my blood thick. Bar all paths of being sympathetic to ensure that there is nothing that prevents all that is evil that I am about to commit until it is fully completed. Come onto my chest and turn my gallic breast milk, you	<i>Tanani mi ta nghena embilwini ya mina n'wina mimoya ya thyaka leyi tirhanaka na miehleketo ya vudlayi. Hundzulani rimbewu ranga ra ku sukela enhlokweni ku ya fikela eswikunwanini swa mina. Dlayani switwi swanga. Tsuvulani timitsu ta mbilu ya ntwelavusiwana</i>	Come and enter my heart you dirty spirits which deal with murderous thoughts. Transform my sex from the head upto my toes. Kill my senses. Pickup the roots of my sympathetic heart so that my evil wish must never be shaken by the beating of diaphragm which can hinder my current plans. Let this target push me until I

		<p><i>kumbe ku nghenelela exikarhi ka leswi ndzi lavaka ku swi endla ni ku hetiseka ka ntirho wa kona. Tanani exifuveni xa mina, mi hundzula mafi ya va nyongwa, n'wina mimoya ya vudlayi, n'wina mi pfunetaka mi karhi mi nga vonaki. Tana wena vusiku lebya ntima, u funengela nkumba wa xinyami xa musi wa tihele, leswaku mukwana wa mina lowo kariha wu nga voni timbangan leti wu ti pfulaka, kumbe matilo ya hlometela eka nkumba wa ntima ya</i></p>	<p>murderous spirits, you who assist while invisible. Come you dark night, and close up yourself with smoky darkness of hell so that my sharp knife must not see the wounds it will open up wide, or to allow heavens to peep through the black blanket and say: “Abandon, abandon!”</p>	<p><i>leswaku ku navela ka mina loku ka lunya ku nga tshuki ku ninginisiwile hi ku ba ka ripfalo ra mina leri nga ndzi sivelaka makungu lawa. Xikongomiso lexi a xi ndzi susumete ndzi kala ndzi vona mihandzu ya xona handle ko ngheneleriwa hi moya wa kurhula.</i></p>	<p>see its fruits without being interfered with peaceful spirit.</p>
--	--	--	--	---	--

		<i>ku: "Tshika, tshika!"</i>			
MARK WITH A CROSS (X) TO <b>ONE</b> TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Table 16: Excerpt 16, Macbeth

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 16, <i>Macbeth</i> Act I SCENE VII	Away, and mock the time with fairest show: False face must hide what the false heart doth know.	<i>A hi vonakise leswi hi nga riki swona. Xikandza xa vuxisi xi fanele ku tumbeta leswi mbilu ya vuxisi yi swi tivaka.</i>	Let's be seen as what we are not. The flattery face must hide what the flattery heart knows.	<i>Hi fanele ku hanya bya mhisi endzeni ka dzovo ra nyimpfu.</i>	We must behave like a hyena in a sheep's skin.
MARK WITH A CROSS (X) TO <b>ONE</b> TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Table 17: Excerpt 17, Macbeth

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 17, <i>Macbeth</i> Act II	Mine eyes are made the fools o' the other senses, Orelse worth all the rest –	<i>Mahlo ya mina ya ni riphume; kumbe ya tirha ku tlula swirho</i>	My eyes have hazy sky; maybe they work more than all other body parts. I still	<i>Mahlo yanga ya ni riphume; kumbe ndzi ya tirhisa ku tlula</i>	My eyes have hazy sky; may be I overuse them than all other parts. I

<p>SCENE I</p>	<p>I see thee still,  And on thy blade, and  dudgeon, gouts of blood,  Which was not so before.  There's no such thing.  It is the bloody business  which informs  Thus to mine eyes. Now  o'er the one half-world  Nature seems dead, and  wicked dreams abuse  The curtained sleep.  Witchcraft celebrates  Pale Hearte's offerings,  and withered murder,  Alarmed by his sentinel  the wolf,  Whose howl's his watch,  thus with his stealthy  pace,  With Tarquin's ravishing</p>	<p><i>leswin'wana  hinkwaswo. Ndza ha  ku vona ni sweswi.  Naswona eka savula  ni mphiselo wa rona  ku ni mathonsi ya  ngati, leswi a swi nga  ri tano eku sunguleni.  Ku hava swo tano. I  timhaka leti ta vudlayi  leti endlaka leswaku  ndzi vona swilo swo  tano. Sweswi eka  xiphemu lexin'wana  xa misava ntumbuluko  wu vonaka onge wu  etlele, ni milorho leyo  biha yi xisa vurhongo.  Vuloyi lebyo tsana,  lebyi vekiwaka hi  murhangeri wa byona,</i></p>	<p>see you even now. And also  at the sword and its handle  there are blood drops, which  was not like that at the  beginning. There is no such.  It is these murderous  matters that make me to see  things. Now at the other part  of the earth, nature looks  like is asleep, and bad  dreams tell sleep lies. Weak  witchcraft which is put by  its leader, the wolf that  walks with soft steps, also  walk with steps of Tarquin  towards its plans, walks like  a ghost. You strong earth,  do not listen to mine to get  where it is heading to,  because stones can give  sound of who I am, and</p>	<p><i>swirho leswin'wana  hinkwaswo. Ndza ha  ku vona ni sweswi.  Naswona savula na  mphiselo wa rona swi  lemiwiile hi magadi ya  ngati, leswi a swi nga  ri tano eku sunguleni.  Swilo swo tano a swi  hanyi. I timhaka leti ta  vudlayi leti endlaka  leswaku ndzi vona  swilo swo tano swo  chavisa. Sweswi  xiphemu lexin'wana  xa misava xa  ntumbuluko xi  langutiseka xi  hlaseriwile, na  milorho leyo biha yi  ndzi vangela</i></p>	<p>can still see you even  now. And also your  sword and its handle are  sealed with blood clods,  which was not like that  in the first place. Such  things are not alive. It is  these matters of murder  which make me to see  such terrifying things.  Now the other natural  part of the earth seems  to have been destroyed  and these bad dreams  cause me insomnia.  Witchcraft celebrates to  the offerings of the  king's gods, Pale Harte.  This whithered murder  even shock exaggerated  trifles of a hyena that is</p>
----------------	--	--	---	---	--

<p>strides, towards his design  Moves like a ghost. Thou sure and firm set earth,  Hear not my steps, which way they walk, for fear  Thy very stones prate of my whereabouts  And take the present horror from the time,  Which now suits with it.  -Whiles I threat, he lives:  Words to the heat of deeds too cold breath gives.  I go, and it is done; the bell invites me.  Hear it not, Duncan, for it is a knell  That summons thee to heaven or to hell.</p>	<p><i>hlolwa leri nyandlamelaka, byi tlhela byi famba hi magoza ya Tarquin ku ya eka makungu ya byona, byi famba tani hi xipuku. Wena misava leyo tiya, u nga twi swigingi swa mina leswaku swi ya tlhelo rihi, hikuva maribye ya nga nyika mpfumawulo wa lava ndzi nga kona, swi susa ku rhula ka sweswi eka nkarhi lowu, kasi hi wona wu faneleke. Loko ndza ha kanakana, yena wa hanya; marito ya horisa ku hisa ka</i></p>	<p>remove peace of the present moment while, it is the same that is befitting. Whiule I am still doubtful, he is alive; words cool down the heat of deeds. I go, it is done. The bell is calling me. Don't hear it Duncan, because it is the death bell that summons you to heaven or hell.</p>	<p><i>nkelukelu. Vuloyi byi tlangela swithavelo swa hosi ya swikwembu, Pale Harte. Vudlayi lebyo vuna byi hlamarisa ni nyanyuko wa hlolwa leri hlaleleke leri nyandlamelaka bya magoza ya Tarquin ku ya valanga vudlayi lebyi vonakaka tanihi xipuku. Wena misava leyo tiya songhasi no ka u nga ninginiki, u nga twi swigingi swa mina, ku tiva laha swi baka swi ya kona hi ku chava leswaku mpfumawulo wa maribye wu nga vika</i></p>	<p>contemplating and tracking queue walking stealthily like steps of Tarquin to go and inspect carefully muder that looks like a ghost. You, the earth which is so strong and motionless, do not hear the sounds of my footsteps, to know their directions, being afraid that the sounds of stones can report where I am, and then they remove the horrifying time that matches what is taking place. While am still doubtful, he is still alive: words cool down sharpness of</p>
---	--	---	--	--

		<p><i>swendlo. Ndza ya, swa endliwa. Nsimbhi ya ndzi vitana. U nga yi twi Duncan, hikuva i nsimbhi rifu leyi ku vitanelaka ematilweni kumbe etiheleni.</i></p>		<p><i>lomu ndzi nga kona, kutani swi susa nkarhi wa ku chavisa lowu sweswi wu fambelanaka ni leswi nga eku humeleleni. Loko ndza ha kanakana, yena wa ha hanya: marito ya timula vukari bya swendlo. Ndza ha ya xinyata hikuva se nsimbhi ya ndzi vitana. U nga yi twi wena Duncan hikuva i nsimbhi leyi ku vitanelaka ematilweni kumbe etiheleni.</i></p>	<p>deeds. I am going to bear up under stress and pain, regardless of consequences because the bell is now calling me. Do not hear it you Duncan because it is the bell that is calling you to heaven or hell.</p>
<p>MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.</p>					

Table 18: Excerpt 18, Macbeth

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 18, <i>Macbeth</i> Act II SCENE III	O horror! horror! horror! Tongue nor heart cannot conceive nor name thee!	<i>Yoo! Swo chavisa!</i> <i>Swo chavisa! Ririmi</i> <i>ni mbilu swi nge ku</i> <i>ehleketi kumbe ku ku</i> <i>kumbuka!</i>	Ooh, horrible things! Horrible things! Tongue and heart cannot remember or think about you!	<i>Yoo, mihlolo! Mihlolo!</i> <i>Mihloloo! A swi vuleki</i> <i>hi nomo, hambu ku swi</i> <i>vula hi mbilu kunene a</i> <i>swi vuleki!</i>	Oh, bad omens! Bad omens! It is unspeakable by mouth, nor by heart, it is unspeakable!
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Table 19: Excerpt 19, Macbeth

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 19, <i>Macbeth</i> Act II SCENE IV	Look to the lady! And when we have our naked frailties hid, That suffer in exposure, let us meet And question this most bloody piece of work To know it further. Fears and scruples shake us. In	<i>Pfunani nkosikazi.</i> <i>Loko hi ta va hi</i> <i>ambebe, a hi</i> <i>hlanganeni hi vona</i> <i>mhaka leyikulu leyi ya</i> <i>ngati, hi yi kambisisa</i> <i>swinene. Ku chava ni</i> <i>ku kanakana swa hi</i> <i>ninginisa. Ndzi yima</i>	Help the queen. After we have put on clothes, let us meet and see this big issue of blood, and scrutinise it very much. Fear and doubt shake us. I stand on the right hand of God, and fight this cunning that has	<i>Veka tihlo eka nkosikazi.</i> <i>Loko hi ta va hi ambele, a</i> <i>hi hlanganeni hi konanisa</i> <i>hi ta ntirho lowu wa</i> <i>vudlayi ku kumisisa ntiyiso</i> <i>wa mhaka. Hi ninginisiwa</i> <i>hi ku chava na ku</i> <i>kanakanisiwa ka vudlayi</i> <i>lebyi. Ndzi yima evokweni</i>	Putan eye on the queen. After we shal have put on our clothes, let us meet and interrogate this murderous deed to learn more about their matter. We are shaken by fear and made to be doubtful by this murder.

	the great hand of God I stand; and thence Against the undivulged pretence I fight Of treasorous malice.	<i>evokweni lerinene ra Xikwembu, kutani ndzi lwa ni vuxisi lebyi tumbulukeke, ndzi ri kona</i>	been created during my presence.	<i>ra xinene ra Xikwembu, kutani ndzi lwisana ni vukanganyisi lebyi humelerisiweke ndzi swi langutisile hi mahlo ya mina.</i>	I stand on the right hand of God, and then I fight against this hypocrisy (pertidy) created before my own eyes.
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Table 20: Excerpt 20, Macbeth

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 20, <i>Macbeth</i> Act III SCENE 1	Bring them before us. To be thus is nothing. But to be safely thus – Our fears in Banquo Stick deep, and in his royalty of nature Reigns that which would be feared. Tis much he dares,	<i>Va tise haleno. Ku va hosi a swi pfuni nchumu, handle ko va ndzi hlayisekile. Ndzi chava Banquo swinene-nene. I wa ngati ya vuhosi, kutani sweswo swi fanele ku hi chavisa. Vurhena bya</i>	Bring them here. It is useless to be a chief, except being safe. I am afraid of Banquo very much-much. He is of the royal blood, and then such things have to frighten us. His courageous thinking is combined with the	<i>Va tise laha mahlweni ka hina. Hambiswiritano, ku va hi kumeka hi ri lava hlayisekeke – ku chava ka hina loku khomaneke swinene ni Banquo, na ntumbuluko wakwe wa</i>	Bring them here before me. However, to remain safe – our being afraid that is closely linked to Banquo, and his nature of royalty, bring to us not to be afraid what is frightful. His courage and his way of doing

	<p>And to that dauntless temper of his mind He hath a wisdom that doth guide his valour To act in safety. There is none but he Whose being I do fear: and under him My genius is rebuked as, it is said, Mark Antony's way bya Caesar.</p>	<p><i>yena bya mehleketo byi katsane ni vutlhari lebyi n'wi letelaka ku endla swilo hi vukheta. Ku hava un'wana ndzi n'wi chavaka, handle ka yena. Ehansi ka yena moya wa mina wa vuhlayiseki wa tsanisiwa, tani hileswi va nge wa Antony a wu ri xiswona ehansi ka Caesar.</i></p>	<p>intelligence that guides him to do things carefully. There is no other one that I am afraid of except him. Under my safety air, like as they say that of Antony was the way it was under Caesar.</p>	<p><i>vukosi ku hi tisela ku ka hi nga chavi leswi chavisaka. Vurhena byakwe na ku endla timhaka takwe hi vukheta, leswi fambisanaka ni vutlhari byakwe lebyi n'wi letelaka ku teka swiboho swa vurhena, kutani a endla hi ndlela leyi hlayisekeke. Sweswi ku hava un'wana loyi ndzi n'wi chavaka handle ka yena ntsena. Hikokwalaho, ndzi titwa onge vutlhari bya mina byi hlamberiwile loko byi te, "Mark Antony a</i></p>	<p>things carefully, which is coupled with his intelligence which guides him to take courageous decisions for him to act in a safe manner. Now there is no one I am afraid of, except him only. Therefore, I feel as if my intelligence has been weaned from evil ways when it said, "Mark Antony, you were just like that under Caesar's rule".</p>
--	--	---	---	--	--

				<i>wu ri xiswona ehansi ka mafumelo ya Caesar”.</i>	
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Table 21: Excerpt 21, Macbeth

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 21, <i>Macbeth</i> Act III SCENE II	Naught's had, all's spent, Where our desire is got without content Tis safer to be that which we destroy, Than by destruction dwell in doubtful joy. How now, my Lord? Why do you keep alone, Of sorriest fancies your companions making, Using those thoughts	<i>Hinkwaswo swi lahlekile, a hi vuyeriwanga hi nchumu. Ku navela ka hina a ku korwisiwanga. A swi ta antswa loko ingi hi hina hi nga dlawa, ku ri ni ku va hi tshama eku xanisekeni hikwalaho ko dlaya. Hosi yanga, hikwalaho ka yini u</i>	All is lost, we have not benefitted anything. Our wish has not been satisfied. It would be better if it were us who were killed, instead of staying in persecution because of killing. My Lord, why do you spend the day alone, and persecute yourself with the thoughts that should have	<i>Ntamu wa hina wu vile nyuku wa mbyana lowu heleleke evoyeni hikuva ku navelaka hina a ku enetisiwangi. A swi ta antswa loko ngi ku ri hina hi dlaweke ku ri ni ku va hi ri eka ntsako lowu kanakanisaka hikwalaho ko va</i>	Our strength has been sweats of dog which disappear in the skin because our wish has not been satisfied. It would be better if it were us who were murdered, instead of being in a state of doubtful happiness because of being under the threat of being

	<p>which should indeed have died</p> <p>With them they think on?</p> <p>Things without all remedy</p> <p>Should be without regard; what's done is done.</p>	<p><i>dzumba wexe, u tixanisa hi mehleketo leyi a yi fanele yi fe na vona lava u va ehleketaka? Swilo swo ka swi nga tshunguleki a swi nga fanelanga ku ehleketiwa. Leswi endlekeke swi endlekile.</i></p>	<p>died with them that you are thing about? Things that cannot be healed do not deserve to be thought of. That which has been done has been done.</p>	<p><i>ehansi ka nxungeto wo hlaseriwa. Hikwalaho ka yini sweswi hosi yanga? Hikokwalaho ka yini u dzumba wexe, u tshimbitela miehleketo leyi a yi fanele yi hlaseriwile na lava feke lava tshamelaka ro yiva miehleketo ya wena? Loko mati ya halakile a ya ha oleleki, hikokwalaho a swa ha pfuni nchumu ku tshamela ro tiputa hi swona.</i></p>	<p>destroyed. Why now my Lord? Why do you spend your day alone, and overuse your thoughts which should have been destroyed together with those who died who constantly steal your thoughts? When water is poured out, it will never be collected again, therefore, it is no longer useful to keep on feeling sorry for such.</p>
<p>MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.</p>					

Table 22: Excerpt 22, *Macbeth*

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 22, <i>Macbeth</i> Act III SCENE III	Then stand with us. The west yet glimmers with some streaks of the day, Now spurs the lated traveller apace To gain the timely inn; and near approaches The subject of our watch.	<i>Hiswona, yima na hina. Ka ha ri ri ni ku vonakalanyana evupeladyambu. Mufambi loyi a nga peleriwa wa hatlisa leswaku a ta fika ehodela hi nkarhi, naswona leswi hi nga swi yimela swi tshinele.</i>	It is alright, stand with us. There is still some light at the west. A traveller whose sun has set down moves fast so that he can arrive at the hotel on time and what we are waiting for is nearer.	<i>Hiswona, yima na hina laha. Ra ha vonakalanyana evupeladyambu. Mufambi loyi a peleriweke u ba magoza swinene leswaku a ta kuma vurhurheri wa ha ri nkarhi. Mhakankulu leyi hi yi rindzeleke yi tshinele.</i>	It is alright, stand with us here. There is still some light at the west. A traveller whose sun has set down makes giant footsteps in order to get shelter while time still allows. The main issue that we are waiting for is nearer.
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Table 23: Excerpt 23, Macbeth

Excerpt	Source Text	Target Translation	Back-Translation	Target Translation	Back-Translation
Excerpt 23, Macbeth Act III SCENE IV	Ay, my good Lord; safe in a ditch he bides, With twenty trenched gashes on his head, The least a death to nature.	<i>Ina, hosi yanga leyinene. U hlayisekile egojini ni makumembirhi ya timbanga letikulu enhlokweni yakwe. Leyintsongo ya tona a yi ta va yi ringene ku n'wi dlaya.</i>	Yes, my kind Lord. He is safe in the trench with twenty big wounds on his head. One of the smallest of them all would have been sufficient to kill him.	<i>Ina, hosi yanga leyinene. U hlayisekile exidziveni xa ngati ya timbanga ta makumembirhi enhlokweni yakwe. Hambi letitsongo ya tona a yi ta va yi koxile vutomi byakwe.</i>	Yes, my kind Lord. He is safe in a deep pool of blood poured out through twenty wounds in his head. Even the smallest of these wounds would have costed his life.
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Table 24: Excerpt 24, Macbeth

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 24, Macbeth Act III SCENE V	Great business must be wrought ere noon. Upon the corner of the moon There hangs a vaporous	<i>Mhaka yikulukumba yi fanele ku endliwa ku nga si ba madina. Hi le tlhelo ka n'weti ku lenga nthonsi ra</i>	Big issue must be done before dinner. By the side of the moon hangs drop of astonishing fog. I will catch it before it	<i>Mhakankulu yi fanele ku humelerisiwa ku nga si ba madina. Hi le tlhelo ka n'weti ku lengalenga nthosi ra hunguva ro</i>	The main issue must be carried out before dinner. By the side of the moon hangs a drop of a very astonishing

<p>drop profound; I'll catch it ere it come to ground; And that, distilled by magic sleights Shall raise such artificial sprites, As by the strength of their illusion, Shall draw him on to his confusion.</p>	<p><i>hunguva ro hlamarisa.</i> <i>Ndzi ta ri khoma ri nga si fika emisaveni.</i> <i>Kutani loko ri tirhisiwile hi masalamusi, ri ta pfuxa mimoya leyi hi matimba ya yona yo xisetela, yi nga ta n'wi kokela eku herisiweni ka yena.</i></p>	<p>lands on the ground. And after it has been used by magic, it will raise up these powerful cunning spirits that will drag him to his extermination.</p>	<p><i>hlarisa swinene. Ndzi ta ri gava ri nga si fika emisaveni. Kutani loko ri girile migilo ya rona, ri ta pfuxa mimoya ya khole leyi matimba ya yona leyo ehleketeleriwa kunene. Mimoya leyi nga ta n'wi ndzondzometela eka mpfilumpfilu wa yena n'wini.</i></p>	<p>gog. I will catch it in flight. Then after it has performed its magic, will revive the fictitious spirits identified through guessing. The spirits which will immerse him in his own confusion.</p>
<p>MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.</p>				

Table 25: Excerpt 25, Macbeth

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 25, <i>Macbeth</i> Act III SCENE VI	My former speeches have but hit your thoughts, Which can interpret further, Only I say	<i>Ku vulavula ka mina ku khumbile mehleketo ya wena, leyi yi kotaka ku tivonela swin'wana.</i> <i>Ntsena ndzi ri swilo swi</i>	My speech has touched your thoughts that are able to see something for themselves. Only just things have been managed	<i>Hambiswiritano, mivulavulo leyi ndzi yi nyikeke eku sunguleni yi khumbile miehleketo ya wena,</i>	Even though it is so, the speeches that I made in the first place touched your thoughts which will assist you to take

	<p>Things have been strangely borne.</p> <p>The gracious Duncan Was pitied of Macbeth: marry, he was dead!</p>	<p><i>fambisiwe hi ndlela yo hlamarisa. Duncan lonene u tweriwe vusiwana hi Macbeth: hakunene u dlawile.</i></p>	<p>in an astonishing way. Kind Duncan was symphasised by Macbeth: indeed he was killed.</p>	<p><i>leyi nga ta ku pfuneta ku teka swiboho ku yisa emahlweni. Ntsena ndzi ri swilo swi fambisiwile hi ndlela leyo hlamarisa swinene. Duncan lonene u tweriwile vusiwana hi Macbeth hambiloko ku vile ni ntwelavusiwana, Macbeth u dlawile.</i></p>	<p>further decisions. I just only say that things were managed in a moving manner. Kind Duncan was symphasised by Macbeth even though there was such sympathy, Macbeth has been murdered.</p>
<p>MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.</p>					

Table 26: Excerpt 26, Macbeth

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 26, Macbeth Act III SCENE VI	<p>I will be satisfied! Deny me this</p> <p>And an eternal curse fall on you. Let me know.</p>	<p><i>Hiswona ke. Ndzi aleleni, kutani khombo ro kala makumu ri ta mi wela! Ndzi byeleni:</i></p>	<p>It is alright then. Refuse me, and then continuous plight will befall you! Tell me: Why is that big pot sinking,</p>	<p><i>Hiswona ke! Ku ndzi pfumata leswi, mi ta wela hi khombo leri pfumalaka makumu.</i></p>	<p>It is alright then. To deny me these you will befallen by an everlasting plight. I</p>

	Why sinks that cauldron? And what noise is this?	<i>Hikwalaho ka yini galaza leriya ri mbombomela, naswona i huwa ya yini leyi?</i>	and above all, what is this noise all about?	<i>Ndzi lava ku tiva leswaku hikokwalaho ka yini galaza leriya ri mbombomela? Xana i huwa ya yini leyi twalaka?</i>	want to know why that large pot is sinking. What is this noise all about?
MARK WITH A CROSS (X) TO <b>ONE</b> TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Table 27: Excerpt 27, *Macbeth*

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 27, <i>Macbeth</i> Act IV SCENE II	What had he done to make him fly the land?	<i>Xana u endle yini ku kala a baleka laha tikweni?</i>	What did he do to the point that he escaped this country?	<i>Xana u dyile yini xa munhu ku kala a baleka laha tikweni?</i>	What is it that belongs to a man tha you ate to the point that he escaped this country?
MARK WITH A CROSS (X) TO <b>ONE</b> TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Table 28: Excerpt 28, Macbeth

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 28, <i>Macbeth</i> Act IV SCENE III	Let us seek out some desolate shade, and there Weep our sad bosoms empty.	<i>A hi lave ndzhuti wa ntima, hi tirila kona hi kala hi kolwa.</i>	Let us look for the dark shade, and meditate upon our success until we are satisfied.	<i>A hi lave ndzhuti lowu nga lo khwixi, kutani hi phofulelana ku kala ximanga xi huma esakeni.</i>	Let us look for a very dark shade and speak one's mind to the point that the cat let out of the bag.
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Table 29: Excerpt 29, Macbeth

Excerpt	Source Text	Target Translation	Back-Translation	Target Translation	Back-Translation
Excerpt 29, <i>Macbeth</i> Act IV SCENE III	Out, damned spot! Out, I say! – One; two, why then, 'tis time to do't – Hell is murky! – Fie, my Lord, fie! A soldier and afeard? – What need we fear who knows it, when none can call our power	<i>Suka, vala ro biha! Suka ndza ku lerisa! Yin 'we, mbirhi: se i nkarhi wo swi endla. Etiheleni ku lo dzwii! Hay n'wini wanga, hay! U ri socha kambe u ri ni vutoya? Hi</i>	Move away, ugly spot! Move away I instruct you! One, two: it is now time to do it. It is very dark at hell! No my Lord, no! Being a soldier but being cowardice? What are we afraid of that it be known by	<i>Nyamalala, wena vala ro biha! Ndzi ri, nyamalala! N'we, mbirhi, se wu fikile nkarhi wo swi endla. Etiheleni ku lo dzwii! Heyi n'wini wanga! Xana u socha ra toya?</i>	Disappear, you uggie spot (speck of colour)! I say, disappear! One, two, it is now time to carry it out. It is very dark in hell! Hello my Lord! Are you a coward soldier? What is it that

	to accompt? – Yet who would have thought the old man to have had so much blood in him?	<i>chava yini leswaku swi tiviwa hi mani, hikuva ku hava loyi a nga hi tengisaka? Kambe i mani a a ehleketa leswaku mukhalabye a nga va ni ngati yo tarisa leswi?</i>	whom, because there is no one who can cross-question us? But who ever thought that oldman could have such a lot of blood?	<i>I yini lexi hi faneleke ku xi chava loko hi swi tiva leswaku ku hava loyi a nga ta hi tengisa? Kambe i mani loyi a a ehleketa leswaku mukhalabye a nga halaka ngati yo tarisa xileswi?</i>	we must afraid of, when we know it very well that there is no one who will interrogate us? By the way, who ever thought that an old man can have a plenty of blood such as this?
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Table 30: Excerpt 30, Macbeth

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 30, <i>Macbeth</i> Act V SCENE II	This disease is beyond my practice; yet I have known those which have walked in their sleep who have died holily in their beds.	Vuvabyi lebyi byi hlula vutshunguri bya mina. Kambe ndzi vonile van'wana lava a va famba va ri evurhongweni, lava nga fa khwatsi va	<i>This sickness conquers my medication. But I saw some who were walking while asleep, who died in their peaceful sleep on their beds.</i>	Vuvabyi lebyi byi hundzile xikalo xa vutivi bya mina bya vutshunguri. Kambe ndzi vonile lava va feke va tietlelerile emasangwini ya vona	<i>This sickness far exceeds the scale of my healing knowledge. But I saw those who died in their sleeping beds peacefully.</i>

		tietlelerile ebyetlelweni bya vona.		va rhurile.	
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Table 31: Excerpt 31, Macbeth

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 31, <i>Macbeth</i> Act V SCENE II	Now does he feel His secret murders sticking on his hands; Now minutely revolts upbraid his faith-breach. Those he commands move only in command, Nothing in love. Now does he feel his title Hang loose about him like a giant's robe Upon a dwarfish thief.	<i>Se u twa vudlayi bya yena bya xihundla byi n'wi damarhela emavokweni. Se ku pfukela ka minete yin'wana ni yin'wana ku n'wi heta matimba. Lava a va fambisaka vo tisuusumeta, a va swi rhandzi. Se u twa xidloko xa yena xi n'wi vulula, tani hi nguvu ya xihontlovila</i>	Now he feels his secret murder sticking on his hands. Now any provocation per every minute finishes his strength. Those that he is leading only drag their feet, they don't love it. Now he feels his hat loose on his head, like a giant's garment on the dwarfish dog's skin.	<i>Sweswi u twa swendlo swakwe swa vudlayi bya le xihundleni byi damarhela mavoko yakwe. Ku pfulunganyanana ku n'wi dya miehleketo. Lava a va fambisaka vo tisuusumeta kunene handle ko endla tano hikwalaho ka rirhandzu. Kutani sweswi u twa xiyimo</i>	He now feels his secret acts of murder sticking to his hands. Slight confusion eats up his thoughts. Those that he leads only drag their feet without doing it out of love. Then now he will feel his position very shaky and getting loose like giant's garment put on by a dwarf robber.

		<i>emirini wa khamba ra ximakwa.</i>		<i>xakwe xi ri karhi xi tsekatseka swinene xi vulula bya nguvu ya xihontlovila leyi ambexiweke manghimana wa khamba.</i>	
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Table 32: Excerpt 32, Macbeth

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 32, <i>Macbeth</i> Act V SCENE III	The mind I sway by, and the heart I bear, Shall never sag with doubt, nor shake with fear.	<i>Mehleketo leyi ndzi fumaka ha yona ni mbilu leyi ndzi nga na yona swi nge pfuki swi tsanile hi ku kanakana, kumbe ku rhurhumela hi ku chava.</i>	The thoughts that I govern with and the heart that I have shall never become weak by doubt, or to shiver with fright.	<i>Miehleketo leyi ndzi fumaka ha yona ni mbilu leyi ndzi nga na yona, a swi nge tshuki swi sakisiwile hi ku kanakana hambu ku rhurhumerisiwa hi nchavo.</i>	These thoughts that I govern with and the heart that I have, shall never crash to ground by doubts, even to be trembled by fear.

MARK WITH A CROSS (X) TO <b>ONE</b> TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.				
--	--	--	--	--

Table 33: Excerpt 33, Macbeth

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 33, Macbeth Act V SCENE IV	<i>Let every soldier hew him down a bough, And bear't before him; thereby shall we shadow The numbers of our host, and make discovery Err in report of us.</i>	<i>Socha rin'wana ni rin'wana a ri tshove rihlampfu, ri ri rhwala emahlweni ka rona. Hi ndlela leyi hi ta tumbetela valala nhlayo ya hina.</i>	Let every soldier break the tree branch and pick it up from affront. In this way we will our number from the enemies.	<i>Socha rin'wana na rin'wana ri fanele ku phatlula rhavi ri ri rhwala enhlokweni. Hi ndlela leyi hi ta va hi ri karhi hi fihlela valala nhlayo ya hina ya xiviri.</i>	Every soldier must break off the tree branch and carry it on the head. In this manner, we will be hiding our exact number from our enemies.
MARK WITH A CROSS (X) TO <b>ONE</b> TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Table 34: Excerpt 34, Macbeth

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 34, <i>Macbeth</i> Act V SCENE V	<p>Hang out our banners on the outward walls. The cry is still, ‘They come.’ Our castle’s strength Will laugh a siege to scorn. Here let them lie Till famine and the ague eat them up. Were they not forced with those that should be ours, We might have met them dareful, beard to beard, And beat them backward home. What is that noise?</p>	<p><i>Hayekani mijeko ya hina emakhumbini ya le handle. Ka ha twala ku ‘va ta’; khokholo ra hina ri tiye lero ri ta monya ku rhendzeriwa. Va tshikeni va fa hi ndlala ni le ndzeni kwale va nga kona. Loko a va nga pfuniwi hi lava a va fanele va ri va hina, ingi hi va kongomile hi nga chavi, hi va tlherisela laha va pfaka kona. I huwa ya yini?</i></p>	<p>Hang up our flags on the outside walls. There is still sound that goes ‘they are coming’; our fortress is very strong in such a manner it will scorn getting surrounded. Let them die of hunger including there inside where they are. Should it not that they got help from those who should be part of us, we would have approached them without fear, and drive them where they are coming from. What is the noise all about?</p>	<p><i>Hayekani mijeko ya hina emakhumbini ya le handle. Ka ha twakala huwa leyi nge, “va ta”, ku tiya ka khokholo ra hina ku ta va vungunya hi swimonyo loko va ri rhenzela. Va tshikeni va etlela kwalaho ku kondza va fa hi ndlala, na ku n’unun’uta ka vona. Loko a va nga pfunetiwi hi lava a va fanele va ri va hina, ingi hi divanile na vona hi magomo, kutani hi va fayetela va kala va balekela</i></p>	<p>Hang up our flags on the outside walls. There is still some noisy sound that says, “they come”, the strength of our fortress shall greet them with scorn when they surround it. Let them sleep there until they die of hunger as well as their grumblings. If they were not being assisted by those who should be our fellow partners, we should have met them head-on and smash them until they flee back to their respective</p>

				<i>emakaya lomvu va taka hi kona. Xana i huwa ya yini yaleyo?</i>	homes where they come from. What is that noise all about?
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Table 35: Excerpt 35, Macbeth

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 35, <i>Macbeth</i> Act V SCENE VIII	Accursed be that tongue that tells me so, For it hath cowed my better part of man; And be these juggling fiends no more believed That palter with us in a double sense, That keep the word of promise to our ear, And break it to our hope. I'll not fight with thee.	<i>Ririmi leri vulaka sweswo a ri rhukaniwe, hikuva ri ndzi chavisile ku tlula mpimo. Naswona valala lava mavunwa va nga ha khorwiwi hikuva va tlangile hi mina hi tindlela timbirhi. Va ndzi byele leswi nga ntiyiso, kambe wu nga ri ntiyiso lowu</i>	Let that tongue that utter such things be cursed, because it scared me more than the limit. And also these enemies who always tell lies will never be believed because they played with me in two ways. They told me what is true, but not perfect truth. I will not fight you.	<i>A ku rhukaniwe ririrmi leri ndzi byelaka sweswo, hikuva ri ndzi tsemile nhlana. Nakambe valala lava vakanganyisi va nga ha khorwiwi eka nchumu wun'wana na wun'wana hikuva va tlangile hi mina hi tindlela timbirhi. Va ndzi byerile ntiyiso</i>	Let that tongue that delivers such a message to me, be cursed because it has cut my backbone. And also these deceiving enemies will never make us get convinced in every thing because they fooled in two ways. They told me the truth that ended up lacking. I will not fight you.

		<i>hetisekeke. A ndzi nga lwi na wena.</i>		<i>lowu heteleleke wu ri wa hava. A ndzi nga lwi na wena.</i>	
MARK WITH A CROSS (X) TO <b>ONE</b> TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

**APPENDIX E: Julius Caesar**

*Table 1: Excerpt 1, Julius Caesar*

<b>Excerpt</b>	<b>Source Text</b>	<b>Target Translation 1</b>	<b>Back-Translation 1</b>	<b>Target Translation 2</b>	<b>Back-Translation 2</b>
Excerpt 1, JULIUS CAESAR Act One Scene 1	Wherefore rejoice? What conquest brings he home? What tributaries follow him to Rome, To grace in captive bonds his chariot- wheels? You blocks, you stones, you worse than senseless things! O you hard hearts, you cruel men of Rome, Knew you not Pompey? Many a time and oft Have you climbed up to walls and batlements, To towers and windows,	<i>Hikwalaho ka yini mi fanele ku tsaka? Xana u phangile yini a vuya naswo ekaya? Va kwihi vabohiwa lava a nga vuya na vona va boheleriwile emavhilweni ya kalechi ya yena? Vanhu ndzin'wina vo fana ni mintsandza; vanhu ndzin'wina vo fana ni maribye, vanhu ndzin'wina vo pfumala dzano! O timbilu ta maribye, n'wina vanhu va Rhoma va tihanyi, xana a mi n'wi tivanga</i>	Why do you have to be happy? What did he plunder to bring home? Where are the convicts he brought with fastened on the wheels of his wagon? You people who resemble logs; you people who resemble stones, you people who lack sense! Oh stoney hearts, you cruel people of Rome, didn't you know Pompey? Many a times you climbed on top of walls and towers and windows and chimneys, with babies on your laps,	<i>Xana i nyanyuko wa yini? Hi xihi xidlodlo lexi a vuyeke na xona ekaya? Va kwihi vagingirikelantshuxeko lava n'wi saleke endzhaku ku ta na yena eRhoma, lava khaviseke xikocikari xakwe tanihi ndlela yo va tshunxa eka vubohiwa? Mitsandze ndzin'wina, maribye ndzin'wina, n'wina swikhodo swo tlula na swilo swa hava! Inxi, n'wina va timbilu ta maribye, n'wina vanyahanyi, vavanuna</i>	What overexcitement is for? What crown did he bring home? Where are the activists who followed after him to come with at Rome, who decorated his cart as a way of releasing them from bondage? You logs, you idiots worse than worthless things! Shame, you who have stone hearts, you who live forever, men of Rome did n't you know Pompey? It has lasted numerous times climbing walls and slabs to the

	<p>yea, to chimney-tops, Your infants in your arms, and there have sat The livelong day, with patient expectation, To see great Pompey pass the streets of Rome, And when you saw his chariot but appear, That Tiber trembled underneath her banks To hear the replication of your sounds Made in her concave shores?</p>	<p><i>Pompey? Ko tala mi khandziyile makhumbi ni swihandzo ni mafastere ni machimela, mi xingile swihlangi swa n'wina, mi tshama siku hinkwaro, mi languterile, mi endlela ntsena ku vona Pompey a hundza hi switarata swa Rhoma. Loko mi vona kalechi ya yena yi ku tshwa, xana a mi bangi huwa leyikulu lero le ndzeni ka ribuwa ra nambu wa Tiber ku tsekatseka hi ngulumelo ya marito ya n'wina xana? Namuntlha ma tsola ni ku hlamula holideyi, mi haxa</i></p>	<p>staying the whole day, in waiting, just to see Pompey passing by the streets of Rome. When you see his wagon passing by at high speed, didn't you make loud noise until the inner side of the river bank making echoe of your voices? Today you put on finery even to respond to the holiday, sowing flowers on his path, the very one who spilled Pompey's blood? Go! Run to your houses and kneel down and pray your gods so that they prevent the enemy that can be brought forth by lack of</p>	<p><i>va Rhoma, xana a mi n'wi tivanga Pompey? Ku vile katsandzavahlayi mi ri karhi mi khandziya makhumbi na swilebe ku ya fikela eswihondzweni na le mafasitereni na le malembelembeni ya machimela; mi tlakurile tindzumulo mi rindzela nhlekanhi hinkwawo mi horile ku endlela ku vona Pompey lowanhenha loko a hundza hi le switarateni swa Rhoma; kutani ku n'wi vona a ha ku humelelo hi kalichi yakwe, swigingi swa</i></p>	<p>towers and windows and tiptops of chimneys; you carried infants on your laps waiting the whole day being calm in order to see brave Pompey while passing the streets of Rome; and as soon as you saw him appear on his cart, your footsteps made Tiber river to sway and to flow strongly up to its banks moulding a patterned debris deposited by a river in flood.</p>
--	---	--	--	--	---

		<p><i>swiluva endleleni ya yena, yena loyi a nga halata ngati ya Pompey? Fambani! Tsutsumelani etindlwini ta n'wina mi ya nkhinsama mi khongela swikwembu swa n'wina leswaku swi sivele xirha lexi nga tisiwaka hi ku pfumala ku nkhensa loku.</i></p>	<p>this acquiesce.</p>	<p><i>n'wina swi ninginikisa ni nambu wa Tiber wu kala wu hobomulana wu ya ba etibuweni ta wona wu ri karhi wu vumbetela makhukhuri ya makholo.</i></p>	
<p>MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.</p>					

Table 2: Excerpt 2, Julius Caesar

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 2, JULIUS CAESAR Act One Scene 1	<p>... I'll about, And drive away the vulgar from the streets ... These growing feathers plucked from Caesar's wing. Will make him fly an ordinary pitch. Who else would soar above the view of men, And keep us all in servile fearfulness.</p>	<p><i>Ndzi ta rhendzeleka ndzi hlongola mintshungu eswitarateni. Na wena kwaleyo u va hangalasa loko u vona va te bvu. Loko ho hluva mintsenga etimpapeni ta Caesar ti nga si tiyela ngopfu, hi ta n'wi heta matimba. A ku nga vi na la nga ta hahela ehenhla-henhla etinhlokweni ta vanhu, a endla leswaku hinkwavo va n'wi rhurhumela.</i></p>	<p>I will go around and chase away all the crowds on the streets. You must do likewise as well should you see them organised as a group. If we could unpluck feathers from Caesar's wings before they are well developed, we will reduce his strength discourage him. There will be no one who will fly high onto people's heads as an attempt to make them shiver before him.</p>	<p><i>Ndzi ta rhendzeleka ndzi ya hlongola swikangalafula leswi nga eswitarateni. Timpapa leti Caesar a nga tlhomiwa tona ti fanele ku hluviwa ti nga se n'wi kukumuxa a titwa ongwe o va Xikwembu. U fanele ku lerhisiwa a nga si va na makatla, kutani hi kumeka hinkwerhu ka hina hi yiviwile timbilu hi nchavo lowu a nga ta va a wu byarile.</i></p>	<p>I will go around and chase away all worthless people on the streets. The wings that have been germinated on Caesar must be plucked before he is made a god. He must be harnessed before he develops shoulders that will find our hearts stolen by the fear that he would have grown.</p>
MARK WITH A CROSS (X) TO ONE					

TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.				
--	--	--	--	--

Table 3: Excerpt 3, Julius Caesar

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 3, JULIUS CAESAR Act One Scene 2	Cassius, Be not deceived. If I have veiled my look, I turn the trouble of my countenance Merely upon myself. Vexed I am Of late with passions of some difference, Conceptions only prosper to myself, Which give some soil perhaps to my behaviours. But let not therefore my good friends be grieved –	<i>U nga xiseki loko u vona nghohe ya mina yi hundzukile. Ndzi hundzulukerile embilwini ya mina, ndzi tikamba ndzi ri mina. Ndzi karhatiwa hi ku navela kun'wana loku lwisaka miehleketo masiku lawa. Kumbe hi swona swi endlaka leswaku ndzi va leswi u ndzi vonisaka swona. Kambe vanakulorhi lavanene, lava wena</i>	Don't be deceived when you see my face transformed. I turned around towards my heart, practising introspection by myself. I am bothered by some desire elsewhere that fights my notion these days. Maybe those are the very things that make me look like am. But my dear kind brethren, whom you Cassius are one of them, must not be afraid, or keep on thinking about it very much, because Brutus is fighting against hearts,	<i>Cassius, u nga kanganyisiwi hi ku cinca ka nghohe ya mina. Ndzi ringeta hi tindlela hinkwato ku tikhoma ku paluxa maxangu ya mina. Masiku lawa ndzi ya ndzi ri karhi ndzi antswa. Ndzi karhatiwa hi ku lwa ni timbilu ta mina leswi nga va ka swona xivangelonkulu xa matikhomelo lama ya mina.</i>	Cassius, don't be deceived by my changing facial appearance. I try by all means to contain myself from exposing my distress. These days I tend to become better. I am troubled by fighting my own hearts which could be the main cause of my current behaviour. But my good friends, it must never worry you – I direct this to you

	<p>Among which number, Cassius, be you one – Nor construe any further my neglect, Than that poor Brutus, with himself at war, Forgets the shows of love to other men.</p>	<p><i>Cassius u nga un 'we wa vona, va nga chavi, kumbe va ya emahlweni va swi ehleketa ngopfu, hikuva Brutus u lwa ni timbilu, kutani a rivala vanghana va yena.</i></p>	<p>and forgets his friends.</p>	<p><i>Kambe vanakulorhi lavanene, swi nga kali swi mi vilerisa – leswi ndzi swi kongomisa eka n 'wina laha wena Cassius u nga un 'wana wa vona. Swi nga mi huhurisi naswitsongo loko mikarhi yin 'wana ndzi tikuma ndzi ri karhi ndzi mi bisa hi moya. N 'wina tivani leswaku Brutus a o va enyimpini na yena n 'wini loko a tikuma a ri karhi a honisa ku kombisa rirhandzu rakwe eka vavanunakulonhi.</i></p>	<p>where you Cassius being one of them. It must never lead you astray even a little bit when sometimes I find myself avoiding you. You must know that Brutus was just at war with himself when he found himself ignoring to display his love to his fellow men.</p>
<p>MARK WITH A CROSS (X) TO ONE</p>					

TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.				
--	--	--	--	--

Table 4: Excerpt 4, Julius Caesar

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 4, JULIUS CAESAR Act One Scene 3	I know where I will wear this dagger then, Cassius from bondage will deliver Cassius. Therein, ye gods, you make the weak most strong, Nor airless dungeon, nor strong links of iron, Can be retentive to the strength of spirit, But life, being weary of these wordly bars, Never lacks power to dismiss itself. If I know this, know all	<i>Loko swi ri tano ndzi tiva laha ndzi nga ta kweceta savula ra mina kona, Cassius u ta ntshunxa Cassius evuhlongeni. N'wina swikwembu leswi kotaka ku tiyisa swinene-nene lava pfumalaka ntamu, ma swi kota ku hlula vaxanisi. Hambu ri nga va khokholo ra maribye, hambu ku nga va makhumbi ya nhumbu, hambu khele</i>	If that is the case, I know where I will close my pocket sword, Cassius will free Cassius from bondage. You gods who are able to strengthen very much-much those are lack strength, you are able to defeat deceivers. Even if it is a stone fortress, even if they are walls, even if it is a ditch without any space that allows air in, even the iron chains, will never succeed defeating air. If life is tired of this bondage, does not lack	<i>Ndzi tiva nkarhi lowu ndzi nga ta hloma hi savula ra mina, laha Cassius a nga ta kutsula Cassius eka vuhlonga byakwe. Laha n'wina swikwembu mi kotaka ku hundzula lava heleke ntamu va kumeka va ri va matimba swinene. Hambu ku nga ri khotso ra khele ro enta bya nkalavugimamusi</i>	I know the time in which I will arm myself with a sword, where Cassius will deliver Cassius from his bondage. Where you gods are able to transform those who are weakened becoming very powerful. Even if it is not a prison ditch that is very deep like a horizon or very strong iron chains, life that has been weakened by these obstracting words will

	<p>the world besides, That part of tyranny that I do bear I can shake off at pleasure.</p>	<p><i>ro pfumala ni ko nghenisa moya, hambu tinketana ta nsimbhi, swi nge swi koti ku hlula moya. Loko vutomi byi karhele vukhumbi lebyi, a byi pfumali matimba yo tintshunxa. Loko ndzi tiva leswi, ndzi tlhela ndzi tiva misava; ku tshikileriwa loku ndzi ku tiyiselaka ndzi nga ku dzudza hi ku rhandza.</i></p>	<p>strength to free itself. If I know this, I also know the earth; this state of being oppressed that I persevere I can shake it off at will.</p>	<p><i>kumbe tikentana ta nsimbhi yo tiya swinene, vutomi lebyi hetuweke matimba hi marito lama swihingakanyo byi nga ka byi nga pfumali matimba ya ku tihherisa. Loko ndzi tiva leswi, ndzi tiva ni hinkwaswo leswi nga kona laha misaveni, xiphemu xexo xa vuhenyi lexi ndzi nga na xona ndzi nga xi dzudza hi ku olova swinene.</i></p>	<p>never lack power to can finish themselves. When I know this, I also know all that exists in this world, that part of dictatorship that I have I can shake off easily.</p>
<p>MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.</p>					

Table 5: Excerpt 5, Julius Caesar

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 5, JULIUS CAESAR Act Two Scene 1	<p>It must be by his death; and for my part, I know no personal cause to spurn at him, But for the general. He would be crowned: How that might change his nature, there's the question. It is the bright day that brings forth the adder, And that craves wary walking. Crown him! – that; And then, I grant, we put a sting in him, That at his will he may do danger with. Th' abuse of greatness is</p>	<p><i>Swi fanele ku va hi rifu ra yena. Mina hi bya mina a ndzi na lexi nga endlaka leswaku ndzi n'wi thanukela, handle ko swi endlela tiko. U lava ku vekiwa hosi, kambe loko swo endliwa sweswi a hi tivi loko swi nga n'wi hundzula. Siku ro saseka ri tala ku tisa timhiri; kutani sweswo swi lava leswaku munhu a famba a pfule mahlo. A khehliwa hari ya vuhosi? Hi swona</i></p>	<p>It must be by his death. I by myself don't have any thing that can make me to turn against him, except doing that for the country. He wants to be coronated as a chief, but if that can be done we don't know if that will transform him. A good day is very likely to bring puffadders; and that requires a person to walk with wide open eyes. Honoured with the royal crown? That is what is causing trouble. I think that will be like giving him sting that will be used to bite when he so wishes. Greatness begins to get</p>	<p><i>Ku fanele ku va hi rifu rakwe. Loko a ri mina hi xiviri, a ndzi na xikhutu na xin'we na yena handle ko swi endlela tiko ntsena. U ta lava ku vekiwa vuhosi: ku ri xiyimo lexi xa vuhosi xi nga n'wi cinca njhani, i xivutiso lexi kalaka nhlamulo. I siku ro xonga swinene leri tisaka timhiri, kutani sweswo swi lava leswaku munhu a famba a pfule mahlo. N'wi veken! – ndza hlambanya, hi ta</i></p>	<p>It must be by his death. I personally do not have any remaining stub of twig with him except doing it for the country only. He will want to be coronated: that this kingship position will change him in which respect, is a question which lacks the answer. It is a very beautiful day that brings puffadders; therefore such things need a person to walk with open eyes. Coronate him, I swear, we would have armed him with a</p>

<p>when it disjoins Remorse from power; and, to speak truth of Caesar, I have not known when his affections swayed More than his reason. But 'tis a common proof That lowliness is young ambition's ladder, Whereto the climber- upward turns his face; But when he once attains the upmost round, He then unto the ladder turns his back, Looks in the clouds, scorning the base degrees By which he did ascend. So Caesar may; Then lest he may,</p>	<p><i>leswi karhataka. Mina ndzi kuma wonge hi kona hi nga ta va hi n'wi nyikile nzhombo wo ta luma hi wona loko a tshuka a swi lavile. Vukulukumba byi sungula ku onhaka loko byi hambana ni ku twela van'wana vusiwana. Loko ndzi nga vula ntiyiso, a ndzi si tshama ndzi vona Caesar a fumiwa hi rirhandzu ku tlula miehleketo. Kambe swi le rivaleni leswaku ku va wa le hanshi hi kona ku hlolaka leswaku munhu a tinavelela swa le</i></p>	<p>destroyed when it parts ways with sympathy on others. If I may tell the truth, I have never seen Caesar governed by love more than the notion. But it is on the plane that to be of lower status is the very thing that presages misfortune that makes a person to be ambitious. If the very person uses a ladder to climb with, and turn around to watch it. But when he is up there, begins to speak disparagingly about its first steps down there, that he used to climb high. That is very likely to happen with Caesar; and to ensure that he does not do it he</p>	<p><i>va hi n'wi hlomisile hi ndzhombo wa vuxungu bya nyoka laha nkarhi wun'wana na wun'wana a nga godyaka a hlasela ha wona. Ku tirhisa vunhenha hi ndlela yo homboloka swi sungula loko matimba ya byona ya thalana ni ntwelavusiwana. Ku vulavula ntiyiso hi Caesar, a ndzi se tshama ndzi xiyaxiya nkarhi lowu rirhandzu rakwe ri n'wi lawulaka ku tlula miehleketo. Kambe swi le rivaleni leswaku lava swiyimo swa le</i></p>	<p>venomous sting of a snake where every time can use it to strike and destroy with. To abuse heroism begins when its strength divorces pity. To speak the truth about Caesar, I have not yet observed the time in which his love overcontrols him more than his mind. But it is obvious that those with lower positions are the very people who strive to get to higher positions; whereafter getting to higher positions; and while they are in those higher positions turn against those who</p>
--	--	--	--	---

	<p>prevent.  And since the quarrel  Will bear no colour for  the thing he is,  Fashion it thus: that what  he is, augmented,  Would run to these and  these extremities;  And therefore think him  as a serpent's egg,  Which, hatched, would,  as his kind, grow  mischievous,  And kill him in the shell.</p>	<p><i>henhla. Loko munhu  wa kona a tirhisa leri  ku khandziya hi rona,  u hundzuluka a ri  languta. Kasi loko a  fika le henhla wa ri  fularhela. U languta  swa le henhla, kutani  a sola masungulo laya  le hanshi, lawa a  sunguleke hi wona.  Swi nga va tano ni le  ka Caesar; kutani  leswo a nga tshuki a  swi endla, a a  siveriwe. Leswi nga ta  kala swi nga endleki  leswaku hi kota ku  rivaleriwa eka swona  hikwalaho ka xiyimo  lexi Caesar a nga eka</i></p>	<p>must be prevented. That  which will never be possible  so that we be forgiven from  such things because of the  position in which Caesar is  accupying at the moment,  we will have to do it in this  way: we will say the state in  which he is now, if added  by coronating him as a  chief, will make him to do  very bad things. We will tell  them that he is like an egg  of a snake, and for this  reason it is better that he be  killed while still inside this  egg.</p>	<p><i>hansi hi vona va  hisekelaka swinene ku  fikelela swiyimo swa  le henhla; laha loko se  va ri lenhla va  jikelaka lava va  pfuneteke ku fikelela  swiyimo sweswo.  Endzhaku ka swona va  raha xitepisi kutani va  fularhela lava nga le  hansi. Ku sungula ku  valanga leswa le  henhla va kumeka va  ri karhi va monya  swiyimo swa le hanshi  leswi va tlakusiweke  kusukela eka swona.  Kutani Caesar na  yena a nga endla tano  handlekaloko a nga</i></p>	<p>helped them to get to  those positions. After  that they kick off the  ladder and abandon  those who are on the  ground. Beginning to  explore those that as  with higher positions,  they find themselves  mocking lower  positions from which  they got promoted. And  Caesar too mayl do  likewise except if he  can only be prevented  from being promoted to  become a king. Now  that through speaking  will be difficult to  convince the country  otherwise as they know</p>
--	---	---	---	--	---

		<p><i>xona enkarhini lowu, hi ta fanela ku swi endlisa leswi: hi ta ku leswi a nga swona sweswi, loko swi nga engeteriwa hi ku n'wi veka hosi, swi ta n'wi endla leswaku a endla swilo swo tala swo biha ngopfu. Hi ta va byela leswaku u fana ni tandza ra nyoka, kutani swa antswa a dlayeriwa endzeni ka tandza leri.</i></p>		<p><i>siveriwa ku tlakusiwa tanihi hosi. Leswi ku vulavula swi nga ta tika ku khorwisa tiko leswi a nga xiswona, hi ta swi hundzisa hi ndlela leyi: hi ta ku leswi Caesar a nga biha mbilu xiswona sweswi, loko leswi swi ta va swi engeteleriwile hi xiyimo xa le henhla u ta nyanya ku tlurisa mpimo swinene. Hikokwalaho, a hi n'wi tekeni tanihi nyoka leyi ya ha ri ki etandzeni leyi endzhaku kaloko ya ha ku tlhotlhorhiwa yi</i></p>	<p>him to be, we will pass it on to them like this way: we will say, the way in which Caesar has a bad heart at the moment, if this has been added to his higher position will be very worse. Therefore, let us regard him like a snake which is still in its egg which after being hatched may be found befitting but once it has grown up will display its powerful rage; and to prevent such from happening is to kill it while it is still in the egg shell.</p>
--	--	--	--	--	--

				<p><i>nga kumekaka yi ri yo lulama kambe loko se yi kurile yi kombisa vukari bya yona lebyi bya matimba swinene, kutani ku sivela sweswo ku va swi humelela i ku yi dlaya ya ha ri endzeni ka xikhamba xa tandza.</i></p>	
<p>MARK WITH A CROSS (X) TO <b>ONE</b> TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.</p>					

Table 6: Excerpt 6, Julius Caesar

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 6, JULIUS CAESAR Act 3 Scene 1	To mask thy monstrous visage? Hide it in smiles and affability;	... <i>ku tumbeta ku biha ka wena loko nghasi!</i> <i>U nga lavi mabaku, wena ku pfukela.</i> <i>Titumbete hi ku n'wayitela ni ku tsaka.</i>	... to hide such ugliness of yours! Don't you ever look for caves, you provocateur. Hide yourself with smile and happiness.	<i>Hi fanele ku hanya bya mhisi endzeni ka dzovo ra nyimpfu. A hi tumbeteni lunya ra hina hi xikandza xa n'wayitelo na moya wa vunghana.</i>	We must behave like a hyena in a sheep's skin. Let us hide our ill- feeling with a smile and the spirit of friendship.
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Table 7: Excerpt 7, Julius Caesar

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 7, JULIUS CAESAR Act Two Scene 1	<p>Our course will seem too bloody, Caius Cassius, To cut the head off and then hack the limbs, For Antony is but a limb of Caesar.</p> <p>Let us be sacrificers, but not butchers, Caius.</p> <p>We all stand up against the spirit of Caesar And in the spirit of men there is no blood.</p> <p>O' that we then could come by Caesar's spirit, And not dismember Caesar! But, alas, Caesar must bleed for it.</p>	<p><i>Loko ho endla sweswo, hi ta vonaka hi halatile ngati ngopfu wena Caius Cassius. Mi lava leswaku hi tsema nhloko, hi tlhela hi tsemelela ni swirho, onge hi dlaye hikuva a hi karihile, kasi endzhaku hi lo dlayisa hi mavondzo, hikuva Antonius i xirho xa Caesar. A hi veni vatlhaveri va magandzelo, hi nga vi vadlayi, Cassius. Hinkwerhu hi lwa ni moya wa Caesar,</i></p>	<p>Should we do that, we will be seen to have spilled a lot of blood you, Caius Cassius. Do you want us to cut his head, and cut his body parts as if we killed out of rage, because Antonius is Caesar's body part? Let us be sacrificers of the sacrifices but we must never become murderers, you Cassius. All of us are fighting Caesar's spirit, for in a man's spirit there is no blood. And as such we want the spirit of Caesar, but not to cut him into pieces. But Caesar must spill blood because of that.</p>	<p><i>Swendlo swa hina swi ta langutiseka swi ri ku halata ngati ntsena, wena Caius Cassius. Ku va hi tsema nhloko kutani hi nembelebisa ntsumbu wakwe, hi nga rivali leswaku Antony na Caesar ko va xilo xin'we. A hi veni vatlhaveri va magandzelo kambe hi nga vi vadlayi wena Caius. Loko ho langutiseka tanihi vatlhaveri va magandzelo hi ta kota ku lwisana ni moya</i></p>	<p>Our actions will be seen as spilling blood only you Caius Cassius. For us to cut head and make his corpse to dangle, we must not forget that Antony and Caesar is just but one thing. Let us be sacrificers of the sacrifices but we must never become murderers, you Cassius. If we could look like sacrificers of the sacrifices we will be able to fight against Caesar's spirit instead of having chopped his body and removed his</p>

		<p><i>kutani emoyeni wa munhu a ku na ngati.</i></p> <p><i>Kutani hi lava moya wa Caesar, ku nga ri ku n'wi khavangela.</i></p> <p><i>Kambe Caesar u fanele ku halaka ngati hikwalaho ka swona.</i></p>		<p><i>wa Caesar, ematshan'weni ya loko hi lo n'wi khavangela hi susa swirho swa ntsumbu wakwe. Kambe aredzi, hikwalaho ka sweswo Caesar u fanele ku halaka ngati.</i></p>	<p>corpse's pieces. But anyway, because of that, Caesar must therefore spill blood.</p>
<p>MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.</p>					

Table 8: Excerpt 8, Julius Caesar

Excerpt	Source Text	Target Translation	Back-Translation	Target Translation	Back-Translation
Excerpt 8, JULIUS CAESAR Act Two Scene 1	Good gentlemen, look fresh and merrily. Let not our looks put on our purposes, But bear it as our Roman actors do, With with untired spirits and formal constancy.	<i>Varikwerhu, tikombeni mi tsakile. Hi nga tikombi leswaku makungu ya hina hi wahi, kambe a hi veni Varhoma va xiviri, lava tiyiselaka.</i>	Fellow countrymen, pretend to be happy. We must not reveal our plans, but let us remain the true Romans who persevere.	<i>Vavanuna lavanene, tumbetani vukari bya n'wina hi ku va cinamisela meno ntsena. Swikandza swa hina swi nga endli leswaku va kota ku hlaya vudlayi lebyi nga etimbilwini ta hina. Hi fanele ku tiyimisela swinene tanihi Varhoma va xiviri, kambe hi kumeka hi ri karhi hi tirha ntirho lowu hi horile etimbilwini ta hina.</i>	Good men, hide your rage by keeping our bare teeth only. Our faces must not enable them to read murder that is in our hearts. We must commit ourselves seriously as true Romans, but we must find ourselves perform this task peacefully in our hearts.
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Table 9: Excerpt 9, Julius Caesar

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 9, JULIUS CAESAR Act Two Scene 1	<p>You have some sick offence within your mind, Which, by the right and virtue of my place, I ought to know of; and, upon my knees, I charm you, by my once commended beauty, By all your vows of love, and that great vow Which did incorporate and make us one, That you unfold to me, your self, your half, Why are you heavy, and what men tonight Have had resort to you;</p>	<p><i>E-e, Brutus, wa nga, xi kona lexi ku karhataka emiehleketweni ya wena, lexi ndzi faneleke ku xi tiva hikwalaho ka ku va ndzi ri nsati wa wena. Ndzi nkhisama ndzi ku kombela hi vumbhuri bya mina bya khale, ni hi swihlambanyo swa rirhandzu, ni hi xihlambanyo lexikulu lexi hi hlanganiseke hi va un'we, leswaku u ndzi byela, hikuva ndzi xiphemu xa wena.</i></p>	<p>No, my Brutus, there is something that troubles your mind, which I must know by virtue of being your wife. I kneel down and request you through my old beauty, as well as the love vows, as well as the big vow that brought us together to be one, so that you tell me, because I am part of your body. Tell me what caused you grief. Who are those men who were here today's night, because they were six or seven of them,</p>	<p><i>Brutus nkatanga, xi kona lexi dyaka mbilu ya wena. Ndzi ni mfanelo ni vunene bya ku va ndzi swi tiva tanihi nsati wa wena. Ndza ku nkhisamela nkatanga; ndzi ku kombela hi vumbhuri lebyi kokeke mbilu yaku tolo wa siku; na hi swihlambanyo hinkwaswo swa matimba swa rirhandzu ra wena eka mina leswi nga swona leswi hi hlanganiseke hi va xilo xin'we. Hinkwaswo sweswo a swi endle leswaku u ndzi boxela leswi ku dyaka tanihiloko ndzi ri xiphemu xa wena. I</i></p>	<p>Brutus my beloved, there is something that eats up your heart. I have the right and virtue of knowing it as your wife. I kneel before you my beloved; I beg you with my beauty that attracted your heart yesterday of the day; and also with all powerful vows of your love to me which are the very things that brought us together to become one thing. Let all those make you to divulge that eats you up as I am part of you.</p>

	<p>for here have been Some six or seven, who did hide their faces Even from darkness.</p>	<p><i>Ndzi byele leswaku i ncini lexi ku terisaka gome. I vamani vavanuna lava a va ri la vusiku bya namuntlha, hikuva a ku ri tsevu kumbe nkombo wa vona, va tumberile swikandza swa vona, va swi tumbetela ni munyama.</i></p>	<p><i>hiding their faces, and even hiding them from darkness.</i></p>	<p><i>ncini leswi ku tiseleke gome ro tika swonghasi naswona i vamani vavanuna lava a va ri laha madyambu ya namuntlha lava a va ri kwalomu ka tsevu kumbe nkombo wa vona, lava ndzi nga te loko ndzi ringeta ku va valangela kusuhi va tipfala swikandza swa vona hambiloko va ri exinyamini.</i></p>	<p>What has brought you heavy contrition like this; and who are those men who were here tonight who were about six or seven of them in number, who when I tried to observe them closely they closed up their faces even when in darkness.</p>
<p>MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.</p>					

Table 10: Excerpt 10, Julius Caesar

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 10, JULIUS CAESAR Act Two Scene 2	Alas, my lord, Your wisdom is consumed in confidence. Do not go forth today. Call it my fear That keeps you in the house, and not your own. We'll send Mark Antony to the Senate House, And he shall say you are not well today. Let me upon my knee prevail in this.	<i>Yoo, hosi ya nga! Vutlhari bya wena byi mitiwile hi ku tshemba. U nga fambi namuntlha. Vula leswaku i ku chava ka mina loku ku tshamisaka laha kaya namuntlha, ku nga ri ka wena. Hi ta rhumela Mark Antony le ka yindlu yo endla milawu, a ya vula leswaku a wu pfukanga namuntlha.</i>	Alas, my lord! Your intelligence has been swallowed by trust. Do not go today. Say that it is my fear that keeps you here at home today, but not yours. We send Mark Antony at the house of assembly, to say that you are not well today.	<i>Yoo, hosi yanga, vutlhari bya wena byi dyiwile hi ku tshemba kaku! U nga kali u huma u ya helo namuntlha. Va byele leswaku i vutoya bya mina lebyi ku tsandziseke ku huma laha kaya kambe ku nga ri bya wena. Hi ta rhumela Mark Antony le ka yindlu yo endla milawu ku ya va byela leswaku a wu pfukanga namuntlha. Ndzi pfumelele ndzi ku khorwisa leswi hi ku ku nkhisamela.</i>	Alas, my lord! Your intelligence has been eaten up by your own trust. You must never get out of home to anywhere today. Tell them that it is my cowardice that made you unable to get out of home, but not yours. We will send Mark Antony at the house of assembly, to say that you are not well today. Allow me to convince you on this by kneeling before you.
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Table 11: Excerpt 11, Julius Caesar

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 11, JULIUS CAESAR	I would have had thee there and here again Ere I can tell thee what thou shouldst do there. O constancy, be strong upon my side; Set a huge mountain 'tween my heart and tongue. I have a man's mind, but a woman's might. How hard it is for women to keep counsel! Art thou here yet?	<i>A ndzi lavile u ri le, u tlhela u vuya haleno ndzi nga si ku byela leswi u faneleke ku swi endla kona. O, ku tikhoma, tiya etlhelo ra mina. Veka ntshava leyikulu exikarhi ka mbilu ya mina ni ririmi ra mina. Ndzi ni miehleketo ya wanuna, kambe matimba i ya wansati. Ku nononh'wa ka ku va wansati a kota ku miyela ni xihundla! – xana wa ha ri kona?</i>	I wanted you to be there, and come back again before I tell you what you must do there. Oh, to restrain, be strong on my side. Put a big mountain in the middle of my heart and my tongue. I have man's notion, but the strength is that of a woman. To be stubborn of being a woman to be able to keep quiet with the secret! – is he still there?	<i>Ingi u ngo va u yile le, u tlhela u vuya haleno ndzi nga si ku byela leswi u faneleke ku ya swi endla kona le. Ohoo, ripfumelo na vutitshembi a swi tiye laha tlhelo ka mina. Hingakanya ku hlangana ka mbilu na ririmi ra mina hi dyitshava. Ndzi ni miehleketo ya xinuna kambe matimba ya xisati. Swi tika njhani, ku va vavasati va tshama na xihundla! Xana wa ha ri kona laha?</i>	Wish you could have gone there, and came back here before I could tell you what you are supposed to go and do there. Oh, let faith and selfbelief be strong here by my side. Partition with a very big mountain between the joint of my heart and tongue. I have man's mind but woman's power. How difficult it is for women to live with a secret. Are you still here?
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Table 12: Excerpt 12, Julius Caesar

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 12, JULIUS CAESAR Act Two Scene 4	I must go in. Ay me, how weak a thing The heart of woman is! O Brutus, The heavens speed thee in thine enterprise. Sure, the boy heard me. Brutus hath a suit That Caesar will not grant. O, I grow faint. Run Lucius, and commend me to my lord; Say I am merry. Come to me again, And bring me word what he doth say to thee.	<i>Ndzi fanele ku nghena. Maxangu lawa! Ku tsana ka mbilu ya wansati! O! Brutus, matilo a ya ku pfune eka ntirho wa wena – Kunene mufana u ndzi twile – Brutus u ni xikombelo lexi Caesar a nga n’wi pfumeleriki eka xona. O, ndzi titwa ndzi lava ku titivala. Tsutsuma Lucius, u ya tivisa nuna wa mina leswaku ndzi tsakile, kutani u tlhela u vuya haleno u ta ndzi byela leswaku u ri yini.</i>	I must get in. This hardship! The weakness of the woman’s heart! Oh! Brutus, let heavens help you in your work – surely the boy heard me – Brutus has a request that Caesar does not allow to grant him. Oh, I feel like collapsing. Run Lucius, and inform my husband that I am happy, and come back to report what he is saying.	<i>Ndzi fanele ku ya nghena kona. Hi mina loyi wo tsanisa xileswi, wa mbilu ya xisati! Yo, Brutus, matilo a ya ku pfulekele eka mitirho ya wena! Kunene mufana u ndzi twile. Brutus u ni xikombelo lexi Caesar a nga n’wi pfumeleriki eka xona. Yoo, ndzi hela matimba! Tsutsuma wena Lucius, u ya tivisa nuna wa mina leswaku ndzi tsakile, kutani u tlhela u vuya haleno u ta ndzi vikela leswi humaka enon’weni wake.</i>	I must go and get there. Is it me who is weakened like this, with a woman’s heart. Oh, Brutus, let heavens be wide open for your deeds. Surely the boy has heard me. Brutus has a request that Caesar does not allow to grant him. Oh, I feel weakened. Run you Lucius, and inform my husband that I am happy, and come back to report to me what he is saying by his own mouth.
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Table 13: Excerpt 13, Julius Caesar

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 13, JULIUS CAESAR Act Three Scene 1	<p>I could be well moved, if I were as you; If I could pray to move, prayers would move me; But I am constant as the northern star, Of whose true-fixed and resting quality There is no fellow in the firmament. The skies are painted with unnumbered sparks, They are all fire, and every one doth shine; But there's but one in all doth hold his place. So in the world: 'tis</p>	<p><i>Loko ngi ndzi fana na wena, a swi ta ndzi khumba embilwini. Loko ngi ndzi swi kota ku khongelela ku hundzuluxa swilo, na yona mikhongelo a yi ta kota ku ndzi hundzuluxa eka leswi ndzi swi boheke. Kambe ndzi yime ndhawu yin'we tani hi nyeleti ya n'walungu, leyi nga tluriwiki hi nchumu xin'wana ematilweni, hi ku wa leyi nga ninginikiki. Tilo ri tale, tinhlahle ta ntsandza-vahlayi. Hinkwato ta pfurha, na</i></p>	<p>I were like you, it would touch my heart. If I were able to pray to turn around things, even the very prayers would be able to turn me around on what I took decision. But I am standstill like the northern star, which is never conquered by anything else in heaven, by the fall of the one that does not shake. The heaven is full of numerous fire sparks. All of them are burning, and</p>	<p><i>Loko ingi ndzi ri wena, a ndzi ta kayakayisiwa hi ku olova. Loko ngi ndzi swi kota ku khongelela ku hundzuluxa swilo, mikhongelo na yona a yi ta ndzi hundzuluxa na minavu. Kambe ndzi yime ndhawu yin'we bya gongomela, nyeleti leyi nga tluriwiki hi nchumu wun'wana lowu nga ninginikiki ematilweni. Tilo ri lemiwile hi tinyeleti leti vangamaka ta ntsandzavahlayi. Hinkwato ka tona ti vangama bya malangavi ya ndzilo laha yin'wana na yin'wana ya</i></p>	<p>If I were you I would be broken hearted with ease. If I were able to pray to transform things, even prayers would also make me to repent too. But I am standstill like a constant northern star, the star that is not predominated by anything else that is not shaking in heaven. The sky is sealed hermetically by numerous shining stars. All of them shine like fire where each and every one of them makes its location to</p>

	<p>furnished well with men, And men are flesh and blood, and apprehensive; Yet in the number I do know but one That unassailable holds on his rank, Unshaked of motion; and that I am he.</p>	<p><i>swona yin'wana ni yin'wana ya vangama. Kambe i nyeleti yin'we leyi tshamisekeke endhawini yin'we. Swi tano ni le misaveni. Yi tele hi vanhu va ngati ni nyama, ni ku chava. Kambe exikarhi ka vona hinkwavo ndzi tiva ntsena un'we loyi a tiyeke exitulwini xa yena; a nga hlaseleki, naswona a nga ninginiseki. Munhu wa kona hi mina.</i></p>	<p>above all every spark is shining. But there is only one star that is well settled in one place. The same applies on earth. It is full of bloody people and fleshy people, and fear. But among them all I only know one who is strong on his chair; whom it is impossible to attack, and also cannot be shaken. The very person is me.</p>	<p><i>tona yi vangamisaka laha yi kumekaka kona. Swi tano ni laha misaveni: yi tele hi vanhu va nyama ni ngati ni vutoya swinene. Kambe exikarhi ka vona hinkwavo ndzi tiva un'we ntsena loyi a tiyeke exitulwini xakwe; loyi a nga hlaselekiki, naswona loyi a nga ninginisekeki. Munhu wa kona hi mina.</i></p>	<p>shine brighter. It is also like that here on earth: it is full of people of human flesh and blood and who are very coward. But among them all I know only one who is strong in his seat; who is not destroyable and who is not shaken. The very person is me.</p>
<p>MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.</p>					

Table 14: Excerpt 14, Julius Caesar

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 14, JULIUS CAESAR Act Three Scene 1	O pardon me, thou bleeding piece of earth, That I am meek and gentle with these butchers. Thou art the ruins of the noblest man That ever lived in the tide of times. Woe to hand that shed this costly blood! Over thy wounds now do I prophesy – Which like dumb mouths do ope their ruby lips, To beg the voice and utterance of my tongue – A curse shall light	<i>O! ndzi rivalele wena vumba leri humaka ngati, loko ndzi tiveka ehansi ni ku vulavula khwatsi ni vadlayi lava va wena. U rhumbi ra wanuna nkulukumba ngopfu loyi a tshamaka a va kona. I khombo eka mavoko lama nga halata ngati leyo tano ya nkoka! Ehenhla ka timbangan ta wena ndza bvumba; timbangan leti fanaka ni milomu, leti nga timbheveve, leti pfulekeke, ti kombela</i>	Oh! Forgive me you clay that discharges blood, when I relegate myself to a lower position and speaking slowly and these murderers of yours. You are a very old man’s deserted site who was once there. It is a misfortune to the hands that spilled important blood such as that! On your wounds I guess; the wounds that look like mouths, that are dumb, that are wide open, asking me to speak; I guess that: there will be misfortune on people. There will be fight	<i>Oho, ndzi rivalele wena vumba leri halakaka ngati loko ndzi kumeka ndzi ri karhi ndzi tiveka ehansi no tilondla emahlweni ka vadlayi lava. Wena masalela ya wanuna lonkulu swinene ngopfu loyi a hanyeke eka mikarhi yo tika swinene. I khombo eka lava hoxeke xandla eka ku halata ngati leyi yo durha swonghasi! Ehenhla ka timbanga ta wena sweswi ndza profeta; timbanga leti fanaka ni milomo ya swimhumhumhu leyi</i>	Oh! Forgive me you clay that discharges blood, when I find myself lying coiled up before these murderers. You, the remains of a very gigantic man who lived in very difficult times. It is a misfortune to those that extended their hand in spilling this very expensive blood such as this! On your wounds I profesise now; the wounds that look like mouths of the dumb, that are wide open, forcing me to utter a word to pass on

<p>upon the limbs of men;  Domestic fury and  fierce civil strife  Shall cumber all the  parts of Italy;  Blood and destruction  shall be so in use,  And dreadful objects so  familiar, That mothers  shall but smile when  they behold  Their infants quartered  with the hands of war,  All pity choked with  custom of fell deeds;  And Caesar's spirit,  ranging for revenge,  With Ate by his side  come hot from hell,  Shall in these confines  with a monarch's voice</p>	<p><i>leswaku ndzi  vulavula; ndza  bvumba ndzi ku: ku ta  va ni khombo ehenhla  ka vanhu. Ku ta va ni  ku lwa ka va ka rixaka  etikweni hinkwaro ra  Italy. Ku popoma ka  ngati ni swilo  swin'wana swo  chavisa swi ta va  ntolovelo lero  vavanuna va ta  n'wayitela loko va  vona swihlangi swa  vona swi dlayiwa hi  nyimpi, ku twela  vusiwana hinkwako ku  dlayiwile hi ku  tolovela swilo swo  biha; kutani moya wa</i></p>	<p>between the tribe in the  whole country of Italy.  The boiling of blood and  other horrible things will  become common in such a  manner that men will  smile to see their children  killed by getting well with  bad things; and then  Caesar's spirit will walk  along with the ghost of  Ate, going around looking  for revenge, coming from  hell, and they will call out  like chiefs and say:  “confusion!”, and then  they free the war fighters,  in such a manner that the  earth soil will smell bad  because of cops that get  rotten while groaning</p>	<p><i>anhlameke hi  xikongomelo xa ku  sindzisa ku humesa rito  ku hundzisa timhaka to  karhi; ndzi ri: khombo  ri ta wela ehenhla ka  miri ya vanhu. Ku ta va  ni nyimpi ya  xin'wanamanana na ku  pfukelana ka vaaki loku  nga ta khumba  tindhawu hinkwato ta  Ithali. Ku halaka ka  ngati na nhlasele swi ta  hundzuka mbhulo laha  swilo swo chavisa swi  nga ta va swa  tshamelamaxelo lero  vamanana wa swihlangi  va ta vonaka onge vo  n'wayitela loko va</i></p>	<p>certain matters I say  that: misfortune will  fall on people's bodies.  There will be civil war  and revolt within the  community which will  impact on all parts of  Italy. The spilling of  blood and destruction  will become common  where horrible things  will become daily  happenings to an extent  that women and  children will seem as if  they are smiling when  watching their babies in  a pool of bloody war.  Their sympathy will be  the one snatched by the  evil that would be</p>
--	---	--	--	--

	<p>Cry havoc, and let slip the dogs of war, That this foul deed shall smell above the earth With carrion men, groaning for burial.</p>	<p>Caesar wu ta famba ni xipuku xa Ate, swi famba swi lava ku tirihsela, swi huma etiheleni, kutani swi ta huwelela ku fana ni tihosi swi ku: “mpfilumpfilu!”, kutani swi ntshunxa valwi va nyimpi, lero misava yi ta nuha hi mintsumbu leyi bolaka yi ri karhi yi gomela yi lava ku celeriwa.</p>	<p>wanting to be buried.</p>	<p><i>hlalela tindzumulo ta vona ti ri exidziveni xa ngati ya nyimpi. Ntwelavusiwana wa vona wu ta va lowu vutliweke hi vubihi lebyi nga ta va byi ri karhi byi humelela bya tshamelamaxelo; kutani moya wa Caesar lowu nga ta va wu ri karhi wu pakanisa ku tirihsela ka wona lowu fambisanaka ni xipuku xa Ate kwala tlhelo ka wona swi ta va leswi taka hi le tiheleni swi virile hi vukari. Swi ta va swi ri karhi swi bokoxela bya tinhenha ta tihosi leti rhangeleke</i></p>	<p>prevailing as daily occurrence; and Caesar’s spirit which will be in coincidence with self-revenge in the company of a ghost of Ate by its side, will be coming from hell fuming with rage. They will be shouting like the king’s warriors leading the troop which destroys while saying:</p>
--	--	--	------------------------------	--	--

				<i>vuthu leri hlaselaka swi ku: yayarhelani va ku mbii! Va hlaseleni tanihi timbyana leti dyisiweke xiyakayani ku hlasela valala handle ko didika ku kala ku mbumburheka ka valala ku siya misava yi lo mbvee, hi ngati ya mitsumbu ya vavanuna leyi konyelaka ku celeriwa.</i>	Raid and kill all without leaving behind anyone. Destroy them like dogs that have been fed with cucurbita as a catalyst to attack enemies without any doubt until all enemies drop in quantity and leave the world stinking heavily with blood of men's corpses which groan for burial.
<b>MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.</b>					

Table 15: Excerpt 15, Julius Caesar

<b>Excerpt</b>	<b>Source Text</b>	<b>Target Translation</b>	<b>Back-Translation</b>	<b>Target Translation</b>	<b>Back-Translation</b>
Excerpt 15, JULIUS CAESAR Act Three Scene 2	<p>Friends, Romans, countrymen, lend me your ears; I come to bury Caesar, not to praise him. The evil that men do lives after them, The good is oft interred with their bones; So let it be with Caesar. The noble Brutus Hath told you Caesar was ambitious; If it were so, it was a grievous fault, And graviously hath Caesar answered it. Here, under leave of Brutus and the rest –</p>	<p><i>Vanakulorhi, Varhoma ni vamakwerhu, ndzi yingiseni. Ndzi ta ku ta lahla Caesar, ku nga ri ku n'wi dzunisa. Swilo leswo biha leswi vanhu va swi endlaka swa sala loko va file. Leswinene swi celeriwa ni marhambu ya vona. A swi ve tano ni hi Caesar. Brutus lonene u mi byerile leswaku Caesar a a navela swa le henhla. Loko kunene swi ve tano, a xi ri xihoxo</i></p>	<p>Our friends, Romans and brethren, listen to me. I am here to bury Caesar, but not to praise him. These bad things that people do remain behind when they are dead. Good things are buried with their bones. Let it be so with Caesar. Kind Brutus has told you that Caesar desired things of sovereignty. If that was like that indeed, it was a big mistake, and Caesar has paid a price in a painful manner.</p>	<p><i>Vanakulorhi, Varhoma na n'wina vaakitiko; ndzi lombeni tindleve! Mina ndzi tile laha ku ta lahla Caesar, kambe ku nga ri ku ta n'wi ndhundhuzela. Vubihi lebyi vanhu va byi endlaka byi sala bya ha tsundzukiwa loko va file. Mimirho leyinene yi tala ku celeriwa ni vinyi va yona lava feke. A swi ve tano ni le ka Caesar. Brutus, wa xiyimo xa le henhla no va lexi hloniphekaka swinene, u se a mi byerile leswaku Caesar a a ri wo tinavelela swa le henhla ntsena. Loko ku ri ku a swi ri tano hi ntiyiso, xi vile</i></p>	<p><i>Our friends, Romans and you citizens, lend me your ears. I am here to bury Caesar, but not to praise him. The bad things that people commit remain in people's memories when they are dead. Good deeds usually get buried with their owners who are dead. Let it be so with Caesar. Brutus of high and respectable statue has already told you that Caesar was very ambitious. If that was like that indeed, it has</i></p>

<p>For Brutus is an honourable man, So are they all, all honourable men – Come I to speak in Caesar’s funeral. He was my friend, faithful and just to me; But Brutus says he was ambitious, And Brutus is an honourable man. Hath brought many captives home to Rome, Whose ransoms did the general coffers fill: Did this in Caesar seem ambitious? When that the poor have cried, Caesar hath wept,</p>	<p><i>lexikulu, kutani Caesar u xi hakerile hi ndlela leyo vavisa. Hi ku pfumeleriwa hi Brutus ni lavan’wana – hikuva Brutus i munhu wa chaveka, kambe swi tano eka hinkwavo, hinkwavo va chaveka – ndzi ta ndzi ta vulavula enkosini wa Caesar. A a ri munghana wa mina; a a tshembeka no va wo lulama eka mina; kambe Brutus yena u ri Caesar a a ri munhu wo navela swa le henhla, kutani Brutus i munhu wo chaveka.</i></p>	<p>Having given permission by Brutus as well as the other ones – because Brutus is a person who is feared, but the same applies to all, all are feared – I have come to speak at Caesar’s funeral. He was my friend; he was trustworthy and just to me; but Brutus says Caesar was a person who desired things of sovereignty, and Brutus is a person who is feared. He brought many war convicts to Rome, whose money has</p>	<p><i>xihoxo lexikulu swinene; hikokwalaho, Caesar u swi hakerile hi ndlela yo tika swinene. Ndzi laha sweswi hikwalaho ko va ndzi pfumeleriwile ku endla tano hi Brutus na lavan’wana hikuva i wanuna wo hlonipheka swinene. Va ndzi pfumelerile ku ta ndzi ta vulavula laha nkosini wa Caesar. A a ri munghana wa mina lowo tshembeka no lulama eka mina; kambe Brutus u ri a a ri munhu wo tinavelela swa le henhla ntsena kambe Brutus i wanuna wo hlonipheka swinene. Caesar u kutsurile vabohiwa vo tala swinene a vuya na vona ekaya eRhoma,</i></p>	<p><i>been a gross mistake, and Caesar has paid a price in a painful manner. I am here now because I have been given permission by Brutus as well as the other ones – because Brutus is a person who is highly respected. They allowed me to come and pay the last tribute to Caesar in this funeral service. He was my friend and very trustworthy and just to me; but Brutus says Caesar was a person who was very ambitious yet Brutus</i></p>
---	---	--	---	---

<p>Ambition should be made of sterner stuff, Yet Brutus says he was ambitious, And Brutus is an honourable man. You all did see that on the Lupercal I thrice presented him a kingly crown, Which he did thrice refuse. Was this ambition? Yet Brutus says he was ambitious, And sure he is an honourable man. I speak not to disprove what Brutus spoke, But here I am to speak what I do know. You all did love him</p>	<p><i>U tisile vakhomiwa va nyimpi vo tala eRhoma, lava mali yo va ntshunxa yi tateke minkwama. Xana Caesar a a vonaka a tilavela swa le henhla hi ndlela leyi? Loko swisiwana swi ririle, Caesar u ririle; ku tilavela swa le henhla a ku fanele ku endlwa hi nchumu wo tiya ku tlula leswi; kasi Brutus u ri Caesar a a tilavela swa le henhla; swi ri leswo Brutus i munhu wo chaveka. Mi swi vonile hinkwenu leswaku hi nkhuvo wa Lupercal</i></p>	<p>filled up bags. Was Caesar seen as a person who desired things of sovereignty in this manner? When the poor cried, Caesar cried; desiring things of sovereignty should be done by something that is stronger than these; but Brutus says Caesar desired desired things of sovereignty; while Brutus is a person who is feared. Did you all see that during Lupercal feast I gave him the royal crown three times, but he refused it three times. <i>Did that being</i></p>	<p><i>laha minkwama ya vona yi konyaka hi xuma lexi va kutsuleke: xana leswi a swi vula leswaku Caesar a a ri munhu wo tilavela swa yena ntsena? Loyi loko swisiwana swi rila a rileke na swona. Loko swi ri tano, ku tinavelela swa wena ntsena a swi fanele swi endlwa hi lava timbilu ta maribye ntsena. Hambiloko Caesar a endlile sweswo, Brutus u ri Caesar a a ri wo tinavelela swa yena ntsena, ku ri ku Brutus yena i wanuna wo hlonipheka swinene. Hinkwenu mi swi vonile hi ya n'wina mahlo loko hi nkarhi wa nkhuvo wa Lupercal ndzi ringetile ku n'wi ambexa hari ya vukosi</i></p>	<p><i>is a person who is highly respected. He brought many war convicts to Rome, whose money bags are groaning with treasure that freed them: Does this mean that Caesar was very ambitious? Who when the poor cried, Caesar cried with them. If that is the case, to be ambitious should only be practised by those with stone hearts. In spite of Caesar having done all these, Brutus says Brutus says Caesar was very ambitious. All of you</i></p>
---	--	---	--	---

	<p>once, not without cause,  What cause withholds  you then to mourn for  him?  O judgement, thou art  fled to brutish beasts,  And men have lost their  reason. Bear with me,  My heart is in the coffin  thee with Caesar,  And I must pause till it  come back to me</p>	<p><i>ndzi n'wi nyikile hari  ya vukosi kanharhu,  kutani yena a yi ala  kanharhu.  Xana sweswo a ku ri  ku tinavelela swa le  henhla? Kambe  Brutus u ri a a  tinavelela swa le  henhla. Hakunene  Brutus i munhu loyi a  chavekaka. A ndzi  vulavuli ku kaneta  leswi vuriweke hi  Brutus, kambe ndzi  tile laha ku ta  vulavula leswi ndzi  swi tivaka. N'wina  vamakwenu mi n'wi  rhandzile nkarhi  un'wana. A mi nga</i></p>	<p>desire things of  sovereignty? But  Brutus says that he  desired things of  sovereignty. Surely  Brutus is a person  who is feared. I don't  speak to oppose what  has been said by  Brutus, but I came  here to speak what I  know. My fellow  brethren once loved  him. There was  nothing tangible that  made you to love him.  Why are you not  mourning him? Oh!  You judgement! You  escaped to  carnivorous animals,</p>	<p><i>kanharhu laha a tlheriseleke  hi ku yi bakanya kanharhu.  Xana leswi a swi kombisa ku  va a ri munhu wo tinavelela  swa le henhla yena ntsena?  Kambe Brutus u ri Caesar a a  ri munhu wo tinavelela swa le  henhla ntsena. Hakunene  Brutus i wanuna wo  hlonipheka swinene. A ndzi  vulavuli hi xikongomelo xo  kanetana ni leswi vuriweke hi  Brutus kambe ndzi tile laha  ku ta vulavula hi leswi ndzi  swi tivaka. Hinkwenu ka  n'wina mi langa n'wi  rhandza Caesar. Mi n'wi  rhandzile handle ka xivangelo  xo karhi. Xana i ncini lexi  sweswi xi mi sivelaka ku n'wi  rila? Oho, wena kavanyisa,</i></p>	<p><i>have seen that with  your own eyes during  Lupercal feast when I  gave him the royal  crown three times, but  responded by  thrusting it aside three  times. Does this  demonstrate that  Caesar was very  ambitious? It is  indeed, Brutus is a  highly respected  figure. I don't speak to  oppose what has been  said by Brutus, but I  came here to speak  what I know. All of  you have once loved  Caesar. You loved him  without any particular</i></p>
--	---	---	--	---	--

		<p><i>n'wi rhandzi ku nga ri na lexi a mi n'wi rhandzela xona. Hikwalaho ka yini mi nga n'wi rileli? O! wena kavanyisa! U balekele eswivandzanini, kutani vanhu a va ha koti ku ehleketa. Pfumelelanani na mina; mbilu ya mina yi lahaya ndzeni ka bokisi, na Caesar, kutani ndzi fanele ku yima ku fikela yi vula eka mina.</i></p>	<p>and people cannot think any longer. Agree with me; my heart is there in the coffin, with Caesar, and I will have to wait until it comes back to me.</p>	<p><i>hikwalaho ka yini u balekela eswivandzanini leswi dyeke miehleketo ya vanhu va kala va lahlekeriwa hi dzano? Ndzi khomeleni, mbilu ya mina yi tlulerile lahaya bokisini kun'we na Caesar; kutani ndzi fanele ku yi yimelanyana yi kala yi vuyela exifuveni xa mina.</i></p>	<p>reason. What now makes you prevent you from mourning him? Oh, you judgement, why do you escape into wild animals which ate up the people's minds until they lost sense? Pardon me, my heart has jumped and fell there in the coffin with Caesar; and as such, I must pause until it comes back to me.</p>
<p>MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.</p>					

Table 16: Excerpt 16, Julius Caesar

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 16, JULIUS CAESAR Act Four Scene 2	Cassius, be content, Speak your griefs softly; I do know you well. Before the eyes of both our armies here, Which should perceive nothing but love from us, Let us not wrangle. Bid them move away; Then in my tent, Cassius, enlarge your griefs, And I will give you audience.	<i>Cassius, rhula. Vula khwatsi leswi ku karhataka: a ndzi ku tivi kahle. Hi nga holovi emahlweni ka mavuthu ya hina, hikuva wona ya fanele ku vona hi ri varhandzani, ku nga ri valwi. Va byele va tshinela ekule. Kutani hi ta ya ethendheni ra mina, u ya hlamusela leswi ku karhataka, Cassius, kutani ndzi ta ku yingisa.</i>	Cassius, be peaceful. Say what troubles you softly: I don't know you very well. We must not quarrel in front of our troop, because they must see us as lovers, and not fighters. Tell them to stand far back. Then we will go to my tent and explain what troubles you, Cassius, and I will listen to you.	<i>Cassius, horisa mbilu kutani u phofula mabibi ya mbilu ya wena khwatsi. Ndzi ku tiva kahle swinene. A hi fanelangi ku holova emahlweni ka mavuthu ya hina, hikuva ya fanele ku tshama ya ri karhi ya hi vona tanihi varhandzani. Hi nga kwetlembetani hi marito. Va kombele va tshinelanyana ekule; kutani hi kongoma ethendeni ra mina laha u nga ta phofula mabibi ya mbilu ya wena hinkwawo; kutani na mina ndzi ta ku nyika ndleve hinkwayo.</i>	Cassius, cool down your heart and let cat out of bag gently. I know you very well. We are not supposed to quarrel before our troops because they must always see us as the loved ones. We must not scumble with words. Ask them to back off a little bit; and thereafter we go to my tent where you will speak your mind and I will give you a heedful ear.
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Table 17: Excerpt 17, Julius Caesar

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 17, JULIUS CAESAR Act Four Scene 3	Fret till your proud heart break.	<i>Kariha ku fikela loko mbilu ya wena ya vutikukumuxi yi pandzeka.</i>	Be angry until your heart that is full of empty pride get burst.	<i>Pfimba chelele ku kondza mbilu ya wena leya vutikukumuxi yi kala yi baleka.</i>	Swell the crop until your proud heart bursts.
MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.					

Table 18: Excerpt 18, Julius Caesar

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 18, JULIUS CAESAR Act Five Scene 1	Villains! You did not so when your vile daggers Hacked one another in the sides of Caesar. You showed your teeth like apes, and fawned like hounds, And bowed like bondmen, kissing	<i>Vabihi ndzin 'wina! Xana a mi endlisanga swona loko masavula ya n'wina ya banana ematlhelo ka Caesar – loko mi n'wi tlhavetela, mi cinamisile meno ya n'wina tani hi</i>	You cruel people! Didn't you do like that when your swords beat each other by Caesar's sides – when you kept on stabbing him, with your bare teeth like baboons, groning like dogs; kneeling like slaves kissing Caesar's legs. Ugle Casca,	<i>Timbabva ndzin 'wina! Xana a mi endlisanga swona loko mi humesa masavula ya n'wina mi ma bananisa emahlweni ka Caesar? Mi n'wi cinamiserile meno tanihi timfenhe, mi</i>	You swindlers! Didn't you do likewise when you took out your swords and beat them one another in front of Caesar? Doing all these with your bare teeth like baboons, and groaning like dogs;

	<p>Caesar's feet;          Whilst dammed Casca,          like a cur, behind          Struck Caesar on the          neck. O you flatterer!</p>	<p><i>timfenhe, mi bonga          tani hi timbyana; mi          nkhinsama tani hi          mahlonga mi          ntswontswa milenge          ya Caesar. Casca          lowo biha, tani hi          toya, a tlhava Caesar          enhan'wini. O          vaxiseteri lava!</i></p>	<p>like a coward, stabbed          Caesar on his neck. Oh          these deceivers!</p>	<p><i>bonga tanihi          timbyana; mi n'wi          khisamela tanihi          mahlonga mi          tswontswa milenge ya          Caesar. Loko Casca,          ximakwa xa vutoya xa          xifafa xa nhwala, a          ngungumela hi le          ndzhaku a tlhava          Caesar enhan'wini.          Oho, vakanganyisi          ndzin'wina!</i></p>	<p>kneeling before him          like slaves and kissing          Caesar's legs. While          Casca, like a coward          mongrel of a louse's          temperamental, groped          behind Caesar and          stabbed him on his          neck. Oh you deceivers!</p>
<p>MARK WITH A CROSS (X) TO ONE          TARGET TRANSLATION THAT FLOWS          IDIOMATICALLY.</p>					

Table 19: Excerpt 19, Julius Caesar

Excerpt	Source Text	Target Translation 1	Back-Translation 1	Target Translation 2	Back-Translation 2
Excerpt 19, JULIUS CAESAR Act Five Scene 5	<p>This was the noblest Roman of them all. All the conspirators save only he Did that they did in envy of great Caesar, He only, in a general honest thought And common good to all, made one of them. His life was gentle, and the elements So mixed in him that Nature might stand up And say to the entire world, ‘This was a man.’</p>	<p><i>Loyi a a ri Murhoma lonkulukumba eka hinkwavo. Vapfukeri hinkwavo handle ka yena, va endlile leswi va swi endleke hi ku vondzoka Caesar. Yena u vile un’we wa vona ntsena hi ku lava ku endlela vanhu leswinene. A a lulamile, a ri ni swo tala eka yena leswi a swi kota ku endla leswaku ntumbuluko wu ku eka vanhu hinkwavo: “Loyi a a ri wanuna.”</i></p>	<p>This was the biggest Roman of them all. All provockaters but him, they did what they did out of jealous on Caesar. He has been one of them who want to do kindness to people. He was kind; he had a lot in him that he was able to do so that nature says to all people: “This was a man.”</p>	<p><i>Loyi a a ri Murhoma wa xiviri wa xiyimo xa le henhla ku tlula hinkwavo. Vakanganyisi hinkwavo, handle ka Caesar ntsena, va endlile vubihi bya vona hi ku vondzoka Caesar lonkulu. Caesar, hi yena ntsena loyi a a lava ku endlela vanhu hinkwavo leswinene. A a ri munhu wo lulama swinene, swihlawulekisi swakwe hinkwaswo a swi ri erivaleni lero un’wana na un’wana wa laha misaveni a nga vula emahlweni ka vanhu va misava hinkwayo a ku: “Laha ku etele nhenha.”</i></p>	<p>This was a genuine Roman of highly positioned stature of them all. All pretenders, except Caesar only, they did their evil by being jealous of Caesar of a very high stature. It was only Caesar who wanted to do kindness to all people. He was a very kind person; all his qualities were on the plain in such a manner that everyone who belongs to this earth can say before all people in the world and say: “Here lies a hero.”</p>
<p>MARK WITH A CROSS (X) TO ONE TARGET TRANSLATION THAT FLOWS IDIOMATICALLY.</p>					

