KENYATTA UNIVERSITY.

SCHOOL OF HUMANITIES AND SOCIAL SCIENCES.

DEPARTMENT OF ENGLISH AND LINGUISTICS.

CHALLENGES IN TRANSLATING ENGLISH HYMNS INTO EKEGUSII-A CASE STUDY OF ADVENTIST CHURCH HYMNAL.

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C50/CE/12371/04.

A DISSERTATION SUBMITTED TO THE SCHOOL OF HUMANITIES AND SOCIAL SCIENCES IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE AWARD OF THE DEGREE OF MASTER OF ARTS OF KENYATTA UNIVERSITY.
Declaration

This dissertation is my original work and has not been presented for examination in this or any other university.

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This dissertation has been submitted for examination with our approval as university supervisors.

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Dedication

This study is dedicated to my dear wife Eveline and our children Abednego, Shadrack and Anne.
Acknowledgement

I feel indebted to KU for according me the opportunity to study for this degree. My sincere and deepest gratitude goes to my supervisors, Dr. Caleb Shivachi and Mr. Charles Gecaga. Their relentless efforts have helped shape and actualize this work. They have also been a source of encouragement after the dark days of post election violence. I would like to thank them for the interest they took in this work, the sacrifices they made and their personal touch.

I also register my appreciation to the translators of hymns into Ekegusii for the cooperation they gave me during this research. I would also like to thank my family, particularly my wife Eveline and our children who have demonstrated genuine support. Without their understanding, moral and prayer it could have been difficult to get to this point. I will not forget the encouragement I received from the extended family members and specifically my sister Esther Kemunto.

I may not be able to mention all, but may I thank all those who have participated in this work through any form.
Abstract

This study was carried out on the challenges in translating the English Adventist church hymnal into Ekegusii. The case study was the Adventist church hymnal. The Adventist church hymnal has been translated and revised once. This has resulted to two types of Ekegusii church hymnals from the same ST. Before the translated hymns the worshippers used to sing Nyaguta hymns only which were composed by Abagusii people. With the introduction of the second type there has been disharmony in the singing of the translated hymns. The majority of the worshippers use the first type while a reasonable number are also using the second type. This has threatened the unity of worshippers and a possible split is looming. This situation prompted this research.

This study sought to determine the mismatches that are there in the two Ekegusii church hymnals. The study looked at the mismatches at the level of the stanza. The study revealed that almost all the stanzas in the two types of the Ekegusii hymnals have mismatches. The study also attempted to look at some of the linguistic challenges that are facing the translation of the English Adventist hymnal into Ekegusii. Among the linguistic challenges that the study looked at included: Imagery, length of words and loan words. The study showed that loan words and imagery have not been translated in the two types of the Ekegusii hymnals. Equally the study looked at some of the factors that are leading to challenges in translating the English hymns into Ekegusii. In this objective the research had put the competence of the translators to test. It came out in the study that translators have also contributed to the mistranslations in the two Ekegusii hymnals. It also
established that the stakeholders were never involved in this crucial exercise of translating the English hymns into Ekegusii. The study tried to establish which could be the better translation between the first and the second type.

In this study an eclectic theoretical framework was proposed. This entailed the use of the Skopo Theory by Hans J. Vermer and Reiss which asserts that any translation should emphasize on the need to identify with the target audience. The study also used Comparative Stylistic Theory which puts emphasis on the thematic structure and style of the text with the aim of either bringing the message to the people or people to the message. The other theories that were used include: Cultural Theory and Interpretive Theory.

The study used purposive sampling in the Ekegusii hymnals and came up with seven hymns. The hymns were analyzed in terms of mismatches across the two types. The study also established categories of linguistic challenges that include: imagery, loan words and length of words. The analyses from the above were qualitatively analyzed. The findings were also presented in tables. The study also administered a questionnaire to the seven members of the panel that translated the English hymns into Ekegusii. The Findings from the questionnaire were also qualitatively described.

Results of the study show that the two types of the Ekegusii hymnals have mistranslations. Comparatively the second type hymnal has a few mistranslations than the first one. The study concludes that to some degree the worshippers who are rejecting the second type on translation are resisting change. The study also
recognizes those who are holding to the first type. At the introduction of the first type, the hymnal was accepted across the board. The worshippers have got used to the hymns until they have internalized them. Therefore it could be difficult to tell them to abandon the type.
### Abbreviations

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
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<tbody>
<tr>
<td>SDA</td>
<td>Seventh Day Adventist</td>
</tr>
<tr>
<td>ACHB</td>
<td>Adventist Church Hymn Book</td>
</tr>
<tr>
<td>TT</td>
<td>Target Text</td>
</tr>
<tr>
<td>TL</td>
<td>Target Language</td>
</tr>
<tr>
<td>SL</td>
<td>Source Text</td>
</tr>
<tr>
<td>SKC</td>
<td>South Kenya Conference</td>
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Table 11: Imagery category

Table 12: Loan word category

Table 13: Length of words
Definition of Operational Terms

**Source text** - This is the original book in which the language to be translated was written.

**Target** - This is the book that has been translated from the original source.

**Hymn** - This is a song of praise.

**Adventist** - It is used to mean people worshipping on Saturday.

**Translation** - It is a text or work that has been changed from one language to the other.

**Nyaguta hymns** - These are hymns that were composed and sung by the old generation of the Abagusii who first started the SDA church in a place known as Nyaguta and have indigenous tunes.

**Conference** - This is one of the hierarchies in the SDA church which is in charge of several churches. It is headed by the Executive Director.

**Field** - It is used here to mean one of the hierarchies in the SDA church which is immediately below the conference.

**Pastor** - A minister in charge of a Christian church or churches.
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CHAPTER ONE

1.0 INTRODUCTION

1.1 Background to the Study.

Translation is a linguistic study that aims at making a contribution to the field of translation studies. The art of translation has existed for centuries. Translation studies are interdisciplinary covering disciplines like communication studies, philosophy and cultural studies.

This study identifies analyses and describes translation challenges that face the translation of hymns into Ekegusii. Translation can be defined as the reconstruction and transferring of a text message from one language to another. Translations are vital in our societies.

Although many Kenyans are termed as bilinguals, the majority of the older generation is not. It is against this background that the translations of important documents written in English including hymns become important. A good translation is seen by how faithful the target text is to source text.

The genre is one of the factors that determine the closeness between the source text and the target text. Genres like hymns can not be treated in the same manner as narratives since they have different styles of writing. The translation will therefore be expected to exhibit stylistic competence to reflect the appropriateness of the text being translated. It is not possible to have a total
equivalence of any translation. This study will look at the challenges in the translation of the English hymns to Ekegusii

1.2 Background to the Problem

The translation of the English Adventist church hymnal into Ekegusii has been done and it has been revised once. Apart from the Adventist church hymnal being translated into Ekegusii, it has also been translated into four local languages in Kenya. These local languages are: Dholuo, Kikuyu, Kalenjin, and Luhya. In the SDA church in Kenya there are Conferences and Fields like South Kenya Conference, Central Kenya Conference, Western Field, Lake Field, and Coast Field. These Conferences and Fields have music panels which are composed of music experts and competent translators in their local languages. The translation of the English hymns into Ekegusii has been done by the music panel set up by SKC which is situated at Nyanchwa in Kisii. This music panel as of now has translated and revised the English church hymnal once and thus resulting to two types of Ekegusii hymnals originating from one source. In the revision of the already translated hymns into Ekegusii, the hymns as well have been enlarged since not all the hymns in the AECH were translated in the first type. Before the Adventist church hymnal was translated into Ekegusii, the worshippers used to praise God through Nyaguta hymns. Nyaguta hymns are the ones that were sung by the old generation who first started the SDA church in a place known as Nyaguta. With the translated hymns the worshippers did
away with Nyaguta hymns. Recently, the leaders of the SDA in Gusii land advised choirs and all the worshippers to revert to Nyaguta hymns. This is believed to be as a result of the confusion in singing the English translated hymns that has been triggered by the two translations of the Ekegusii church hymnals.

1.3 Statement of the Problem

The translation of the English hymns into Ekegusii has created disharmony and confusion among the worshippers. This signals a possible split in the church. Before the Ekegusii translated hymns, the worshippers were using Nyaguta hymns. Nyaguta hymns were the ones composed and sang by Abagusii people. These hymns have even the indigenous tunes. When the English Adventist church hymnal was translated into Ekegusii the first type became acceptable across the board and the worshippers abandoned the then highly held Nyaguta hymns. Trouble started with the introduction of the second type of the Ekegusii church hymnal. Many worshippers went for the first type for the reason that the second type has a lot of mistranslations while a reasonable number also decided to use the second type. As a compromise the worshippers are now reverting to Nyaguta hymns that were long forgotten. As the SDA church was celebrating a hundred years of Adventist hope and service in Kenya during their annual camp meetings in Gusii in the year 2006; the SKC instructed all the choirs and worshippers to discard the English translated hymns and sing only Nyaguta
hymns in what was termed as away of restoring the church in its original way of worship.

Therefore this situation among the worshippers has prompted this research. The research investigated on the mismatches in the two types of Ekegusii church hymnals, it also looked at the linguistic challenges that are facing the two translated types. The study also attempted to establish the factors that are leading to challenges in translating the English hymns into Ekegusii and where possible gave suggestion of improving the translations. The study too tried to find out which is the better translation between the first type and the second type of the Ekegusii hymnals.

1.4 Research Questions

The study sought to answer the following questions

(i) What are some of the mismatches in the two types of Adventist Ekegusii hymnals?

(ii) What are some of the linguistic challenges in the translation of the English Adventist hymnal into Ekegusii?

(iii) Which are some of the factors that are leading to challenges in translating the English hymns into Ekegusii?

(iv) Which is the better translation between the first and the second type of the Ekegusii church hymnals?
1.5 Research Objectives

This study was undertaken with the following objectives:

(i) To determine some of the mismatches in the two Adventist Ekegusii hymnals.

(ii) To identify some of the linguistic challenges in the translation of the Adventist Church hymnal into Ekegusii.

(iii) To establish some of the factors that lead to challenges in translating the English hymns into Ekegusii.

(iv) To find out which is the better translation between the first type and the second type of Ekegusii church hymnals.

1.6 Research Assumptions

(i) The two Ekegusii Adventist hymnals have mismatches

(ii) There are some linguistic challenges in translating the English Adventist hymnals into Ekegusii.

(iii) There are factors that lead to challenges in translating the Adventist church hymnal into Ekegusii.

(iv) One type of the Ekegusii church hymnals is better than the other.
1.7 Rationale of the Study

Although the work of translating the English hymns into Ekegusii has been done and revised, to the best of the researcher’s knowledge no documented research has been carried out on this. In translation there is a procedure where so many factors are taken into consideration. For example culture, genre and language change. Therefore this study is thought to be useful to music panels that are carrying out translation to use it as a source of reference on some of the factors that affect translation. Hopefully this study has made a contribution to the development of translation studies and translation theory. The translation of hymns falls into a large field of translation studies and it has used some of the theories of translation. The findings on challenges in translating hymns into Ekegusii have added to the large existing data on translation.

This research is believed to be useful to the translators and the leaders of the SDA church in Gusii in identifying the various weaknesses and strengths as they arise from the two versions of the Ekegusii Adventist hymnals and if possible consider the suggestions given in this study. Also this study assumed that the SDA leaders will find it useful as they make decisions on which hymns to be sung by their churches and which type of the Ekegusii church hymnals has a better translation and if deemed right it may be considered for use.
1.8 Scope and Limitation

The discipline of translation studies is a large field because it is interdisciplinary. In making this study manageable the scope was limited in various ways. This study only investigated on hymns that are sung by the SDA worshippers. There are other hymns that are sung by other denominations but due to unavailability of resources and time they were not looked into. The study assumed that what applies in the SDA worshippers' hymns can also be applied to other hymns in other denominations. The study also critically examined the English translated hymns in terms of linguistic challenges that face them. The research did not study the Ekegusii indigenous hymns which in the SDA worshippers are referred to as Nyaguta. This was due to the fact that they were not translated but rather composed in Ekegusii. The SDA church hymnal apart from being translated into Ekegusii, it has been translated to other Kenyan local languages. The study did not look at these other languages, for one to study a translation, she or he needs to have the mastery of the two languages in the translation that is the Source Language (SL) and the Target Language (TL) unfortunately the researcher is not versed with these other local languages.
CHAPTER TWO

2.0 LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1 Introduction

This section comprises of literature review and theoretical framework used for the study. The literature reviewed has the following subsections: Definition of translation, problems encountered in translation, language in danger, research on translation and translation theories. The theoretical framework used was an eclectic approach.

2.1.1 Definition of Translation

Translation is a very old art. Newmark (1981) says that translation first appeared in Egypt in 3000BC.

Larson (1984:94) defines translation as "a neutral term used for all tasks where the meaning of expressions in one language referred to as SL is turned into meaning. It is rendering of a message literally or non literally from its original language to another.

Halliday (1970) remarks that the principles and the methods for comparing languages including the theory of translation belong to the field of comparative...
linguistics. It compares the working of different languages. Since translation is regarded as a special case of this kind of comparison, comparative linguistics includes the theory of translation. The relevance of comparative linguistics to translation is a fact that it makes it possible to compare features in different languages with a reasonable degree of accuracy and objectivity.

2.1.2 Problems Encountered in Translation

Ali (1981) analyzed the problems of translating news from English to Kiswahili using the former Voice of Kenya and demonstrated that bad translation affected communication between Voice of Kenya announcers and their listeners. She concluded that some of the problems were caused by lack of time within which the news was written and other non-linguistic factors.

Omboga (1986) looked at the problems affecting the development of translating literary texts into Kiswahili. He examined weaknesses in a Kiswahili translation of a novel to English "The Beautiful Ones Are Not Yet Born". Using the Communicative Theory, Omboga (1986) gave the following reasons: "The translation was poor because it had no proper theoretical basis, the translator did not understand his task, and he did not understand the culture of the languages involved. Therefore he translated only language and ignored the other features of the text." Omboga (1986) came to a conclusion that lack of understanding of translation theory was a big contributor to the weaknesses in translation and that
it was not accessible to the Kiswahili reader. This literature was very important to this research for it also focused on culture as one of the factors that influence the translation of the hymns.

Mutahi (1987) examined problems of translating from an African language (Gikuyu) to English. He dealt with the translation of “Gicandi” a Gikuyu poem into English by non native speakers. He says that the translation fell below expectation. The main problem rotates around the use of figurative language that would require a deep knowledge of the people and their culture before one interprets it. One also needs good knowledge of the grammar of this language. Hymns also have a lot of figurative language and it was important to see how they had been translated.

Tancock and Warburg (1958) discuss some problems of style in translating from French. They say that the French translator must communicate the exact meaning of the French text and give his English reader some impression of the flavor of that text for no literary work is tasteless like a glass of distilled water. Their view is that the true picture of the original text is what prompts to the words used. They advocated for the use of Comparative Stylistic Theory. This review is very important in that hymns are stylistic and they were analyzed using the same theory used by Tancock and Warburg
2.1.3 Language in Danger

Woodbury (2000) Posits that language being in danger is an extremely serious problem, one with great humanistic and scientific consequences. Elaborating on the issue he says that: “nearly 5000 to 6000 languages are spoken in the world today but a century from now the number will almost certainly fall to thousands or even hundreds.” He makes this statement due to the rate at which communities that were once sufficient find themselves under intense pressure to integrate with powerful neighbors, regional forces, or invaders, often leading to the loss of their own languages and even their ethnic identity. According to The Daily Nation Newspaper of March 6, 2002, it shows that more than 3000 languages of all languages spoken in the world today sixteen of the stated are in Kenya, four of which are extinct. The united Nation’s report says that ten percent of Africa’s “endangered” and “extinct” languages are in Kenya.

2.1.4 Research on Translation

Wangia (2003) researched on the aspects of mistranslation in the 1951 Lulogooli Bible using the eclectic approach of theories. She concluded that there are many factors that affect translation. The factors include syntactic, ambiguity, loan words, conceptual archaic and cultural. This was important to this study in that it looked at the challenges that face the translation of English hymns to Ekegusii
and it has also established categories such as loan words and imagery that were also used by Wangia.

Wanjohi (2005) researched on the translation strategies employed by radio presenters and the case study was the Gikuyu F.M stations. She studied the technical terms that the Gikuyu F.M stations radio presenters encountered. In her research she used the theories of semantic, cultural translation and the notion of translatability in the language and thought theory. In her research she observed that the radio presenters tried as much as possible to be faithful to the language of transmission. This is commendable since they play an instrumental role in enhancing the survival of a language. It is feared that many African languages are being sidelined and that most language deaths are taking place in Africa. It is crucial that something is done to help preserve our African languages."

Ngugi (2005) looked at the translation and interpretation of documents into Gikuyu language. He argues that there are important documents that touch on the lives of the Kenyan populace that need to be made available to them in languages that they fully understand. He further says that the only effective way of doing it is to have those documents translated into all the Kenyan indigenous languages.

Crystal (1987) argues that the translators do not only need to be knowledgeable in the two languages and cultures involved, but they must work all manners of
equivalences, correspondences and parallels between the two languages. He posits that this task requires a keenness of insight that surpasses that of most mortals.

2.1.5 Translation Theories

Shitemi (1987) examined translation theories in relation to practice used in literary translation. He identified the following issues: "extraneous meaning can result into wrong translation, a good translation stays within the boundaries of semantic style of the original or equivalence between the ST and the TT is affected by environmental and cultural differences and translator competence."

The conclusion was that meaning is crucial to receptor understanding of the target text. In this study translation theories were looked into. It was also useful in that it assisted to establish whether the ACHB is a good translation by looking at the semantics of the already translated hymn book.

Gutt (1989, 1991, and 2000) explores the notion of translation and relevance and advocates for the use of Relevance Theory in translation. This is a theory of communication that was developed by Speber and Wilson (1986). Inference is a crucial factor in the theory because communication works by inference. A communication produces a stimulus and the audience infers from this what s/he means. The process of communication succeeds because of the principle of relevance. Sperber and Wilson (1986) claim that it is the Relevance Theory
that accounts for the optional relevance in an act of communication. There is an expectation on the part of the hearer that his attempt at interpretation will yield adequate contextual effects at minimal processing cost. Gutt (1989) says that context plays an important role by providing appropriate communicative clues that uphold relevance between old information and new information.

Juliane House (1981, 1988) proposed a model of translation quality assessment approach to translation. The model is primarily concerned with contextual meaning in terms of linguistics and equivalence. The process of establishing equivalence involves: the linguistic and situational particularities of source and target text, a comparison of the two texts and an assessment of their relative match.

House (1988) analyzed eight translations of different text types ranging from advertising to letters, to technical materials. The analysis revealed two kinds of translation method: covert and overt translation. In covert translation, functional equivalence is aimed at.

Hatim (2000) brings out the issue of covert translation. He says that any marks of the original text are fully concealed. There is a close resemblance between House’s concepts of overt translation with Gutt’s definition of direct translation. Overt translation is Gutt’s definition of indirect translation. In overt translation there is a narrow form of equivalence and the target addressee is overtly
sidelined. It applies to texts that are culture specific i.e. they can only be understood by source culture addresses. The translation of such text therefore should never hope to produce an original equivalence. House proposes that in dealing with such texts, the translator must try to match second level function which recognizes that the two texts are removed from one another in time and place.

Baker (1993) compiled a list of universal features of translating using translation corpora. These are based on the premise that the language of translated texts reflects more than knowledge of and competence in the language concerned. Hatim (2001) Corpus translation studies contend that it is possible to draw universal translation features by observing patterns exhibited in translations apart from the languages involved.

Hatim (2001) gives a list of hypotheses of these features which Baker (1993) compiled on the basis of evidence already obtained. These features include: Translated texts tend to exhibit particular patterns of texture. They also tend to be more explicit than the specific texts from which they are derived or texts originally produced in the language Concerned. (Blum-Kulka, 1986). They also said that translated texts tend towards a higher degree of disambiguation and Simplification. Potentially ambiguous pronouns, for example, are replaced by more precisely identifiable forms and complex syntax is made easier. Translated
texts tend to flaunt certain conventions and overuse certain features known to be characteristics of style in the target language.

2. 2.0 Theoretical Framework

This section discussed the theoretical framework on which the study was based. Basically two theories were used to inform this study. However, eclectic approach has been used since translation studies are interdisciplinary

2.2.1 Skopo Theory

According to Newmark (1988) there is a wide albeit not universal, agreement that the main aim of the translator is to produce as nearly as possible the same effect on his readers as the effect on the readers of the original. This principle, he says, is referred to as the principle of similar and equivalent response or effect or of functional or dynamic equivalence.

This principle raises a controversy about whether a translation should incline towards the source or to the target text. The Skopo theory unlike some other translation theories emphasizes the need to identify with the target audience. It requires the translator to know who the reader is.
Skopo is a Greek term for aim or purpose. It was introduced in translation theory by Hans J. Vermer and Reiss Katharima (2000). They aimed at a general theory of translation of texts. They used the term Skopo as the technical term for the purpose of translation.

Munday (2001) remarks that the theory focuses on the purpose of translation since the purpose determines the translation methods and strategies to be employed in order to produce a functionally adequate result.

In Skopo Theory it is very important to know why a source text is to be translated and what function the target text will perform. Hatim (2001) observes that in skopo theory the end justifies the means, that is, the way the target text shapes up is determined to a great extent by the function or Skopo. This theory was very important in that some translated hymns were totally different from the ST and this research tried to find out whether these hymns were translated in the light of the end justifies the means. The research also tried to establish whether the translators of the English hymns to Ekegusii based their translation on the Skopo theory thus resulting to two versions of Ekegusii Adventist hymn books from the same source text.

Reiss and Vermer (1984:119) propose the following rules to guide the theory:

1. **Purpose vs. Method:** The purpose of translation is primary, and the method should be chosen to serve that purpose.
2. **Accuracy vs. Communication:** The aim is to communicate the meaning accurately, not just to say the same thing in a different language.
3. **Focus on Function:** The translation should focus on the function of the text, not on the form.
4. **Stylistic Consistency:** The translation should maintain the stylistic consistency of the source text.
5. **Cultural Understanding:** The translator should have a deep understanding of the culture and context of the source text.
6. **Audience Consideration:** The target audience should be taken into account in determining the purpose and style of the translation.
That a TT is determined by Skopos. A TT is also an offer of information in a target culture and target language concerning an offer of information in the source culture and source language.

2.2.2 Comparative Stylistic Theory

In the Comparative Stylistic Theory or Philological Theory the focus is on the literary character of the source text. (Brower 1959; Steiner 1975; Tancock 1998). The emphasis is on the thematic structure and style of the text with the aim of either bringing the message to the people or people to the message.

Tancock (1958) defines style as peculiarities of form of either having some emotional effect upon the reader or betraying fingerprints of the author. He argues that translation has to render meaning and flavor. In this theory, it is not a question of rendering adjective for adjective or verb for verb but rather the gist of it and conceptualizes the picture and then translates it in the simplest form. This Stylistic Theory is useful in translation dealing with text genres like poetry, letters, and legal texts. Hymns are also poetic. Therefore this theory was suitable for this study.
2.2.3 Cultural Theory

In translation language is a major proponent of culture. One cannot leave out the issue of the source text culture. There are some expressions that are unique to a source language and a translator should not reproduce them in the TL. This is because his or her readers are unlikely to understand her or him. Therefore a translator has to have knowledge of both the two languages in translation as well as the cultures. Snell Hornby (1988) states that: “The concept of culture as a totality of knowledge is fundamental in our approach to translation. If a language is an integral part of culture, the translator needs not only proficiency in the two languages but he must be conversant in the two cultures. In this process, the focus is to communicate the meaning of the source text to the receptor in a form that they can understand and appreciate.” In this study there were two cultures involved. The two cultures are Ekegusii and English.

2.2.4 Interpretive Theory

Interpretive theory has to do with the notion of resemblance between the utterances and their meaning. Usually, in translation somebody produces what somebody has said. Gutt (1991) points out that just as objects in the world can be used to represent other objects where they share the same properties, Interpretive responses can also be inferred where utterances share contextual
implications in a given context. For example “hands are full” this is interpretively understood to mean “busy.”

Interpretive approach is useful to translation in a number of ways:
It helps the translator to understand better, not only the meaning of words, sentences, and discourse structures but also the symbolic nature of events and objects that are mentioned in the text. In this way he or she is able to make meaningful translations and to distinguish effectively between form and meaning. This approach is particularly important in distinguishing between designative (basic meaning) and associative (interpretive meaning). This interpretive approach is important in translation where a lot of figurative and symbolic language is used and hymns too use the theory has been re-named the Sociosemiotic Theory by De Waard and Nida (1986). They say that the theory better helps the translator understand not only the meaning of words, sentences and discourse structures, but also the symbolic nature of events and objects mentioned in discourses.

The theory emphasizes the fact that everything about a message carries meaning and therefore if all the other aspects of translation would prove difficult, it is meaning that is given special attention.
The translator using Interpretive Theory does not translate word for word. The main threat of Interpretive Theory is the re-expression of meaning of the S.T. in another language. This can only be possible if the translator understands the S.T.

Sterk (1990) says that two steps are vital when translating using the Interpretive Theory. He lists the steps as:

(a) Understanding the meaning of the ST.

(b) Re-creating that meaning in the target language.
CHAPTER THREE

3.0 METHODOLOGY

This section will describe the methodology that was followed in the collection of data. It begins with the research design, followed by the area of study, target population, sample size, sampling procedure, data elicitation, data analysis and then data presentation.

3.1 Research Design.

The study used both qualitative and quantitative approaches. In qualitative approach there is the describing of data by non empirical analysis. In other words this research produces results that are not obtained by statistical procedures or other methods of quantification. Mugenda and Mugenda (1999:197) say: “qualitative approach is slowly gaining acceptance by scholars because of its effectiveness in addressing social issues that affect individuals and families.”

In this study qualitative approach was used to describe the challenges faced in translating the English translated hymns from the Seventh Day Adventist Hymnal into Ekegusii. Using the various established categories of challenges, the sampled hymns were described. This study equally used quantitative
approach. In this approach results are obtained by statistical procedures. In this study quantitative approach was used to analyse the responses of the seven translators on the challenges of translating the Adventist church hymnal into Ekegusii. The use of both qualitative and quantitative approach in this study was important since both methods have some bias, therefore using both helped avoid such bias in that each method was used to supplement the other. For instance, subjectivity is associated with qualitative approach which is minimized by the objectivity in quantitative approach.

3.2 Source Text

This study used the English SDA hymnal as a working source text. The hymn book was used because it is where the Ekegusii hymns have been translated from.

3.3 Target Population

The study focused on the secondary data which is the 370 hymns in the Ekegusii Adventist church hymnals. The hymns in the two types were used at the same time for comparison purposes. The research also took all the seven translators of the English Adventist church hymnal into Ekegusii.
3.4 Sample Size

Seven hymns were sampled from the Adventist hymnal. The same hymns were taken from the two types. It has been observed that it is no longer necessary to work with very large samples. Milroy (1987) supports this: She says that small samples appear to be sufficient. Trudgil (1974) supports her when he says, it is no longer necessary to work with large samples for studies in speech communication. This is because sampling procedures have improved greatly. Mesthrie (2000) shares the same view that large samples tend to increase data handling problems without a significant gain in analytic insights. Miles and Huberman (1994:27) further adds that no study can include everything and no study can study everyone, everywhere doing everything. The study also took the whole population of the seven translators involved in translating the Adventist hymn book into Ekegusii. The whole population was taken because they were few and manageable.

3.5 Sampling Procedure

Kothari, (2003: 10-12) states that sampling remains the only way when the population contains infinitely many members. This enables more accurate measurements for a sample study. This research used purposive sampling to come up with seven hymns from the Ekegusii Adventist hymnals.
Purposive sampling was used because it enabled the hymns with many challenges to be chosen. Hymns are full of style and style is tied to a composer. Some composers have more than one hymn in the ADCH. Therefore purposive sampling ensured that many composers were chosen as opposed to only one and thus having a variety of style. Purposive sampling was also used in order to choose hymns that the researcher is familiar with and which he could be able to sing. This helped the researcher in giving suggestions in translations for the researcher understands the rhythm and the tune of the hymn. So any suggestion given by the researcher still makes the hymn singable.

3.6 Data Elicitation

The study used secondary data from the seven sampled hymns from the ADCH. Each hymn was individually examined in both types of Ekegusii hymnals in the light of challenges that it was facing. The challenges in each hymn were looked at the level of a stanza. This was done as a researcher compared the two types of Ekegusii Adventist hymnal with the ADCH. The identified challenges were then recorded on a piece of paper and analysed.

Each hymn was looked across the two types of the Ekegusii hymnals in identifying the mismatches. The mismatches from the two types led to conclusions to be drawn on which of the two types of Ekegusii church hymnal is
better. The sampled hymns in the two types were looked at how they have handled some of the linguistic challenges that they are facing. The two types were also compared stanza by stanza on how well they tackled the linguistic challenges for the purpose of drawing conclusions on the two types of the Ekegusii hymnals.

The researcher also administered a questionnaire to the seven translators of the English hymns into Ekegusii. The translators at their convenient place and time answered simple structured questions, open ended and Yes/No questions. The variety ensured a wide range of responses from the translators. The use of the questionnaire also ensured anonymity on the part of the translators who may have felt insecure to give information for fear that their answers could be used by others to criticize their knowledge on the translation of hymns.

Each item in the questionnaire was developed to address a specific objective, research questions or assumptions of the study. The questionnaire also had some sections of the seven sampled hymns and questions asked on them to test the competence of the translators in translating the imagery, loan words and length of words. The questionnaire also tested on the background information of the translators and their attitude towards translated hymns. The translators had co-operated well with the researcher.
3.7 Data Analysis

The study used more of the qualitative approach to analyze data. It is only in a few cases where quantitative approach was used. The study used qualitative approach in analyzing the linguistic challenges in translating the Adventist hymnal into Ekegusii. Categories of the linguistic challenges were established. The categories are:

(a) Imagery
(b) Length of words.
(c) Loan words

Each of the seven sampled hymns from both types of the Ekegusii ACHB in comparison with the ST were qualitatively described as per the above categories of challenges.

The results from the data enabled conclusions to be drawn on the linguistic challenges that are facing the translated hymns. The findings also assisted in finding out which of the two types has a better translation.

The study also qualitatively looked at the stanzas in the sampled hymns in the two types in order to come up with the mismatches. The appropriateness in each
type of the Ekegusii hymnals was looked at. This also enabled the study to draw conclusions on the two types based on the Ekegusii hymnals in place. A questionnaire administered to the translators was also analyzed on:

(a) Attitude of the translators towards the two types
(b) How the translators translated the linguistic challenges and thus their competence
(c) The background information like age, education, experience and gender and how they influence their attitude towards the two types of Ekegusii hymnals.
(d) How the stakeholders were involved in the translated hymns.

This analyzed data led to some of the factors that lead to challenges in translating the hymns from English into Ekegusii. The findings also led to conclusions to be drawn on which of the two types is preferred by the translators.

3.8 Data Presentation.

In the study data obtained from the sampled hymns in both types and the responses of the translators were presented in tables. Percentages of occurrences of various strata were computed. Tables were also used to capture the summaries. The frequency of the occurrences of different categories and items formed a basis for describing the challenges in translating the English hymns.
For every table there is a paragraph or two explaining what it contains. Most of
the data has been qualitatively analyzed.
CHAPTER FOUR

4.0.0 DATA PRESENTATION AND DISCUSSIONS

4.1.0 Introduction

This study was looking at the translation of the English Adventist church hymnal into Ekegusii. This chapter looked at the mismatches that are there in the two versions of the Ekegusii church hymnals and compared them. The mismatches were looked at the stanza level. This section also presented and discussed imagery, loan words and length of words as some of the linguistic challenges that the hymns are facing. A questionnaire administered to the translators to find out the factors that lead to challenges in translation will also be discussed.

4.2.0 Mismatches

In this study the word mismatch was used loosely to refer to the variations in the two Ekegusii church hymnals. The study expected that from the same source there could be the same translation. However, it has emerged that in the translation of the first and the second hymnal of the Ekegusii do not match. The mismatches are there at word level, lines and even the whole stanza. The literal matching of ideas, idiomatic or figurative expressions from SL to RL in translation may result into mismatches and consequently into mistranslations.
The following are some of the mismatches at the stanza level that emerge in the two Ekegusii hymnals.

4.2.1 Stanza Title: Pass Me Not Gentle Savior (For Full Text See Appendix 3)

The title in the ST is:

‘Pass me not gentle savior’

The title has been translated in the two Ekegusii church hymnals as follows:

1\textsuperscript{st} type: ‘Otagocha mwanchi one’

This translates back to English as:

‘May you come my loved one.’

This translation lacks faithfulness to the ST.

2\textsuperscript{nd} type: ‘Tonge’tani mwanchi one’

This translates back to English as:

‘Pass me not my savior’

The second type has an appropriate translation.

4.2.2 Stanza Title Qualitative Analysis.

Most worshippers use the first version of the Ekegusii church hymnal while others use the second version in singing the same hymn. This has created
disharmony in singing and causing unnecessary tension in the church. However, in the above analysis it has been shown that the second version is faithful to the ST.

4.2.3 Conclusion

Objectors of the second version of the Ekegusii church hymnal insist that there are omissions and loss of meaning in the translated texts. However, with errors in the first version and appropriateness in the second type the reason may lie elsewhere. The reason for this rejection could be resistance to change. The two tunes in the Ekegusii church hymnals are impositions by missionaries that are being resisted.

4.2.4 Stanza Title: There Shall Be Showers Of Blessings. (For Full Text See Appendix 4)

In the ST the stanza reads:

‘There shall be showers of blessings’

This title has been translated in the two versions as follows:

1st type: ‘Bisio mbitwe korua igoro’

This translates back to English as:

‘There shall be showers of blessing from heaven’
This translation is faithful to the ST.

2nd type: ‘Mbura netwe korua igoro’
This translates back to English as:
‘There shall be rain from heaven’
The second version is inappropriate. It has translated ‘showers of blessings’ as
‘rain’.
The message in the S.T. is about various blessings that God gives to his people.
However, the second version has just taken the word ‘showers’ to only mean
‘rain’ thus leading to loss of meaning in the T.T.

4.2.5 Stanza Title Qualitative Analysis

Many of the worshippers prefer the first version. They believe it has the original
meaning intended in the source text. They do not prefer the second version that
is already being used by other worshippers. This has been a source of
disharmony and lack of enjoyment in singing because of using different versions
at the same time. In the above translation the first version of the Ekegusii church
hymnal has no mistranslations while the second one has.
4.2.6 Conclusion

The worshippers opposed to the second version argue that it has failed to be faithful to the source text. They argue that the message in the translated text is below expectation and therefore it should not be accommodated. In the above translation the worshippers could be right in that the second version is not faithful to the ST while the first version is

4.2.7 Stanza four: How Far From Home? (For Full Text See Appendix 5)

This line in the ST reads:

‘Then weep no more since we shall meet’

This stanza has been translated as follows in the two types:

1st type: ‘Tagoichana naende, bwango natoumerane’

This translates back to English as:

‘Do not weep again, soon we will meet’

This translation can be said to be appropriate.

2nd type: ‘tagoichana ntoumerane ase totayayerinde’

This translates back to English as:

‘Do not weep we shall meet where we shall wander no more.’
The second translation is not as good as the first translation. This is due to the fact that the second version has distorted the message by adding the words ‘where we shall wander no more’ which are not there in the ST. The additional information in the second version does not lead to loss of meaning but rather re-emphasizes the message conveyed.

The second type of the Ekegusii hymnal can as well be said to be appropriate in translation as it is in the case of the first version.

4.2.8 Stanza Four Qualitative Analysis

Many worshippers hold firmly to the first version. In coming up with the second version confusion in singing has become a regular phenomenon. This is destabilizing the unity of the worshippers. However, from the above translations the first and the second church hymnals have an appropriate translation.

4.2.9 Conclusion

The reason for many worshippers to reject the second version on the basis of inappropriate translation might not be grounded on translation.

The second and the first translations on this stanza are both appropriate. The reason for objection does not lie on translation. It could be resistance to change.
4.2.10 Stanza Three: On Jordan Stormy Banks (For Full Text See Appendix 6)

This Stanza in the ST is:

‘And in His Kingdom rest’

This stanza has the following translations in the two Ekegusii versions:

1\textsuperscript{st} type: ‘Ase oborwoti bwa tata morore ase amaiso’

This translates back to English as:

‘In the kingdom of God I will behold Him.’

This translation is not faithful to the ST. A different message has been conveyed here. The message in the ST is not about seeing but rather resting in the kingdom.

2\textsuperscript{nd} type version: ‘Ndore obosio bwa tata ntimoke botambe’

This translates back to English as:

‘I behold my father’s face and rest forever.’

The translation has made an attempt but not as good as if it was to be:

‘Ase oborwoti bwa tata ntimoke’

This translates back to English as:

‘In my father’s kingdom I rest’
4.2.11 Stanza Three Qualitative Analysis

Many worshippers want to sing hymns using the first Ekegusii church hymnal type. They have a dislike for the second version because they believe it has diverted from the original text. This is causing a disagreement among the worshippers. However, from the above stanza analysis it is evident that the first version has mistranslations while the second version is faithful to the ST.

4.2.12 Conclusion

As earlier mentioned in this study, the worshippers who reject the second version could not be doing it on the grounds of translation. The second type is a better translation than the first one. The basis of rejection could be seen to be resistance to change.

4.2.13 Stanza Chorus: On Jordan's Stormy Banks. (For Full Text See Appendix 6)

The stanza in the ST reads:

'I am bound for the promised land'

Before we mention how this stanza has been translated in the two types, it is important to note that the same stanza has been repeated in the same hymn in the
two types and the translation in each is different. This analysis will look at the stanza on how it has been translated in the two cases as it appears in the hymn.

The following are the translations as they are in the two Ekegusii church hymnals.

1st type: 'Natomenye amo na yeso'
This translates back to English as:
'We will live together with Jesus'
This translation is not good as it should be. However, it cannot be said to be inappropriate. This is due to the fact that it is faithful to the ST. The stanza is communicating the message: 'I am bound for the promised land' to mean that in the Promised Land there is Jesus and people will live forever.

However, there was room for the stanza to be translated even more appropriately. This translation could have been:
'Norogendo inde gochia ense yomwando'
This translates back to English as:
'I am on my way to the promised land'
The stanza again appears in the same hymn of the first type and has this translation:
'Goika kare na kare'
This translates back to English as:
'Forever'
This translation does not reflect what is there in the ST. When analyzing the translation of the stanza 'I am bound for the promised land' in the first type version, there is no special reason as to why it should be translated in one case as: 'We will live together with Jesus' and in another case as: 'Forever'

2nd type: 'Natomenye ense engiya yomogoko'
This translates back to English as:

'We will stay in a beautiful happy home'
As in the case of the first type, this translation also could be said to be an appropriate translation. However, it can also be revised as suggested above.
This stanza appears again in the same hymn of the second type and it has the following translation:

'Tobe amo na Yeso'
This translates back to English as:

'We will stay together with Jesus'
In as much as the translation will be said to have some appropriateness, there is no proper reason for the different translations on this same stanza.

4.2.14 Stanza Chorus Analysis

As mentioned earlier many worshippers want to use the first type version while others prefer the second version. During the singing of hymns there is a conflict arising from the different translations. This has become a source of discomfort
in worship. From the above translation it is evident that the first type has more mistranslations as compared to the second type.

4.2.15 Conclusion

Basing on the above analysis worshippers who reject the second version on translation should equally do it on the first type. Both types have not communicated appropriately the message as it is in the ST. Again, the second type could be said to have made a good attempt in translating than the first type. It is arbitrary that the second translation which is fair than the first type has been rejected. As stated earlier in other analyses, the rejection cannot be traced in translation but else where. This could be seen as a form of resisting change.

4.2.16 Stanza Two: How Great Thou Art (For Full Text See Appendix 7)

In the ST this stanza is:

‘When I look down from lofty mountain grandeur’

This has been translated in the two versions as follows:

1st type: ‘Nintungame na amaru ase are’

Back to English it becomes:

‘I will kneel before him’

This translation is inappropriate. It does not convey what is there in the ST.
2\textsuperscript{nd} type: 'Gankorigereria korwa ebitunwa’

This translates back to English as:

'When I look from the mountains'

This translation is closer to the ST. However this translation could have been more faithful if it was to be translated as:

'Gankorigereria ense korwa ebitunwa ebinene.'

This translates back to English as:

'When I look the earth from lofty mountains'

4.2.17 Stanza Two Qualitative Analysis

The disharmony that is there in singing of the two versions among the worshippers has been a central issue. The tension that has emerged among the worshippers is as a result of these two types. The worshippers are rejecting the second type for failing to be faithful to the ST. However, in the above analysis the first type is seen to be inappropriate while the second one has made an attempt in translation.

4.2.18 Conclusion

The rejection of the second type on the basis of mistranslations might not be true since the first type is seen to be inappropriate while the second type is
appropriate. As already stated, the many worshippers who reject the second version do it on other grounds other than translation.

4.2.19 Summary of Mismatches

In looking at the mismatches in the two types of Ekegusii church hymnals, the study came up with seven analyses from the two versions.

The result of the seven analyses has been summarized in the table below.

Table 1: A table showing how the two types of church hymnals have scored in translation.

<table>
<thead>
<tr>
<th>Type of Hymnal</th>
<th>No. of appropriate translation</th>
<th>No. of inappropriate translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st type</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>2nd type</td>
<td>6</td>
<td>1</td>
</tr>
</tbody>
</table>

The above table shows that the first type version has three appropriate translations and four inappropriate translations. The second type has six appropriate translations and one inappropriate translation. Therefore the second type of Ekegusii church hymnal is better than the first type.
The scores in the two types can be converted into percentage. This will become:

1\textsuperscript{st} type:

Appropriate translation

\[ \frac{3}{7} \times 100 = 43\% \]

Inappropriate translation

\[ \frac{4}{7} \times 100 = 57\% \]

2\textsuperscript{nd} type:

Appropriate translation

\[ \frac{6}{7} \times 100 = 86\% \]

Inappropriate translation

\[ \frac{1}{7} \times 100 = 14\% \]

The above percentage shows that the first type is 43\% appropriate while the second type is 86\% appropriate in translation.

It also indicates that the first type is 57\% inappropriate while the second type is 14\% inappropriate in translation.
4.2.20 Conclusion.

The analyses above show that the second type of Ekegusii hymnal is more appropriate in translation than the first type. Comparing the percentage of appropriateness in the two Ekegusii church hymnals, many worshippers who are rejecting the second type of Ekegusii church hymnal on the basis of translation might not be justified from the analyses above. In looking at these analyses the worshippers could be resisting change. The tunes in the two types of Ekegusii church hymnals have their origin in missionaries. The worshippers may want to revert to their original way of worship. Their solace is now in Nyaguta hymns which were composed by Abagusii people and have indigenous tune.

Therefore the directive by the SKC in the year 2006; that all choirs were to discard the translated hymns and sing Nyaguta hymns is arbitrary. We could have expected them to address the challenges in the translated hymns other than discarding them. On the other hand there are those worshippers who still hold firmly to the first type.

It may not be said with finality that the worshippers who are rejecting the second type are resisting only change. It should also be noted that the first type was initially accepted by all for a reasonable period of time. The missionaries, pastors, leaders and worshippers embraced this type. The worshippers have sung these hymns until they have internalized them. In most cases they sing the hymns
off head; without referring to the written copies. It could also be difficult for these same people to term the first type as inappropriate and turn to the second type.

4.3.0 Imagery

In imagery we considered the figurative use of language. Translation of figurative language is a very challenging task. This is because the meaning of a figure of speech in one language varies in another. In most cases in hymns the translators have not even desymbolized the imagery and stated it in explicit terms but instead they have avoided translating the imagery. We consider four examples of imagery in this section.

4.3.1 Stanza Two: How Far From Home? (For Full Text See Appendix 5)

In the ST the stanza reads:

‘With courage bold the sword I’ll wield the battle is not long’

The image in the above stanza is ‘the sword’ which means: ‘the bible’ or ‘the scriptures’ or ‘the word of God’

This stanza has been translated in the two versions of Ekegusii church hymnals as follows:

1st type: ‘Orogendo rwaerire tari are mono’

This translates back to English as:
‘It is not far for the journey to be over’

The imagery ‘the sword’ has been omitted. The message in the original text is about brandishing the sword so that one does not stop half way the battle. The wielding or brandishing of the sword which is the central message in the stanza has been left out. Therefore the message is lost.

2nd type: ‘Bwata mono okorwana gwaisire koera’

Back to English it becomes:

‘Hold firm the battle, it is almost over’

The second type too has avoided translating the imagery; ‘the sword’ and thus the translation is rendered inappropriate.

The appropriate translation could have been:

‘Bogoria ebuku esegi yaisire koera’

This translates back to English as:

‘Hold to the bible the battle is not long.’

4.3.2 Stanza Two Qualitative Analysis

In translating the imagery ‘the sword’ both types have proved to be inappropriate. The equivalent word for ‘the sword’ in Ekegusii is the word ‘omoyio obirende’. The word in Ekegusii is not a figure of speech and therefore it will also be inappropriate to translate the imagery so. The imagery need to be
desymbolized and stated in explicit terms. The imagery could have either been translated as: ‘Ebuku’ which means ‘the bible’, or ‘Ring’ana ria Nyasae’ which means ‘The word of God’ or ‘Amariko amachenu’ which means ‘The holy scriptures’

The music of the hymn is not an obstacle for translating the imagery into Ekegusii. The imagery could be translated as stated above and still the hymn remains singable while maintaining the tune and rhythm. The omission of the imagery is in both types and therefore they are inappropriate.

4.3.3 Conclusion

The translators did not identify the imagery and translate it appropriately. The reason could be attributed to the translators. Objectors of the second version of Ekegusii church hymnal on the basis that it has many mistranslations, might not be sustainable from the above translation. The reason for rejection of the second version could still be seen to be resistance to change.

4.3.4 Stanza Two: The Judgment Has Set (For Full Text See Appendix 8)

In the ST the stanza reads:

‘The work is begun with those who are sleeping’

The imagery in the ST is ‘those who are sleeping’
The stanza has been translated in the two versions as follows:

1\textsuperscript{st} type: 'Abakure banacheirwe kina'
This translates back English as: 'those who have died will be tried'
The first type of translation has some appropriateness in translation. However, it has not translated the imagery 'those who are sleeping' and thus left out a very crucial element in the Christian life being conveyed in the hymn. This is hope after death. Therefore, the Christians do not call death by its true name, since that will imply that they do not have victory over it. They call death 'sleep' to signify the resurrection they expect at the second advent of Christ. Consequently, the first type has loss of meaning in that it has not translated the message, the hope of resurrection which is there in the ST.

2\textsuperscript{nd} type: 'Abakure banacheirwe ekina'
This translates back to English as:
'Those who have died will be tried'
This translation is exactly the same as it is in the first type.
There is an equivalent word for 'those sleeping' in Ekegusii. The word is 'abatimokire'.
This is a household name in Ekegusii for those who have died and hoping for resurrection at the second advent of Christ.

Therefore, the most appropriate translation could have been:
‘Abatimokire banacheirwe ekina’
This translates back to English as;
‘Those who are sleeping will be tried.’

4.3.5 Stanza Qualitative Analysis

Imagery is a major linguistic challenge in translating the English hymns into Ekegusii. It might be difficult at times to find an equivalent English imagery in Ekegusii. In cases where there are equivalences they should be catered for in translation. Where it is not possible, the imagery should be desymbolized and stated in clear terms.
Therefore, the two versions are not faithful to the source text, for they have not translated the imagery.

4.3.6 Conclusion

The translators have not translated at all the imagery. The imagery could be translated without affecting the tune and rhythm of the hymn. However, in the two versions there is no attempt to translate it. As earlier mentioned, there is no reason for rejecting the second version on the grounds that it has deviated from the original ST. The reason could as well be said to be resistance to change. The worshippers want to revert to their indigenous hymns that have been sparked off with the introduction of the second type of the church hymnal.
4.3.7 Stanza four: Pass Me Not Gentle Savior (For full text See Appendix 3)

In the ST the stanza is:

‘Thou the spring of all my comfort’

The imagery in the above stanza is ‘the spring’. This imagery signifies the origin or source or the beginning of something. Therefore ‘the spring’ as used here refers to God.

The above stanza has been translated in the two versions as follows:

1\textsuperscript{st} type: ‘Naye ore omoremia’

This translates back to English as:

‘You are the comforter’

This translation does not bring out the message as it is in the ST. The imagery has been left out.

2\textsuperscript{nd} type: ‘Naye ore omoremia’

The second type has translated the stanza exactly as does the first type.

4.3.8 Stanza Qualitative Analysis.

The mistranslations shown in the two versions of Ekegusii church hymnals have been due to the translation of the imagery.
The two versions have not translated the imagery. The translators had the opportunity to translate the imagery. The acceptance of the first type and the rejection of the second type have led to a disagreement among the worshippers which has threatened the fulfillment and entertainment that is there in singing. In the analysis above of the two types, it has come out that both are inappropriate in translation.

4.3.9 Conclusion

In translation it is important to take note of the imagery. Failure to translate the imagery may lead to loss of meaning and as a result we have inappropriate translation. The translations have not accommodated the imagery. The translators had the opportunity to include it. The reason to reject the second church hymnal on the grounds that it has many mistranslations than the first type does not find a justification in this analysis. The reason could be said to be resistance to change.

4.3.10 Stanza Two: On Jordan’s Stormy Banks. (For Full Text See Appendix 6)

The stanza in the ST reads:
‘There Christ the sun forever reigns and scatters night away’

The imagery in the ST is:
‘The sun’ and ‘Night’
‘The sun’ and ‘night’ as used here do not convey the ordinary meanings that we know. They stand for something else. The ‘sun’ refers to Christ who is righteousness. The sun brings light and whenever there is light darkness disappears. ‘The night’ here means ‘evil’. Therefore the hymn is communicating the message that Christ will do away with evil.

The stanza has been translated in the two types of the Ekegusii church hymnals as follows:

1st type: ‘Kristo nabuete erioba, goseria omosunte’
This translates back to English as:
‘Christ is brighter than the sky and scatters away the darkness’
The 1st type has distorted the message as it is in the ST. The version has not made an attempt to translate the imagery.

2nd type: ‘Kristo agamba goika kare, aseri omosunte,’
Back to English it becomes:
‘Christ reigns forever and scatters away the darkness’
This translation is not appropriate for it has not translated the imagery.
The appropriate and singable translation could have been:

‘Abwo kristo oboronge agambe na aserie obobe’
This translates back to English as:
‘There Christ the righteousness will reign and do away with evil’

4.3.11 Stanza Two Qualitative Analysis

The translators did not translate the imagery. Translators omitting the imagery in their translation has led to loss of meaning as it is in the ST. The challenge is not insurmountable. In the two versions there is obscurity and loss of meaning. The two versions had the opportunity to have a more appropriate translation as shown above.

4.3.12 Conclusion

The translation of the above imagery could have been done without affecting the music of the hymn. The rhythm and tune of the hymn could have been maintained. The omission of the imagery with the central message in the translated hymns has affected the meaning as it is in the ST. The reason for rejection of the second version on the grounds of translation cannot be supported by the above analysis. Both versions have not translated the imagery. As already stated the reason for the rejection of the second type could be resistance to change.
4.3.13 Summary of Imagery

Four analyses have been done on the imagery. It has emerged out that from the four stanzas with imagery none of it has been translated in the two versions of Ekegusii church hymnals. The results on the analyses of the imagery in the two hymnals are summarized in the table below:

Table 2: A table showing how the two types of Ekegusii church hymnals translated the imagery.

<table>
<thead>
<tr>
<th>Imagery</th>
<th>1&lt;sup&gt;st&lt;/sup&gt; type score</th>
<th>2&lt;sup&gt;nd&lt;/sup&gt; type score</th>
</tr>
</thead>
<tbody>
<tr>
<td>The sword</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>Those sleeping</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>The spring</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>The sun and night</td>
<td>No</td>
<td>No</td>
</tr>
</tbody>
</table>

**Key**

Y--------Appropriate translation

X--------inappropriate translation

No--------No translation at all.

From the table above the two types did not completely translate the imagery.

The reason for not translating the imagery lies with the translators. It is possible as already suggested to desymbolize the imagery and state them in explicit
terms. However, this has not happened. The analysis of the imagery also could
not show any evidence for the worshippers rejecting the second type and
accepting the first type. The announcement by the SKC to the worshippers to
revert to Nyaguta hymns in the year 2006 could be seen as resistance to change
that has been sparked off by the introduction of the second type.

4.4.0 Loan words

This category is also referred to as new words. In this study we used the term
loan words loosely. In this section the focus is mainly on single words that are
there in English language but are not there in Ekegusii language.
The following three examples are sample analyses of texts with the problem
described above.

4.4.1 Stanza Four: How Far From Home? (For Full Text See AppendixS)

This stanza in the ST reads:

‘Which oft a healing balm has brought and dried the mourner’s tear’

The loan word is ‘balm’
The word ‘balm’ is not there in the Ekegusii language. ‘Balm’ is a word that is
used in Middle East to mean oil with pleasant smell that is obtained from some
types of trees and plants used in the past to heal wounds.
Therefore the focus of the ST in using the word ‘balm’ is to convey the message that those who are going to be saved will be cleansed completely from their sins, relieved of their burden and given better life.

This stanza has been translated in the two versions as follows:

1st type: ‘Nagotogwenia chinkoro, gotinyia amariga’

This translates back to English as:

‘And heals the hearts and then wipes away tears’

The loan word ‘balm’ has not been translated and thus the meaning in the first type of the Ekegusii church hymnal as it is in the original text is lost.

2nd type: ‘Kegotogwenia chinkoro gotinyi amariga’

Back to English it becomes: ‘That heals the hearts and wipes tears’

The second type has also not translated the word ‘balm’ thus rendering the translation inappropriate.

In the two types, the translators have substituted the word ‘balm’ for ‘Kegotogwenia chinkoro’ which means ‘that heals the hearts’ and ‘Nagotogwenia chinkoro’ which means ‘and heals the hearts’.

‘Balm’ is not a synonym for ‘that heals the heart’.
4.4.2 Stanza Four Qualitative Analysis

The two versions have not translated at all the word 'balm' but they have substituted the word with a phrase 'that heals the heart' which is not suitable. It looks difficult to translate this loan word. May be for the sake of maintaining the meaning as it is in the ST, the translators could have attempted to adopt the word into Ekegusii. This linguistic challenge is leading to mistranslations in the translated hymns. Both types of the Ekegusii church hymnal have mistranslations.

4.4.3 Conclusion

The loan word 'balm' is difficult to translate for it does not have an equivalent in Ekegusii language. Perhaps, the translators had the option of borrowing strategy. There is need to revise again the two translations in Ekegusii where the loan word is going to be adopted into Ekegusii language while maintaining the rhythm and tune of the hymn. In this analysis there is no reason based on translation for the rejection of the second type of Ekegusii church hymnal. The reason as already stated could be resistance to change.

4.4.4 Stanza Three: The Judgment Has Set (For Full Text See Appendix 8)

The stanza in the original text reads:
‘When from that court each case decided shall be granted no appeal’

The loan word in the stanza is ‘court’. The word ‘court’ is not there in Ekegusii language but it has been borrowed. The word ‘court’ in Ekegusii is ‘Ekoti.’ This is a household name. It is used by both the young and the old generation.

The stanza has been translated in the target texts as follows:

1st type: ‘Ebibe kobianacheirwe, kina getari mabera’

This translates back to English as:

‘When sin will be condemned and will not be granted any appeal’

The translation has made an attempt in translation were it not for failure to translate the word ‘court.’

2nd type: ‘Kogiakire kondchwa, kina getari mabera’

This translates back to English as:

‘When the case has been decided that will be granted no appeal’

The second type has also made an attempt in translation. However, it has also omitted the loan word ‘court.’ There was room for the translation to accommodate the loan word.

The more appropriate translation could have been:

‘Korwa ekoti ekina kianachirwe kina getari mabera’

This translates back to English as:
‘From that court when the case will be decided that shall be granted no appeal’

4.4.5 Stanza Three Qualitative Analysis

There is disquiet among the worshippers with the introduction of the second type of the Ekegusii hymn book. Many worshippers are in support of the first type. They argue that the second type has inappropriate translation. This has jeopardized the unity of the church. However, the two translations are inappropriate in translating the new word ‘court’

4.4.6 Conclusion

The two translations have not made an attempt to translate the loan word ‘court’ and this can be attributed to the translators. The hymn can comfortably accommodate the loan word and still it remains singable. The omission of the word ‘court’ in the translations has affected the meaning as it is in the ST. In this analysis also there is no reason as to why there should be a rejection of the second version and acceptance of the first type that it has been appropriately translated. The reason for disowning the second version could be the dormant reaction towards the western tune that has now come to the lime light with the introduction of the second type of the Ekegusii church hymnal.
4.4.7 Stanza Two: How Great Thou Art (For Full Text See Appendix 7)

The stanza in the ST reads:

‘And hear the brook and feel the gentle breeze’

The two new words in Ekegusii are:

‘Brook’ and ‘breeze’

The two words have no equivalents in Ekegusii. The word ‘brook’ means:

‘a small stream’. In Ekegusii there is no word for this. The Ekegusii language
has just the word ‘stream’ and does not classify the streams. The word in
Ekegusii for ‘stream’ is ‘ensoko’

The word ‘breeze’ means ‘light wind’. There is no word in Ekegusii for light
wind but there is the word ‘wind’. The word in Ekegusii for ‘wind’ is ‘embeo’

The stanza has been translated in the two versions of the Ekegusii church
hymnals as follows:

1st type: ‘Nintunga’me amaru as are motebie omonene ore’

This translates back to English as:

‘I will kneel before him and tell him lord you are’

The loan words have been omitted. There is obscurity and therefore the
translation is inappropriate.
2\textsuperscript{nd} type: ‘Gankorigereria korwa ebitunwa ndoche chioga mbeo n’giya egusa’

Back to English it becomes:

‘When I look from the mountains, rivers sound and good wind blows’

This second type has made an attempt in translation. However, the words ‘breeze’ and ‘brook’ have been omitted. Therefore the meaning as it is in the ST is lost.

4.4.8 Stanza Two Qualitative Analysis

There is a hard stance taken by the majority of worshippers that the second hymnal type should not be accepted for it has inappropriate translation. It is assumed by those who are objecting the second type that the linguistic challenges like loan words are well catered for in type one. However, from the above analysis it is evident that both versions are inappropriate.

4.4.9 Conclusion

As shown above the conflict that has been as a result of the introduction of the second church hymnal could not be seen to be emanating from translation. The reason is still elsewhere, the worshippers are resisting change. The translators did not overcome the challenge of translating loans words into Ekegusii.
4.4.10 Summary on Loan Words

This is the summary of:
4.4.1.
4.4.2.
4.4.3.
4.4.4
4.4.5.
4.4.6.
4.4.7.
4.4.8.
4.4.9.

Loan words have seemed to be a serious linguistic challenge that translators encountered in the translation of the hymns. The loan words in the analyses above were avoided. Both church hymnal versions did not cater for loan words and thus meaning was lost in the target texts. Some of the loan words could be adopted into Ekegusii and the hymns could still be singable. Although some loan words like 'balm' as shown above could not easily find their way into Ekegusii. Since the loan words were not translated, it can be attributed to the translators. Therefore there is need to have a third hymnal that will accommodate the loan words.
4.5.0 Length of Word(s)

The study will focus on the syllable of a word or words in both the ST and the TT. A word could be more syllabic in the SL than it is in the TT or vice versa. This will affect the translation. Hymns are sung with beat and rhythm and therefore the length of a word(s) is very important.

4.5.1 Stanza One: There Shall be Showers of Blessing (For Full Text See Appendix 4)

In the ST the stanza is:

‘There shall be seasons of refreshing sent from the savior above’

The focus of this study is on the word ‘refreshing’

This stanza has been translated in the two types as follows:

1st type: ‘Eyekomenta chinguru korwa ase omotoria’

This translates back to English as: ‘That refreshes from the lord’ the translation sounds ungrammatical and thus leads to obscurity.

The word ‘refreshing’ in the ST which has three syllables has its translation in the TT as ‘Eyekomenta chinguru’ which is eight syllabic. In hymns meant for singing it is difficult to maintain the beat and rhythm by translating a three syllabic word into eight syllabic words. ‘Refreshing’ is a key word in the stanza
and cannot be omitted. Therefore for the sake of music the words in the ST;
‘there shall be seasons’ are sacrificed in the TT.
2nd type: ‘Eyekomenta chinguru chikorwa ase omotoria’
This translates back to English as:
‘That refreshes from the lord’
As it is for the first type the word ‘refreshing’ has also been translated as:
‘Eyekomenta chinguru’

4.5.2 Stanza One Qualitative Analysis

Length of words seem to be a tall linguistic challenge. Since hymns are there for
music, the length of words must be taken into consideration. In fitting the length
of words in the two versions in order to maintain the rhythm and beat they must
deviate from the message in the ST. The two types have made attempts and both
translations could be said to be appropriate.

4.5.3 Conclusion

There is little to be done in the translation of hymns when dealing with the
length of words. The challenge is almost insurmountable. The target texts will
never be faithful to the ST. Incase they make attempts then, they will render the
hymns unsingable for they will affect the rhythm and tune of the hymn.
Therefore in the above stanza the two types have translated it appropriately and it should be accepted.

4.5.4 Stanza Two: The Judgment is Set (For Full Text See Appendix 8)

In the ST it reads:

‘The work is begun with those who are sleeping soon will be the living be tried’

The focus in this analysis is on the word ‘soon’

The stanza has been translated in the two types as follows:

1st type: ‘Abakure banacheirwe kina, erio nyuma abare moyo’

This translates back to English as:

‘The dead shall be tried, then those who are living’

The first type has translated the word ‘soon’ in the ST as ‘erio.’ The word means ‘then.’

‘Soon’ and ‘then’ are very different in meaning. The word ‘soon’ when translated into Ekegusii becomes two words which are: ‘Bwango mono’. The word ‘soon’ has two syllables while ‘Bwango mono’ has four syllables. Being music it is impossible to translate the word ‘soon’ as it is in Ekegusii for it doubles the syllables. To maintain the rhythm and tune of the hymn the word has been substituted by ‘erio’ which translates back to English as ‘then’. The
word ‘erio’ is two syllabic as the word ‘soon’ that is there in the ST. Thus with the same length maintained the hymn can be singable.

2nd type: ‘Abakure banacheirwe ekina erio nyumia abare moyo’
This translates back to English as:
‘The dead shall be tried, then those who are living’
The second type has also translated the word ‘soon’ as does the first type.

4.5.5 Stanza Two Qualitative Analysis

There is mistranslation that has resulted from the length of words. The mistranslation is in both types. However, with the mistranslations still the two types will be said to be appropriate. There is substitution in the hymns so as to accommodate rhythm and the tune. There is tension among the worshippers that the second type should not be used in that it has many mistranslations, however, from the above analysis the two versions can be said to be appropriate in translation.

4.5.6 Conclusion

The sacrifice of meaning in order to achieve music of the hymns is inevitable. The words with more syllables in the TT than they are in the ST have led to omission and substitution. The worshippers who are against the use of the
second type on the grounds that it has been inappropriately translated could not be justified. Their reason could be resistance to change. The translation in the above length of words in both hymnals should be taken to be appropriate.

4.5.7 Stanza Two: Pass Me Not Gentle (For Full Text See Appendix 3)

In the ST the stanza reads:
‘Find a sweet relief’

The focus is on the word ‘find’ and ‘relief’
The stanza has been translated in the two types as follows:

1st type: ‘Ninkorigetie’
This translates back to English as:
‘I will seek you’

The attempt by the first translation to make the hymn faithful has not been achieved but rather the music of the hymn has prevailed. The words ‘a sweet relief’ have been omitted

2nd type: ‘Ntimokereeo’

This translates back to English as:
‘I rest there’

The second type has also made an attempt to be faithful to the ST. However, it has not overcome the linguistic challenge of length of words.
In the whole stanza of 'find a sweet relief' the first type has attempted to translate only the word 'find'. The word has been translated as 'Ninkorietie' which has five syllables. This has led to omission of the words 'sweet relief' in Ekegusii.

The second type has managed to translate the key word 'relief.' The word has been translated as: 'Ntimokereio'. As in the first type there is omission of the words 'find a sweet'

The second version, however, not as appropriate in translation as it should be, has made a good attempt. The first type translation is not as good as the second one.

4.5.8 Stanza Two Qualitative Analysis

There is a split in the church on which of the hymnals to be used. Each group that uses either of the versions feels that the other has mistranslations. Many of the worshippers have vehemently rejected the second version that it has loss of meaning as it is in the ST. The two types have faced similar challenges in translating the length of words. Otherwise the second type is more appropriate in translation in the above analysis than the first type
4.5.9 Conclusion

In as much as the two translations could be seen to be unfaithful to the ST, they should be taken as appropriate translations. There is little to be done to make the TT faithful to the ST. There are situations like these, when there should be music and not faithfulness to the original text. The two translations should be accepted as appropriate basing on the challenge they are facing above.

4.5.10 Summary on the Linguistic Challenges.

The linguistic challenges that have emerged in the translated hymns include: imagery, loan words and length of word(s). In these categories it has emerged that other categories do overlap. The other categories that have emerged out of these include: omission, substitution, and obscurity. In dealing with length of words the pressure to maintain rhythm and tune leads to substitution or omission of words. Also in translating the imagery the translated work ends up being obscure.

The two types have not translated the imagery and loan words. Thus they have made the two Ekegusii hymnals to be inappropriate. The imagery and loan words could be translated and still the hymns be singable. Thus the reason for not translating the imagery in the two types could be attributed to the translators. There is therefore need for the third hymnal that could be inclusive of imagery
and loan words. The two versions of Ekegusii church hymnals have made an attempt to translate the length of words. In both types meaning has been sacrificed for music. This is acceptable for it is the only way out to keep the rhythm and tune of the hymn. Therefore in case of harmonizing the two types the translation for the length of words should be maintained.

4.6.0 Attitudes to Translated Hymns

Apart from the data analyzed from the sampled hymns, a questionnaire was formulated and administered to the translators of the hymns from English into Ekegusii. Using a questionnaire comprising of simple comprehension questions respondents were expected to give written answers.

The questionnaire did the following:

1. Interviewed on the experience of the translators. Experienced translators were taken to be those with ten years and above in translation.

2. It also tested on the level of Education. Form four class was taken to be the minimum level of Education where one has acquired skills and language to enable one to translate.

3. It interviewed on the attitude of the translators towards the first and the second type. The attitude was taken to be either the like or dislike of the two types.

4. The questionnaire tested on gender in the translating panel.
5. It tested on how much the stakeholders were involved in translation.

6. It also tested the translators’ competence by giving them questions on imagery, length of words and loan words.

The questionnaire had eleven questions that tested on the above items.

The following are tables showing a summary of how the translators responded in the questionnaire.
Table 3: A table showing background information about the translators and how it affects their attitude towards the two types of Ekegusii hymnals.

<table>
<thead>
<tr>
<th>Translators</th>
<th>Gender</th>
<th>Age Bracket</th>
<th>Education</th>
<th>Experience (No of years)</th>
<th>Attitude</th>
</tr>
</thead>
<tbody>
<tr>
<td>1&lt;sup&gt;ST&lt;/sup&gt;</td>
<td>Male</td>
<td>70 and above</td>
<td>Bachelor degree</td>
<td>28</td>
<td>Type 1</td>
</tr>
<tr>
<td>2&lt;sup&gt;ND&lt;/sup&gt;</td>
<td>Male</td>
<td>70 and above</td>
<td>PI training above</td>
<td>21</td>
<td>Type 1</td>
</tr>
<tr>
<td>3&lt;sup&gt;RD&lt;/sup&gt;</td>
<td>Male</td>
<td>60-65</td>
<td>Bachelor degree</td>
<td>15</td>
<td>Type 2</td>
</tr>
<tr>
<td>4&lt;sup&gt;TH&lt;/sup&gt;</td>
<td>Male</td>
<td>60-65</td>
<td>Masters degree</td>
<td>11</td>
<td>Type 2</td>
</tr>
<tr>
<td>5&lt;sup&gt;TH&lt;/sup&gt;</td>
<td>Male</td>
<td>60-65</td>
<td>Bachelor degree</td>
<td>17</td>
<td>Type 2</td>
</tr>
<tr>
<td>6&lt;sup&gt;TH&lt;/sup&gt;</td>
<td>Male</td>
<td>55-60</td>
<td>Masters degree</td>
<td>10</td>
<td>Type 2</td>
</tr>
<tr>
<td>7&lt;sup&gt;TH&lt;/sup&gt;</td>
<td>Male</td>
<td>55-60</td>
<td>Masters degree</td>
<td>17</td>
<td>Type 2</td>
</tr>
</tbody>
</table>

The highest level among the translators was masters while the lowest level was PI training. The most aged translator was above 70 years while the youngest was in the age brackets of 55-60 years. All translators were male. Depending on
For drawing of conclusions, the above information in table 3 can be further simplified as follows in the tables below:

**Table 4:** A table showing the translators' level of Education and their attitude towards the two types of the church hymnals

<table>
<thead>
<tr>
<th>Level of Education</th>
<th>Type 1</th>
<th>Type 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Masters</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Masters</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Masters</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Bachelor</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Bachelor</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Bachelor</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>PI</td>
<td>Yes</td>
<td>No</td>
</tr>
</tbody>
</table>

**Key**

Yes-----------------They prefer the type

No-----------------They do not prefer the type
4.6.1. Conclusion on the level of Education.

From the above table all those with masters prefer the second type. Out of the three translators with bachelor degree two prefer the first type while one prefers the second type. The one with PI training prefers type one. Therefore it can be concluded that the highly learned translators go for type two while those who are not highly learned go for the first type.

Table 5: A table showing how the age of the translators affects their attitude towards the two types.

<table>
<thead>
<tr>
<th>Age of the Translators</th>
<th>Type 1</th>
<th>Type 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>70 and above</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>70 and above</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>60-65</td>
<td>No</td>
<td>Yes</td>
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<td>60-65</td>
<td>No</td>
<td>Yes</td>
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<td>60-65</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>55-60</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>55-60</td>
<td>No</td>
<td>Yes</td>
</tr>
</tbody>
</table>

Key

Yes--------They prefer the type

No--------They do not prefer the type
In the above table the translators who are above 70 years prefer the first type. In this age bracket they are two. Five translators are below the age of 70 and all prefer type two.

4.6.2. Conclusion on age

The translators who are aged prefer type one while those who are relatively young go for type two.

Table 6: A table showing the experience of translators in relation to the two types of Ekegusii hymnals.

<table>
<thead>
<tr>
<th>Translator’s experience (in years)</th>
<th>Type 1</th>
<th>Type 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>28</td>
<td>Yes</td>
<td>NO</td>
</tr>
<tr>
<td>21</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>17</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>15</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>11</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>10</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>8</td>
<td>No</td>
<td>Yes</td>
</tr>
</tbody>
</table>
In the above table the two translators with experience of 21 and 28 years prefer type one while the rest of the translators have between 8 and 17 years experience and all of them prefer the second type.

4.6.3 Conclusion on experience

The experienced translators go for type one while those without much experience go for type two.

Table 7: A table showing gender and attitude towards the translated hymns.

<table>
<thead>
<tr>
<th>Translators' gender</th>
<th>Type 1</th>
<th>Type 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Male</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Male</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Male</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Male</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Male</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Male</td>
<td>No</td>
<td>Yes</td>
</tr>
</tbody>
</table>

Key

Yes----------------------They prefer the type

No----------------------They do not prefer the type
In the above table there are only male translators. The female gender has not been included.

4.6.4 Conclusion on Gender

The majority of the translators prefer type two. There is no woman in the translating panel of hymns into Ekegusii. Women could have added more insight in the translation of hymns. Therefore there is need to include women in the translating panel. Translators have made good efforts in translation but they have not given their best.

4.6.5 Involvement of the Stakeholders

The questionnaire had three questions that were testing on the involvement of the stakeholders in the translation of the two types of the Ekegusii church hymnals.

The following are the responses of the translators in the three questions summarized in tables.
4.6.5.1 Involvement of Relevant Groups

For this the question asked was:

During the translations of the types did you involve the choirmasters, choirs, local leaders or any other relevant group(s)?

(a) Yes

(b) No

In case of 'Yes' which was the group involved?

The following are the responses of the seven translators on the above question summarized in a table.

Table 8: A table showing whether relevant groups were involved in translation.

<table>
<thead>
<tr>
<th>Translators</th>
<th>Responses</th>
<th>Group(s) involved</th>
</tr>
</thead>
<tbody>
<tr>
<td>1ST</td>
<td>No</td>
<td>None</td>
</tr>
<tr>
<td>2ND</td>
<td>No</td>
<td>None</td>
</tr>
<tr>
<td>3RD</td>
<td>No</td>
<td>None</td>
</tr>
<tr>
<td>4TH</td>
<td>No</td>
<td>None</td>
</tr>
<tr>
<td>5TH</td>
<td>No</td>
<td>None</td>
</tr>
<tr>
<td>6TH</td>
<td>No</td>
<td>None</td>
</tr>
<tr>
<td>7TH</td>
<td>No</td>
<td>None</td>
</tr>
<tr>
<td>Score</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>
The translators did not involve groups that actively participate and are considered to be major stakeholders in singing of the hymns as shown in the above table.

4.6.5.2 Piloting

For this the question asked was:

Before you published the two types of the Ekegusii church hymnals did you do piloting?

(a) Yes

(b) No

The table below summarises the responses of the seven translators on the above question.

Table 9: A table showing whether there was piloting on the translated hymns.

<table>
<thead>
<tr>
<th>Translators</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>1&lt;sup&gt;ST&lt;/sup&gt;</td>
<td>No</td>
</tr>
<tr>
<td>2&lt;sup&gt;ND&lt;/sup&gt;</td>
<td>No</td>
</tr>
<tr>
<td>3&lt;sup&gt;RD&lt;/sup&gt;</td>
<td>No</td>
</tr>
<tr>
<td>4&lt;sup&gt;TH&lt;/sup&gt;</td>
<td>No</td>
</tr>
<tr>
<td>5&lt;sup&gt;TH&lt;/sup&gt;</td>
<td>No</td>
</tr>
<tr>
<td>6&lt;sup&gt;TH&lt;/sup&gt;</td>
<td>No</td>
</tr>
<tr>
<td>7&lt;sup&gt;TH&lt;/sup&gt;</td>
<td>No</td>
</tr>
</tbody>
</table>
In the above table all the responses show that no piloting was done.

4.6.5.3 Sensitization

For this the question asked was:

Have you ever called for conferences, seminars and workshops as a panel to tell the worshippers what you have translated?

(a) Yes
(b) No

The following are responses of the seven translators on the above question summarized in a table.

Table 10: A table showing whether worshippers were sensitized on the translated hymns.

<table>
<thead>
<tr>
<th>Translators</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>1&lt;sup&gt;ST&lt;/sup&gt;</td>
<td>No</td>
</tr>
<tr>
<td>2&lt;sup&gt;ND&lt;/sup&gt;</td>
<td>No</td>
</tr>
<tr>
<td>3&lt;sup&gt;RD&lt;/sup&gt;</td>
<td>No</td>
</tr>
<tr>
<td>4&lt;sup&gt;TH&lt;/sup&gt;</td>
<td>No</td>
</tr>
<tr>
<td>5&lt;sup&gt;TH&lt;/sup&gt;</td>
<td>No</td>
</tr>
<tr>
<td>6&lt;sup&gt;TH&lt;/sup&gt;</td>
<td>No</td>
</tr>
<tr>
<td>7&lt;sup&gt;TH&lt;/sup&gt;</td>
<td>No</td>
</tr>
</tbody>
</table>
From the above responses it shows that the translating panel never sensitized the worshippers on the translated hymns.

4.6.6 Conclusion

The challenges in translating hymns could also be seen to be emanating from the translators. In the translation of hymns the choir masters, choirs and local leaders among others were not consulted. These are the people on the ground who are training the worshippers on how to sing the translated hymns. The translating panel never sensitized the choirs, worshippers through seminars and conferences on the translated hymns. There was no piloting of the hymns translated to test whether they were acceptable to the worshippers.

4.6.7 Linguistic Challenges

The questionnaire had three questions that were testing on the linguistic challenges. The three linguistic challenges tested were: imagery, loan words and length of words. Each challenge had one question.

The following summarizes the responses of translators on linguistic challenges.
4.6.8 Imagery Category

For this category the question asked was:

In the hymn ‘How far from home?’ The stanza ‘with courage bold the sword I’ll wield the battle is not long’ has been translated as follows:

(a) Bwata mono okorwana

(b) Orogendo rwaerire tari are mono

Which of the above translation do you prefer? Incase your choice is not in the above which will be your preferred translation?

The following table shows the responses of the translators on this question.

Table 11: Imagery category

<table>
<thead>
<tr>
<th>Translators</th>
<th>Responses</th>
<th>Mark</th>
</tr>
</thead>
<tbody>
<tr>
<td>1ST</td>
<td>Bwata mono okorwana</td>
<td>N</td>
</tr>
<tr>
<td>2ND</td>
<td>Bwata mono okorwana</td>
<td>N</td>
</tr>
<tr>
<td>3RD</td>
<td>Orogendo rwaerire tari are mono</td>
<td>N</td>
</tr>
<tr>
<td>4TH</td>
<td>Bwatia amariko mono</td>
<td>Y</td>
</tr>
<tr>
<td>5TH</td>
<td>Orogendo rwaerire tari are mono</td>
<td>N</td>
</tr>
<tr>
<td>6TH</td>
<td>Orogendo rwaerire tari are mono</td>
<td>N</td>
</tr>
<tr>
<td>7TH</td>
<td>Bogoria ebuku kegima</td>
<td>Y</td>
</tr>
<tr>
<td><strong>Total correct score</strong></td>
<td></td>
<td>2</td>
</tr>
</tbody>
</table>

**Key**

Y- Correct

N-Wrong
As earlier discussed the imagery in the above question is the ‘sword’ which means: ‘the bible’ or ‘the Holy Scriptures.’ Out of the seven translators, two translators gave an answer that correlates with the translation in type one that is: ‘Bwata mono okorwana’ while three gave an answer that correlates to the second type, that is: ‘Orogendo rwaerire tari are mono.’ Two translators gave a translation that is neither there in the first type nor in the second type of the Ekegusii church hymnal. The two gave translations that are considered to be appropriate translations.

4.6.9 Conclusion

The majority of translators have not translated the imagery. The two translators who have translated the imagery correctly are a clear manifestation that the imagery could be translated correctly and still make the hymns singable. Therefore there is need to revise the two types and come up with a third hymnal that accommodates the imagery.

4.6.10 Loan Words Category

The following question was asked:

‘In the hymn entitled ‘The judgment is set’

Translate the stanza: ‘When from that court each case decided shall be granted no appeal.’
The table below shows responses of the seven translators on the above question.

### Table 12: Loan Word Category

<table>
<thead>
<tr>
<th>Translators</th>
<th>Responses</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>1&lt;sup&gt;ST&lt;/sup&gt;</td>
<td>Ebibe kobianacheirwe kina getari mabera</td>
<td>N</td>
</tr>
<tr>
<td>2&lt;sup&gt;ND&lt;/sup&gt;</td>
<td>Ebibe kobianacheirwe kina getari mabera</td>
<td>N</td>
</tr>
<tr>
<td>3&lt;sup&gt;RD&lt;/sup&gt;</td>
<td>Kogiakire konachwa kina getari goonchoka</td>
<td>N</td>
</tr>
<tr>
<td>4&lt;sup&gt;TH&lt;/sup&gt;</td>
<td>Kogiakire konachwa kina getari goonchoka</td>
<td>N</td>
</tr>
<tr>
<td>5&lt;sup&gt;TH&lt;/sup&gt;</td>
<td>Kogiakire konachwa kina getari goonchoka</td>
<td>N</td>
</tr>
<tr>
<td>6&lt;sup&gt;TH&lt;/sup&gt;</td>
<td>Kogiakire konachwa kina getari goonchoka</td>
<td>N</td>
</tr>
<tr>
<td>7&lt;sup&gt;TH&lt;/sup&gt;</td>
<td>Korwa ekoti kianachirwe kina getari goonchoka</td>
<td>Y</td>
</tr>
<tr>
<td><strong>Total Correct</strong></td>
<td></td>
<td><strong>1</strong></td>
</tr>
</tbody>
</table>

**Key**

Y----------correct  
N----------wrong

It is only one translator who gave an answer that is different from the translations that are there in the two types of Ekegusii church hymnals. The answer that was given by the translator is considered appropriate for he translated the loan word which is the word ‘court’ as ‘Ekoti.’ The word ‘court’ has been borrowed into Ekegusii language by this translator. The rest; six
translators gave translations that are there in the two types of Ekegusii church hymnals. Two translators gave a translation that is there in the first type while four gave the translation that is there in the second type.

4.6.11 Conclusion on Loan Words

The translation of the loan words has not been done appropriately as it is in the ST. There is room to translate the hymns appropriately while accommodating the loan words. The appropriate attempt made by one translator is a show that there is a task for the translators to have the loan words translated in the TT. Therefore there is need to accommodate the loan words in the Ekegusii hymnals.

4.6.12 Length of Words Category

The question asked on this category was:

The hymn ‘The judgement is set’ stanza two reads:

‘The work is begun with those who are sleeping soon will the living here be tried’ This stanza has been translated as:

‘Abakure banacheirwe ekina erio nyuma abare moyo’

Do you agree with this translation?

(a) Yes

(b) No
In case your answer is ‘No’ what will be your preferred translation?

The table below shows the responses of the translators on this question

Table 13: Length of words category

<table>
<thead>
<tr>
<th>Translators</th>
<th>Response</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>1ST</td>
<td>Abakure banacheirwe ekina erio abare moyo</td>
<td>Y</td>
</tr>
<tr>
<td>2ND</td>
<td>Abakure banacheirwe ekina erio abare moyo</td>
<td>Y</td>
</tr>
<tr>
<td>3RD</td>
<td>Abakure banacheirwe ekina erio abare moyo</td>
<td>Y</td>
</tr>
<tr>
<td>4TH</td>
<td>Abakure banacheirwe ekina erio abare moyo</td>
<td>Y</td>
</tr>
<tr>
<td>5TH</td>
<td>Abakure banacheirwe ekina erio abare moyo</td>
<td>Y</td>
</tr>
<tr>
<td>6TH</td>
<td>Abakure banacheirwe ekina erio abare moyo</td>
<td>Y</td>
</tr>
<tr>
<td>7TH</td>
<td>Abakure banacheirwe ekina erio abare moyo</td>
<td>Y</td>
</tr>
<tr>
<td><strong>Total correct</strong></td>
<td></td>
<td><strong>7</strong></td>
</tr>
</tbody>
</table>

**Key**

Y - Correct answer

N - Wrong answer

The two types of the church hymnals have the same translation on this stanza. All the translators gave the translation that is there in the two types of the Ekegusii church hymnals. The translation by the translators which is also there in the two versions is not faithful to the ST but it is an appropriate translation for it maintains the rhythm and the tune of the hymn.
4.6.13 Conclusion on Length of Words

Length of words seems to be an insurmountable linguistic challenge. It is almost impossible to translate the hymns faithfully without affecting the rhythm and the tune of the hymns. Sacrifices must be made to maintain the rhythm and tune of the hymn. In so doing there will be omission of some words as they are in the ST. There will also be substitution of words in the TT in order to accommodate the words with many syllables in Ekegusii. The substitutes are not synonyms but rather the words with the same syllables as those in the ST. There is little that can be done in trying to be faithful to the ST. The two types of the Ekegusii church hymnals have appropriately translated the length of words. Therefore these translations should be accepted.
CHAPTER FIVE

5.0 CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This chapter presents conclusions and recommendations emanating from the results of the study. The implications are discussed and suggestions made on possible areas for further research.

5.2 Implications of the Study

From this study, the second version of the Ekegusii translated hymns is better in translation than the first version of the Ekegusii church hymnal. However, the majority of the worshippers prefer the first type. The introduction of the second type has led to disharmony in the church. The reason for the rejection of the second type might not be traced on translation. The worshippers could be moving away from what will be seen to be foreign impositions. It could be the reason as to why the leaders of SKC in the year 2006 asked all the choir members to discard all the translated hymns and sing Nyaguta hymns only which have the indigenous rhythm and tune. However, it is not known how far the second translation will lead the worshippers towards disharmony in the church.
5.3 Recommendations

From this study the researcher makes the following recommendations:

1. The two types of Ekegusii church hymnals should be harmonized in order to come up with a third church hymnal that is more accommodative of the imagery and the loan words.

2. The translation of hymns should not be male dominated. Female gender should be included in the translating panel.

3. In the translation of the hymns, all stakeholders should be involved. These include among others: choir masters, choirs, worshippers, leaders of the local churches. If involved they will give more insight to the translated hymns.

4. The third hymnal should be piloted; all the stakeholders should be sensitized through seminars, workshops and conferences on the translated work.

5. More competent translators should be included in the translating panel.
5.4 Areas For Further Research

This study recommends the following as areas of further research:

1. There should be a study to critically analyze linguistically the musical challenges that are affecting the English translated hymns.
2. A study needs to be carried out on the other hymns that are sung in the other churches and the challenges they are facing.
3. A study should be done on the translated works on other domains like Education, medicine and even agriculture to see whether they are also met with resistance.

5.5 Conclusions

There has been a split among the worshippers in the church over the type of church hymnal to be used. This has threatened the unity of the church. The disquiet among the worshippers has been due to the introduction of the second Ekegusii church hymnal. Many worshippers argue that the first type is more appropriate than the second type which has many omissions, obscurity and generally being unfaithful to the ST. However, from the study the second type has got a more appropriate translation than the first type. Arbitrary to this, on the divide of the two types the majority of the worshippers prefer the second type.
In line with what happened in the Catholic Church where they demanded that the mass be conducted in the mother tongue, the Abagusii worshippers feel that worshipping in their own language could be the best thing to do. The second type of Ekegusii church hymnal has fewer errors as compared with the first type. The introduction of the second type sparked off the dormant negative response towards the English translated hymns which are deemed to be imposition of the missionaries. Therefore singing of the translated hymns could be seen as away of adopting the western culture. It has been a trend that people want to make worship in their own languages rather than the foreign languages. However, it is not known how far this trend will go. Whether it will be in other domains like: Education, medical, agriculture, trade and law. On the other hand worshippers embracing the first type could be having another good reason for it. No matter how well translated the second type could be, when the first type was introduced it was whole heartedly accepted across the board. Pastors, leaders and even missionaries who had learnt the Ekegusii language by then used the first type. The worshippers have sung the hymns of the first type until they have internalized the words and they can sing them off head; without looking at the written copies. Therefore telling these worshippers that the type has mistranslations could not be kindly taken.
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APPENDIX 1

TRANSLATORS' QUESTIONNAIRE

INSTRUCTIONS

This is a research on the challenges facing translation that has been triggered by the two different translations of the Ekegusii church hymnal from the same source. Your information will be confidentially kept. Please answer appropriately. As you translate the requested stanzas, please you ensure that they are still singable. Where choices have been given tick the appropriate answer.

1. What is your gender?
   (a) Female
   (b) Male

2. What is your age?
   (a) 40 years and below
   (b) 40-45 years
   (c) 45-50 years
   (d) 50-55 years
   (e) 55-60 years
   (f) 60-65 years
   (g) 65-70 years
   (h) 70 years and above
3. Which year did you begin to translate?

4. What is your level of Education?
   (a) Below form four
   (b) Form 4
   (c) Diploma
   (d) Bachelor degree
   (e) Masters
   (f) Doctorate
   (g) Others
In case of others please specify.

5. Which of the two types of the Ekegusii church hymnals do you prefer?
   (a) First type
   (b) Second type

6. During the translation of the two types did you involve the choirmasters, choirs, local leaders or any other relevant group(s)?
   (a) Yes
   (b) No
In case your answer is ‘yes’ which was the group(s) involved?

(i) ____________________________

(ii) ____________________________

(iii) ____________________________

(iv) ____________________________

(v) ____________________________

7. Before the publication of the two types of the Ekegusii church hymnals did you pilot them?

(a) Yes

(b) No

In case your answer is ‘yes’ where did you do your piloting?

_________________________________________________________________________

_________________________________________________________________________

_________________________________________________________________________

_________________________________________________________________________
8. Have you ever called for workshops, seminars, or any other forum to sensitize the worshippers on the hymns that you translated?
   (a) Yes
   (b) No

9. In the hymn 'how far from home?' The stanza: 'with courage bold the sword I'll wield the battle is not long' has been translated in Ekegusii as follows:
   (a) Bwata mono okorwana gwaisire koera
   (b) Orogendo rwaerire tari are mono

Which of the above translation do you prefer? Incase your choice is not in the above, which will be your preferred translation?

10. In the hymn entitled 'The judgment is set' Translate the stanza:

    'When from that court each case decided shall be granted no appeal'
11. The hymn 'The judgement is set' the stanza 'The work is begun with those who are sleeping soon will be the living here be tried' has been translated as:

'Abakure banacheirwe ekina erio nyuma abare moyo'

Do you agree with that translation?

(a) Yes

(b) No

Incase your answer is 'No' what will be your preferred translation?
APPENDIX TWO

PASS ME NOT 0 GENTLE SAVIOR

The following is the above entitled hymn as it is in the English Adventist church hymnal, in the first type and in the second type of Ekegusii church hymnals.

1. Pass me not, o gentle savior
Hear my humble cry;
While on others Thou art calling,
Do not pass me by.

Refrain
Savior, Savior, hear my humble cry;
While on others Thou art calling
Do not pass me by.

2. Let me at thy throne of mercy
Find a sweet relief;
Kneeling there in deep contrition
Help my unbelief.

3. Trusting only in thy merit,
Would I seek Thy face
Heal my wounded, broken spirit.

Save me by thy grave.

4. Thou the spring of all my comfort,

More than life for me;

Whom I have on earth beside thee?

Whom in heaven but thee?
FIRST TYPE

OTAGOCHA 'MWANCHI ONE
(PASS ME NOT)

1. Otagocha mwanchi one
Igwa ogosaba
Korangeria abanto bande
Tokong’etania

Yeso, yeso, igwa gosaba,
Korangeria banto bande
Tokong’etania

2. Nanchire erieta riao'
Ninkorigetie
Kwamanyire gotogokia,
Nkonya obuya

3. Ngocha nde ase ore bono,
Naye bono nchuo;
Kai are oyo moreng’aime
Nonya igoro
4. Naye ore omoremia
Kobua bonsi;
Timbwati one ense 'ye
Tatiga Aye.
SECOND TYPE

TONG’ETANI OMOTORI ONE

(PASS ME NOT)

1. Tong’etani omotori one,
   Igwa kangosaba
   Gokorangeria abande,
   Takongetania.

   Yeso, Yeso‘gwa kangosaba;
   Gokorangeria abande
   Takongetania

2. Se ekerogo ki amabera
   Ntimokere;
   Ntungame ase oboitongo,
   Nkonye nyegene

3. Nsemereti obuya bwao;
   Nkorore obosio,
   Ngweni omoyo osaregete’
   Ntori ase obuya

4. Naye ore omoremia
Kobua bonsi
Kai are oyomorengaine
Nse nonya igo
APPENDIX THREE

SHOWERS OF BLESSINGS

The following is the above entitled hymn as it is in the English Adventist church hymnal, in the first type and in the second type of Ekegusii church hymnals.

1. There shall be showers of blessings;
   This is the promise of love;
   There shall be seasons refreshing,
   Sent from the savior above

   **Refrain**

   Showers of blessing,
   Showers of blessing we need
   Mercy drops round us are falling,
   But for the showers we plead.

2. There shall be showers of blessing-
   Precious reviving again;
   Over the hills and the valleys
   Sound of abundance of rain.
3. There shall be showers of blessings
Send them upon us, o lord;
Grant to us now a refreshing;
Come now and honor thy word.

4. There shall be showers of blessing
O that day they might fall
Now as to God we’re confessing
Now as on Jesus we call!
FIRST TYPE

BISIO MBITWE KORWA IGORO

(THERE SHALL BE SHOWERS OF BLESSING)

1. Bisio mbitwe korwa igoro eira y, obwanchani
   Ebikomenta chinguru korwa as’ omotoria
   Bisio bia igoro, ‘ntwe toganetie
   Monene oito twasoroire ototweirie ebisio

2. Bisio mbitwe korw’ igoro bikobokia chinkoro
   Buna embura enyinge, magoko n’ebitunwa

3. Bisio mbitwe korw’ igoro tata tobitomere
   Erio tonyore chinguru, oikeranie eira.

4. Bisio mbitwe korw’ igoro tagototweria rero!
   Twatore mamocho aito, takorangeria Yeso.
SECOND TYPE

MBURA NETWE KORWA IGORO

(THERE SHALL BE SHOWERS OF BLESSING)

1. ‘Mbura netwe korwa igoro, neira y’obwanchani
Eyekomenta chinguru, chikorw’ igoro.

Mbura y’ebisio, Nero ntwe toganetie;
Nonya gwatoire amabera, ko nembura twasaba

2. Mbura netwe korwa igoro, ekobokia chinkoro
‘S’ amagoko n’ebitunwa, ‘riogi ri’ embura enyinge.

3. Mbura netwe korw’ igoro monene toyetwerie;
Erio tonyore chinguru, oikeranie eira.

4. Mbura netwe korwa igoro, tagototweria rero!
Twatore mamocho aito, tokorangerie Yeso
APPENDIX FOUR

HOW FAR FROM HOME?

The following is the above entitled hymn as it is in the English Adventist church hymnal, in the first type and in the second type of Ekegusii church hymnals.

1. How far from home? I asked, as on
I bent my steps—the watchman spake
The long dark night is almost gone
The morning soon will break.
Then weep no more, but speed thy flight with hope's bright star thy guiding ray,
Till thou shalt reach the realms of light,
In everlasting day.

2. I asked the warrior on the field,
This was his soul inspiring song:
With courage, bold, the sword I'll wield
The battle is not long.
Then weep no more, but well endure
The conflict, till thy work is done;
For this we know the prize is sure
When victory is won.
3. I asked again; earth, sea, and sun
Seemed, with one voice, to make reply
Times wasting sands are nearly run,
Eternity is nigh.
Then weep no more with warning tones
Portentous signs are thickening round
The whole creation waiting groans
To hear the trumpet sound.

4. Not far from home! O blessed thought
The traveler's lonely heart to cheer;
Which oft a healing balm has brought,
And dried the mourner's tear.
Then weep no more, since we shall meet
Where weary footsteps never roam-
Our trials past, our joys complete,
Safe in our fathe
1. Ndogendo ki goika nka? Nere morendi kairania;
Orogendo rwaerire, ang’ e bokiamoke.
Tagoichana naende, korende bua orogendo’
Goik’ onyore obonda bw’ oborab’ igoro

2. Nkamoboria naende, ense yonsi ekairania
Orogendo rwaerire, tariare mono.
Tagoichana naende, rora ‘bimanyerero,
N’ebotongwa mbiganyete, ‘riogi ri’ Omonene.

3. Inkaboria omorwani, nabo igo akandemia:
Bwata mono okorwana, Gwaisire koera.
Tagoichana naende, kora ‘meremo eere;
Twatebigwe ekeegwa, ekero torabue.

4. Tari are goika nka! Okorengereria ‘kuya
Nagotogwenie chinkoro, gotinyia ‘mariga.
Tagoichana naende, bwango natoumerane,
Tobe n’omogoko bori as’ omochie o Tata
SECOND TYPE

MBOARE KI ERIO NGI’KE NKA?

(HOW FAR FROM HOME?)

1. mboare ki erio ngi’ke nka? Ner’ omorendi akairania:
Botuko bono bwaerire, ang’e bokiamoke.
Tagoichana ayerera, Gosemeria gokorae;
Goika onyore obonda, Bw’borabu igoro

2. Nkamoboria omorwani, naboigo n’er ‘akandemia:
Bwata mono okorwana, gwaisire koera.
Tagoichana remereria, kor’emeremo eere,
Twatebigwe ekeegwa, ‘kero torabue.

3. Erio nkaboria naende, ense yonsi ekairania;
Orogendo rwaerire, Nka teri are mono,
Tagoichana twakureirwe, N’ebimanyereri’ ebinge;
Ebitongwa mbiganyete, ‘riogi ri’ Omonene.

4. Tari are goika nka bori, Ekerengereri’ekiya;
Kegotogwenia chinkoro, ‘gotinyim’amariga
Tagoichana ntoumerane, ‘se totatayaye rinde,
Tobe n’omogoko bori as’ omochie o Tata
APPENDIX FIVE

ON JORDAN’S STORMY BANKS

The following is the above entitled hymn as it is in the English Adventist church hymnal, in the first type and in the second type of Ekegusii church hymnals.

1. On Jordan’s stormy banks I stand
And cast a wishful eye
To Canaan’s fair and happy land,
Where my possessions lie

Refrain

I am bound for the Promised Land
I am bound for the Promised Land
O who will come and go with me?
I am bound for the Promised Land.

2. O’er all those wide extended plains
Shines one eternal day;
There Christ, the sun, forever reigns;
And scatters night away
3. When shall I reach that happy place
   And be forever blest?
   When shall I see my father's face,
   And in His kingdom rest forever?

4. Filled with delight, my raptured soul
   Will here no longer stay;
   Though Jordan's waves around me roll,
   Fearless I'd launch away.
1. Narigererie eneggu, eria ya Yordani
Ens’ engiya ya kanani eyio nganetie

Natomene amo na Yeso
As’ eneggu y’ omogoko oye;
Totere ‘gotera kwa Musa n’ Eng’ondi
Goika kare na kare

2. Ense eria y’amasase, nomobaso botambe;
Kristo nabuete erioba, goseria mosunte.

3. Indi ndaike aroro, na gosesenigwa’
Ase Oboruoti bwa Tata, morore n’amaiso
SECOND TYPE

NTENEN' ENGEGU YORDANI
(ON JORDAN'S STORMY BANKS)

1. Ntenein’ engegu Yordani, na korigereria;
Kanani engiy’ omogoko, ‘S’ enibo yane ere.

Natomy’ ens engiya omogoko,
Aria ngumbu as’ eneggu eri engiya;
Totere ogotera kwa musa n’ Engondi
Tobe na Yeso botambe

2. Ense’ ri engiy’ erandete, nomobaso rioka;
Kristo agambagoika kare, aseri mosunte

3. Ndi ndaik’ as’ agiya, na gosesenigwa
Ndore obosio bwa Tata, ntimoke botambe

4. Nkor’ eichorwe n’omogoko, tingotebana ense
Nonya emerind’ ekogusa, ningendeo rioka.
APPENDIX SIX

HOW GREAT THOU ART

The following is the above entitled hymn as it is in the English Adventist church hymnal, in the first type and in the second type of Ekegusii church hymnals.

1. O lord my God! When I in awesome wonder
Consider all the works thy hands have made
I see the stars; I hear the mighty thunder,
Thy pow’r thro’out the universe displayed

Refrain

Then sings my soul, my savior God to thee;
How great thou art, how great thou art!
Then sings my soul, my savior God to thee
How great thou art, how great thou art

2. When thro’ the woods and forest glades I wander
And hear the birds sing sweetly in the trees
When I look down from lofty mountain and grandeur
And hear the brook and feel the gentle breeze
3. And when I think that God, His son not sparing,
Sent him to die, I scarce can take it in;
That on the cross my burden gladly bearing
He bled and died to take away my sin.

4. When Christ shall come with shout of acclamation
And take me home, what joy shall fill my heart
Then I shall bow in humble adoration and there proclaim, my God, how great thou art.
1. Omonene rigoro nainyora

Ebinto bionsi kwabikorete

Narora ching’enang’eni chia igoro

Okobua kwao chikonyorokia

Eri moy’ one ogokigwe as’ ore

Monene naki! Monene!

Eri moy’ one ogokigw’ as’ ore

Monene naki! Monene naki!

2. Rituko Yeso akoiran’ ens’ eye

N’eriogi rinene ri’ okobua

Nintung’ame n’amaru as’ are

Namotebie: omonene ore!
SECOND TYPE

OMONENE RIGORO NAINYORA
(HOW GREAT THOU ART)

1. Monene one‘s’ ogokumia nkoinyora; binto amabok’ ao akorete
Ndora ngenang‘eni nyigwa chinkoba; bioroki okobua kwao

    Nkoro yan’ eterer’ omotoria; monene Aye bw’ogokumia!
    Nkoro yan’ eterer’ omotoria; monene Aye bw’ogokumia!

2. Kongoeta chinsana ime ng’ichana; nyigwa chinyoni chikogotogia’
Gankorigereria korw’ ebitunwa, ndoche chioga mbeo ngiy’ egusa

3. Nkoinyora buna kwaruet’ omwan’ oo; kamotom’ ache gokwa ng’ichana,
Kabogori ebib’ as’ omosalaba, manyinga agaitek’ eri agansibia

4. Kristo karache n’ riogi rinene; kong’ira nka ng’ichorw’ omogoko,
Ntungame mosasime n’ oboitongo; ndari agwo Nyasae bw’ogokumia.
APPENDIX SEVEN

THE JUDGEMENT HAS SET

The following is the above entitled hymn as it is in the English Adventist church hymnal, in the first type and in the second type of Ekegusii church hymnals.

1. The judgement has set; the books have been opened
   How shall we stand on that great day
   When every thought and word, and action,
   God the righteous judge, shall weigh

   **Refrain**

   How shall we stand on that great day?
   How shall we stand on that great day?
   Shall we be found before him wanting?
   Or with our sins all washed away?

2. The work is begun with those who are sleeping,
   Soon will the living here be tried
   Out of the books of God’s remembrance,
   His decision to abide.

3. O how shall we stand on that moment of searching,
When all our sins those books reveal?
When from that court, each case decided,
Shall be granted no appeal?
FIRST TYPE
EKINA GIACHAKIRWE IGORO
(THE JUDGEMENT HAS SET)

1. Ekina giachakirwe igoro, naki ntwe toratenene o
Anache Nyasae mogambi, ker’ ogokora n’enchera

Naki ntwe toratenene, rituko rire rinene
Ebibe biaito mbitinyigwe, gose nabitoiyerie?

2. Abakure banacheirwe ‘kina, erio nyuma abare moyo,
Bonsi nabanyorw’ ekina, ‘se chibuku chia tata.

3. Naki torabe as’ ekina, ‘kio, ekero kianachekire?
Ebibe kobianacheirwe, kina getari ‘mabera.
1. Ekina giachakirwe igoro, naki intwe torateneneo,
Anache Nyasa' omogambi, ker' ogokora n'enchera.

Naki ntwe toratenene, rituko riria rinene
‘go toratoke twaremeirwe, gos’ ebibe biatinyigwe?

2. Abakure banacheirwe ekina, erio nyuma abare moyo;
Bonsi nabanyorerwe ekina, kina getari mabera.

3. Naki torabe ase ekin’ ekio, ebibe bikoorokigwa;
Kogiaikire konachwa, kina getari goonchoka.