

MEANING LOSS IN LITERAL TRANSLATION:
A CASE STUDY OF DHOLUO RIDDLES AND PROVERBS.

BY
ORAGO STEPHEN OCHIENG'

A DISSERTATION SUBMITTED IN PARTIAL FULFILMENT OF THE
REQUIREMENTS OF THE DEGREE OF MASTER OF ARTS IN ENGLISH AND
LINGUISTICS. - KENYATTA UNIVERSITY.

SEPTEMBER, 2007.

Ochieng', Stephen
*Meaning loss in
literal translation:*

KENYATTA UNIVERSITY



DECLARATION

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

Signature.....

Date.....30/09/07.....

ORAGO STEPHEN OCHIENG'

REG. NO. C50/13803/2005

We confirm that the work presented in this dissertation was carried out by the candidate under our supervision.

Signature.....

Date.....16/10/2007.....

DR. JOYCE WANGIA

Signature.....

Date.....02/10/2007.....

MS. FLORENCE OWILI

DEDICATION

I dedicate this work to my parents. Your financial, material, and emotional support were a great encouragement.

ACKNOWLEDGEMENTS

I cannot mention all the people who have helped me in this research. All supervisees need supervisors who are understanding, cooperative and dedicated to their work. Dr. Wangia and Ms. Owili were all these. They were the people who made me see light at the end of the tunnel during this research.

My colleague in Kenyatta University; Ngumo, I would like to thank you abundantly for your friendly support during the period of this study. The insights we shared made us move in our works.

I cannot be grateful enough to my brother Nicholas who assisted me always with his computer that enabled me to put this work together. My friend Gladys, all supportive, sometimes helping me in typing my work when my hands could no longer move.

The much I can do is to thank these people and wish them God's showers of blessings.

ABSTRACT

The purpose of this study was to investigate meaning loss as a result of literal translation of a literary text from Dholuo to English. This study had four objectives: the first one being, to identify and describe instances of meaning loss in translation of a literary text from Dholuo to English. Secondly, to determine the factors that contribute to meaning loss. Thirdly, to suggest possible ways of improving the translation. Lastly, to describe the contrasts between the author's translation and the respondents' interpretation and translation of the sampled texts.

This study adopted an eclectic theoretical approach. The following theories guided the study: Interpretative Theory, Cultural Translation Theory, and Semantic Theory.

The main data was elicited from the text book written by Miruka, (2001) entitled "*Oral Literature of the Luo*". This book contains versions of riddles and proverbs in Dholuo and their respective translations into English. Samples of 65 texts were drawn which according to the researcher's intuition exhibited meaning loss. The secondary data was collected through the questionnaire from Dholuo native speakers who are competent in both Dholuo and English. The questionnaire required them to translate the texts in Dholuo into English and to state the terms that were difficult to translate. They were also to select the level of difficulty in translating these texts from the choices provided in the questionnaire.

The data obtained was thus presented and analyzed in chapter four and categorized into four linguistic categories i.e. Structural errors, Lexical, Cultural and the Figurative use of language. Each category was then described, analyzed, and discussed qualitatively. The data from the questionnaire was also discussed in this chapter.

Chapter five which is a summary of the study discussed briefly, the implications of the study and suggested areas for further research. A conclusion for the entire study is given at the end of this chapter.

TABLE OF CONTENTS

TITLE PAGE.....	i
DECLARATION.....	ii
DEDICATION.....	iii
ACKNOWLEDGEMENTS.....	iv
ABSTRACT.....	v
TABLE OF CONTENTS.....	vii
DEFINITION OF TERMS.....	x
ABBREVIATIONS.....	xi
LIST OF TABLES AND FIGURES.....	xii
CHAPTER ONE.....	1
1.0 INTRODUCTION.....	1
1.1 Background to the Study.....	1
1.2 Statement of the Problem	6
1.3 Research Questions.....	6
1.4 Objectives.....	7
1.5 Research Assumptions.....	7
1.6 Rationale for the Study.....	8
1.7 Scope and Limitations.....	9
CHAPTER TWO.....	10
THEORITICAL FRAMEWOK AND LITERATURE REVIEW.....	10
2.0 Introduction.....	10
2.1 Theoretical Framework.....	10
2.2 Interpretive Theory.....	10
2.3 The Cultural Translation Theory.....	13
2.4 Semantic Theory.....	15
2.5.0 Literature Review.....	16
2.5.1 Introduction.....	16
2.5.2 Literature on Literary Translation.....	17
2.5.2 The Notion of Translatability.....	26

CHAPTER THREE.....	28
3.0 METHODOLOGY.....	28
3.1 Introduction.....	28
3.2 Source Text.....	28
3.3 Research Area.....	29
3.4.0 Sampling Procedure.....	30
3.4.1.0 Primary Data.....	30
3.4.1.1.0 Classification of Texts.....	31
4.4.2.0 Secondary Data.....	32
4.4.2.1 Questionnaire.....	32
4.4.2.2 The Respondents.....	33
4.4.2.3 Administering the Questionnaire.....	34
3.5. Data Analysis.....	34
CHAPTER FOUR.....	36
4.0 DATA PRESENTATION ANALYSIS AND DISCUSSION.....	36
4.1 Introduction.....	36
4.2 Data Analysis.....	39
4.2.1 Structural Errors Category.....	39
4.2.2 Lexical Category.....	46
4.2.3 Cultural Category.....	53
4.2.4 Category of Figurative Language Use.....	62
4.3.0 Data from the Respondents.....	69
4.4.0 Discussion.....	76
4.4.2.0 Translation Problems.....	76
4.4.2.1 Linguistic Issues.....	77
4.4.2.2 Phonological Problems.....	77
4.4.2.3 Structural Problems.....	78
4.4.2.4 Tense.....	79
4.4.2.5 Meaning Loss.....	80
4.4.2.6 Lexical Problems.....	81
4.4.3.0 Social-Cultural Issues.....	82

4.4.3.1 The Figurative Use of Language.....	83
4.5.0 Data from the Respondents.....	84
4.5.1 Data from Riddles.....	84
4.5.2 Data from Proverbs.....	87
4.6.0 Conclusion.....	92
CHAPTER FIVE.....	94
5.0 SUMMARY OF FINDINGS AND CONCLUSION.....	94
5.1 Introduction.....	94
5.2 Summary of Findings.....	94
5.3 Recommendation.....	100
5.4 Suggestion for Areas of Further Research.....	101
5.5 Conclusion.....	102
BIBLIOGRAPHY.....	104
APPENDIX 1.....	113
APPENDIX 2.....	121

DEFINITION OF TERMS

- Literal translation: it is the translation that reproduces the linguistic features of the original (SL) to the (TL) word for word. It has also been described as formal equivalence translation.

- Source Language (SL): This is the language in which the original text is written.

- Source Text (ST): This is the text from which the translation is made.

- Target Language (TL): This is the language in which the translation is expected to be in.

- Target Text (TT): This is the text that eventually comes out as a result of the translation.

- Text: In this study, the term is used to mean the riddles and proverbs which are forms of utterances.

- Author: This term has been used in this study to refer to the translator (Okumba Miruka).

ABBREVIATIONS

- T.T - Source Text
- T.T - Target Text
- S.L - Source Language
- T.L - Target Language
- CULT - Cultural
- NP - Noun Phrase
- P - Preposition
- S - Sentence
- SYN - Syntax
- LEX - Lexical
- FIG - Figurative
- D. P - Dholuo Proverb
- D.R - Dholuo Riddle
- D.A - Dholuo Answer
- A.T - Author's Translation
- E.P - English Proverb
- R.T - Respondent's Translation

LIST OF TABLES AND FIGURES

Table 3.4.1.1.1 Indicators in linguistic categories.....	31
Table 4.1.1.1 Table of riddles.....	37
Table 4.1.1.2 Table of riddles.....	38
Table 4.1.1.3 Table of proverbs.....	38
Table 4.1.1.4 Table of proverbs.....	39
Figure 1. Percentage of the difficulty in translating riddles.....	72
Figure 2. Percentage of the difficulty in translating proverbs.....	75

CHAPTER ONE

INTRODUCTION

1.0 BACKGROUND TO THE STUDY

The twentieth century has been called the age of translation (Jumpelt, 1961). In the 19th century, translation was mainly a one-way communication between prominent men of letters and to a lesser extent, philosophers and scientists and their educational readers abroad. Trade was conducted in the language of the dominant nation, and diplomacy was previously in Latin. International agreements among nations, public and private organizations are now translated for all interested parties, whether or not the signatories understand each others' languages.

The exponential increase in technology (patents, specifications, documentation); the attempt to bring it to the developing countries and the simultaneous publication of some books in various languages has correspondingly increased the requirement for translation.

Newmark (1981:3) argues that there are some 'international' writers (in the age of 'international' culture and world literature) who sell more widely in translation than in the original work while others in Italy and the smaller European world countries depend for a living on translation of their works as well as their own translations.

He points out further that, a translator requires both literary and non-literary textual criticism since he has to assess the quality of the text before he decides on how to interpret it. All kinds of distinction have been made between literary and technical translations. Both Reiss (1971) and Savory (1968) have noted that technical translation is concerned with content while literary translation is concerned with form. Other writers have stated that a technical translation must be literal, and a literary translation must be free. A traditional English snobbery puts literary translation on a pedestal and regards other translations as hackwork or less important or easier (Newmark, 1981). A translator must respect good writing scrupulously by accounting for its language structures and contents, whether the piece is scientific or poetic, philosophical or fictional.

Newmark (1981: 10) notes that there is a wide but not universal agreement that the main aim of the translator is to produce as nearly as possible the same effect on his readers as was produced in the readers of the original. The principle is variously referred to as the principle of similar or equivalent response or effect or of dynamic or functional equivalence. It bypasses and supersedes the 19th century controversy whether a translation should incline towards the source or the target language, the consequent faithful versus beautiful, literal versus free, form versus content disputes.

The principle demands a considerable imaginative or intuitive effect from the translator, since he must not identify himself with the reader of the original, but must empathize with him, recognizing that he may have reactions and sympathies alien to his own. The emphasis of this principle is mainly on communication. The translators should first ask

themselves the question, "Who is the reader?" The translator must produce a different type of translation of the same text for a different type of audience.

The principle emphasizes the importance of the psychological factor- it is mentalistic. One would want to know how each reader reacts, how he thinks, feels and behaves.

Beguenet and Rainer (1989) argue that the reconstruction process of linguistic and cultural implications raises the question of the 'literal' translation. They say that it is a generally accepted fact that literal translation cannot be successful with literary works. The literal translation focuses on the word- as- word without considering the larger realm of the context of the word and the placement within a cultural and historical frame. The reconstruction of the translation process reveals that words always point beyond themselves in the literary text. The translators have to take it upon themselves to reconstruct the total image and situation that is conveyed through the limiting possibilities of language.

Literal translation deals with the surface meanings of the words without reflection on the directions of meaning that the original author tried to materialize behind the surface. The readers of such translations are bound to be confused and will experience great difficulties in visualizing the situation of the original text and its relationship to subsequent expansions of such situations.

Beguenet (1989) maintains that the translation must produce the whole by trying to put the particulars of a text into focus and interaction. The act of reconstruction, that probing of what reality there is behind the words used in the page, is the act of interpretation. By retracing the steps that underlie any act of interpretation through the eyes of the translator's meticulous work, the reader recognizes that the situational or pictorial thinking is the foundation of all interpretation. It is first the pictorial visualization that goes with one word, then the interaction, that a word establishes with the rest of the sentence or the passage.

The literal translation of Dholuo riddles and proverbs into English will definitely be bound to cause a comprehension problem to those who do not understand the original text. This is because the translated text will not capture fully, the pictorial and contextual aspects of the text. They could only end up getting distorted images and not the original intended meanings.

Furthermore, the reality of meaning loss among words can be extended to situations in different cultures. Human emotions hardly change from one culture to another. What changes, is the way one perceives these emotions and how one places them within the natural environment of a country. A cultural situation whether in the realm of social, ethical, educational, legal or political realities do not have exact equivalent in another country. Translators should therefore assess the boundaries of every individual cultural situation to define both the sameness and the differences.

The researcher established that there are writers who are translating oral literature texts from the local Kenyan languages into English. Some of these writers include: (Chesaina (1991) *Oral literature of the Kalenjin*; Kipuri (1993) *Oral Literature of the Maasai*; Mukabi (1988) *Gikuyu Oral Literature*; Ogotu, B. and Roscoe, A. (1974) *Keep my Words-Luo Oral Literature*; Barra (1998) *1000 Kikuyu Proverbs* and Miruka (2001) *Oral Literature of the Luo*.)

In this study, the researcher investigated the phenomenon of meaning loss in Miruka (2001). His book "*Oral Literature of the Luo*" contains the following genres of oral literature: proverbs, riddles, songs, narratives and oral poems. In this investigation, the focus was on riddles and proverbs. This book contains riddles and proverbs in Dholuo and a translation of each into English. The question, whether these translations were a true reflection of the meanings intended in the source text also laid the background for the study. It was noted that the source language and the target language do not share a common cultural background. The realities in both are therefore quite different that it cannot be assumed that word-for-word rendering would capture clearly the message in the original text. The complexity of translating riddles is that they must have a particular appearance and a specific response. The figurative language used in the riddles and proverbs present a major challenge. This is because if the translator does not come up with equivalent figurative expressions that capture what was intended in the source text, then the translations will cease from being riddles or proverbs i.e. they will lose their figurative flavour as was intended in the source culture.

1.1 STATEMENT OF THE PROBLEM

Miruka (2001) translated Dholuo proverbs and riddles into English. Proverbs and riddles normally carry particular meanings which can be interpreted within the cultural contexts where they are formulated. In their particular oral literature, they do not present a problem in comprehension because the native speakers are aware of the circumstances under which they were formulated. However, when literally translated into another language not linguistically related to Dholuo, comprehension problems are likely to be experienced by the target text receptors. English and Dholuo are linguistically and culturally different. When these factors are not seriously put into consideration by a translator, the TT is bound to appear foreign to the receptors. The translations done by Miruka (2001) are literal and to a considerable degree, they do not appropriately capture the meanings intended in the source text. This study examined these proverbs and riddles in light of his translations with a view to establishing the level of meaning loss that was prevalent in the target text. The cultural impact on the transference of meaning from source language to target language was also established since the two languages do not share a common cultural background.

1.2 RESEARCH QUESTIONS

1. What are the instances of meaning loss as a result of translation of a literary text from Dholuo to English?
2. What are the factors that lead to meaning loss in translation?

3. How can they be tackled to improve the translation?
4. What are the contrasts between the author's translations and the respondents' interpretations and translations of the sampled texts.

1.3 OBJECTIVES

1. To identify and describe instances on meaning loss in a translation of literary text from Dholuo to English.
2. To determine the factors that contribute to meaning loss in translation.
3. To suggest possible ways of improving the translation.
4. To describe the contrasts between the author's translations and the respondents' interpretations and translations of the sampled texts.

1.4 RESEARCH ASSUMPTION

1. There is meaning loss as a result of literal translation of a literary text from Dholuo to English.
2. There are factors that lead to meaning loss in translation.
3. There are ways in which they can be handled to improve on the translation.
4. There are some contrasts between the author's translations and the respondents' interpretations and translations of the sampled texts.

1.5 RATIONALE FOR THE STUDY

Studies in translation are being carried out by various scholars. However, most of these studies are normally directed towards translation of English into Kiswahili. We have noted that there are translations being carried out from African languages to the English language. (see page 5). To the best of our knowledge, a few studies have been carried out concerning meaning loss in the various oral literature texts translated into English.

This study aimed at establishing some of the factors that contribute to meaning loss in a translation. The analyses of these factors and a description of how they could be handled would provide vital information to those intending to be translators and the already practicing ones on how to come up with good translations.

This research will also make a contribution to the advancement of translation studies and the applicability of translation theories. The findings of this study will sensitize other researchers to conduct similar studies on other texts translated from the other Kenyan languages into English. This study will also contribute to the literature on the studies that have been done on Dholuo.

1.6 SCOPE AND LIMITATIONS

This study focused on structural errors, lexical, cultural and the figurative use of language. The last three categories were borrowed from (Wangia, 2003). Spelling errors were also present in some of the texts we sampled. However, this study did not dwell on them since they had a lesser degree of influence on the phenomenon of meaning loss which was the focus of this study.

Oral literature entails narratives, proverbs, oral poems, riddles, tongue twisters and songs, but our study was narrowed down to the riddles and proverbs. This is because they exhibited the problem we were investigating more directly and thus enabled us to draw more samples for the investigation. The other genres could not be investigated within the time frame of the study.

The study targeted the following respondents; bilingual Dholuo speakers. These people had to have a command of both Dholuo and English. They were to be above 35 years in age and well grounded in Dholuo culture so as to give a clear picture of the oral literature of their times. The researcher limited the study to 20 respondents. This was considered a good sample because as Milroy (1987:21) observes, "large samples tend not to be necessary for linguistic surveys as for the other surveys because they tend to be redundant, bringing increasing data handling problems with diminishing analytical returns.

CHAPTER TWO

THEORETICAL FRAMEWORK AND LITERATURE REVIEW

2.0 INTRODUCTION

This chapter begins with a highlight of the theoretical approaches used in this study and describes their significance in the analysis of the data. The second section is the review of the relevant literature to the study. Literature on literary translation is reviewed first followed by literature on translatability.

2.1 Theoretical Framework

Translation cuts across many disciplines. These include: Psychology, Linguistics, Communication Theory, Anthropology and Semiotics. It cannot therefore depend on one theory. That is why this study adopted an eclectic approach. We employed the following theories: The Interpretive Theory, Cultural Theory of Translation and Semantics Theory.

2.2 Interpretive Theory

This theory has to do with resemblance between utterances and their meanings. In translation, the translator recounts what has been written by someone else. As such, what he/she says has to resemble what had been said in the original text. Gutt (1991) reiterates

that just as objects in the world are used to represent other objects where they share common properties, utterances can also resemble each other in their phonological or in their inferential properties or in meaning.

This theory was proposed for this study since the translation of oral literature materials need to capture the intended meaning and also to have a similar effect on the receptors just has the original text does. This is to say that the target text is expected to appropriately resemble the source text as far as meaning and inferential properties are concerned. Gutt (1991) also says that the notion of interpretive resemblance is inferred when utterances share contextual implication in certain contexts. When an utterance is used to represent another due to interpretive resemblance, this is referred to as interpretive use. For example, a statement like: "he ate a mountain of ugali." Can be interpreted to mean, "he ate a large amount of ugali."

This theory helps the translator to comprehend better not only the meaning of words, sentences and discourse structures but also the symbolic nature of events and the objects that are mentioned in the discourse. The theory is also important in distinguishing between the designative (basic) and the associative (interpretive) meanings. It also emphasizes that everything about a message carries meaning.

The main tenet of the interpretive theory is the re-expression of the meaning of the source text into another language. The notion of semblance brings about sameness in meaning. This theory enables the translators to use equivalent expressions which capture the

message as it is intended in the original text. This can only be achieved if the translator understands the source text.

This theory guided the study in analyzing the interpretations that were by the translator in his translation. As oral literature deals with figurative and symbolic languages, the theory guided us in analyzing the resemblance between the original and the translated text.

Example of the interpretive resemblance

Dholuo proverb: *Chako chon loyo dhi kajuoga.*

Author's translation: *starting early is better than seeking a medicine man later.*

Interpretive resemblance: *prevention is better than cure.*

If only a literal or word- for- word rendering of the Dholuo proverb into English are provided, the intended meaning cannot be fully captured. The mere word- for- word translation only gives the common daily usage of the lexical items used in the translation. A proverb goes beyond the words used in it to give a "special" meaning. This is the more reason why the translator should strive to find an expression that interpretively resembles the original for the intended meaning to be realized by the receptors of the translation.

2.3 The Cultural Translation Theory

This is a theory of translation that focuses on the culture involved in the translation process i.e. the source culture versus the target culture. Bassnet and Lefevere (1990) while focusing on the interaction between translation and culture reiterate that culture does impact on and constrains translation and add that issues of context, history and convention should be addressed during the translation process.

The theory states that the translator does not deal with language but with a totality of knowledge, which embodies a peoples' culture. There are diverse cultures and therefore it should not be assumed while translating that we share the same values. The translator's awareness of diversity in culture enables him/ her to strive to capture the relevant expressions which will be easily understood by the receptors of the translation. The translator who is a mediator between cultures has an important role in projecting the images of the author and his work beyond the boundaries of the cultures of his origin (Lefevere, 1992).

Translation under this theory is viewed as the transposition of thoughts expressed in one language by one social group into the appropriate expressions of another group entailing a process of cultural decoding, recoding and encoding. The cultural aspect of a text is seen as more important than the time, space and social-political situations in which the words are written (Karamanian , 2004).

Snell- Hornby (1988:42) state that “if our language is an integral part of our culture, the translator needs not only proficiency in two languages; he must also be at home in the two cultures.” It should however be noted that the fact that one is proficient in the foreign language does not necessarily mean that he is fully conversant with its culture. When the two cultures are unrelated, there are bound to be instances where there are foreign concepts in the target culture posing comprehension problems.

In the case of this study, it was noted that the oral literature of a people is shaped by their culture. There are some symbols and figurative expressions that are only peculiar to the Luo culture. This theory was used to explain how culture affects translation because the two languages that were being investigated are by and large not related in their cultural backgrounds.

The following example from the sampled texts is a proverb used to illustrate the view above.

Dholuo: *Jabudho e duonde ariyo jabed jamriambo.*

(a person who stays in meeting place two becomes a liar.)

Author’s translation: *he who stays in two ‘duonde’ often becomes a liar.*

‘*Duol*’ is singular noun. It stands for a meeting place.

‘*Duonde*’ is the plural of ‘*duol*’ “meeting places.”

Explanation

Within the Luo culture, men used to come together in the evenings after a long day's work. While attending such meetings they would talk about the day's events and any other news that had cropped up. It was then obvious that every man had to identify with a given group that he would be joining every evening. A person who chose to attend one meeting-'*duol*' today and go to another meeting -'*duol*' the next day, was believed to be bound to be a liar. This is because he would want to impress both groups. He would go a head to spread rumours and even to tell false stories about the other group that he has been attending.

In order to fully comprehend what the above proverb means and to understand specifically the term '*duol*' that the translator has used directly into the translation, the need to comprehend the cultural aspects of the Luo cannot be ignored. The translator should have given a precise explanation of what the word '*duonde*' means since borrowing it directly into the translation hampers the comprehension of the text. Such cultural practices call for the cultural translation theory in order for the receptors of the TT not only to understand the text but also to appreciate the culture of the ST.

2.4 Semantic Theory

Semantics is the study of meanings as expressed by words, phrases and sentences of a human language. In semantics, linguists are mainly interested in the aspects of sense

relations and componential analysis. The central aspects of semantic theory proposed by Kempson (1977) are: that semantic theory must:

1. Capture for any language the nature of meanings of words, phrases and sentences and explain the nature of relations between them.
2. Be able to predict ambiguities in the expressions of a language.
3. Characterize and explain the systematic meaning relations between the words, phrases and sentences of a language.

The various senses carried by a word are related to one another semantically. This is important in translation so that one can know the appropriate meaning to bring out in a translation. This theory is important in our study because we are investigating meaning loss and various words and expressions may only make sense to the Luo people and therefore the translator must make great effort to get the equivalence of these words in the target culture.

2.5.0 Literature Review

2.5.1 Introduction

This section reviews literature related to the study. It provides vital information regarding what various scholars have done and said concerning translation. The researcher focused the study on two areas. These are:

- i. Literature on literary translation
- ii. Literature on translatability

2.5.2 Literature on literary translation

House (1981, 1988) proposed a model of translation quality approach. The model is primarily concerned with contextual meaning of translation. These are: the ideational and interpersonal meanings in terms of linguistic equivalence. The processes of establishing equivalence involve: the linguistic and situational particularities of source and target texts; a comparison of the two texts and the assessment of their relative match. This study agrees with the observation presented above. This is because proverbs are normally articulated depending on given contexts of discourse. The linguistic items that will be used in that proverb will largely be determined by the idea that the speaker is trying to pass across. Therefore, a translation of a proverb without putting the context into mind is likely to miss the intended meaning.

Tancock (1958) in Secker and Warburg (1958) discusses some problems of style in translating from French. The issues he tackles can be compared to those of translating oral literature from Dholuo into English. He says that a French translator must communicate the exact meaning of the French text and give his English readers some impression of the flavour of the text, for literary work is tasteless like a glass of distilled water. His view is that the true picture of the original text is what is key and not the words used. Similarly, in this research, the interest is on how the original picture – the meanings of the riddles and proverbs in the Luo context, should be presented in English.

Wangia (2003) in her research of 'The Aspects of Mistranslations in the 1951 Lulogooli Bible' states that some of the causes of problems in translation are the great contrasts between the historical, social, ecological, and cultural differences between the S.L and the T.L. Literal transfer of linguistic structure or forms representing these SL orientations into Lulogooli target language more often than not result into meaning loss. Her views are very important in this study. There is a contrast between Dholuo and English in all aspects she mentions above. Since the translator has employed a literal translation in some circumstances, there is bound to be meaning loss.

Baker (1993, 1995) posits corpus based translation studies. Corpus based translation studies begun in 1990s. It attempts to use the concepts of corpus linguistics to describe translation and translation techniques. Three major types of corpora include: parallel corpora which consist of ST and their translations; multilingual corpora, original text in two or more languages; and comparable corpora, comprising both original text and translation in given languages.

This study falls in the category of comparable corpora since we were investigating ST in Dholuo and TT in English. The data in these two texts formed the foundation of our observations.

Crystal (1997:346) states, "it is sometimes said that there is no task more complex than translation. A claim that can be readily believed when all the variables involved are taken into account. Translators not only need to know their source languages well, they must

also have a thorough understanding of the field of knowledge covered by the source text, and of any social, cultural or emotional connotations that need to be specified in the TL if the intended effect is to be conveyed. The same special awareness needs to be present in the TL, so that points of special phrasing, contemporary fashions or taboo expressions, local expectations, and so on, can be taken into consideration.”

Crystal (1997) also argues that literary works require a sensitive consideration of form as well as content and may prompt several translations, each of which emphasizes a different aspect of the original. In an ‘aesthetic’ translation, important for literary materials, the focus is on preserving the emotional as well as the cognitive content of the work and maintaining some level of stylistic equivalence. The translator of Dholuo riddles and proverbs into English did not focus on the aesthetic values of the source text. While investigating meaning loss, it was found out that the absence of the aesthetic value of the translated text denied it the meaning intended.

Andre Lefevere (1975) says that ‘for a long time the only translations deemed worthy of study have been translations of literature. As a result, the study of translation was limited to aesthetic evaluation of literature and of the various ways of which certain languages were or were not able to express certain concepts.’

He further observes that it would be more profitable if we approached the specific nature of literary translation (translated literature) on the level of the product and not that of the process where its specificity is not all that apparent. We should in other words concern

ourselves with the various ways in which the translated literature functions in the wider context of the target literature.

Maccura (1990) looks at the Czech scene and challenges the myth that the function of the translation is merely the transfer of information. In the context of the 19th century Czech culture, the readers did not really need translation but strongly felt that to translate is to prove one's national identity and that a language is capable of rendering the treasures which other more prestigious languages (in this case German) possesses.

Hatim (2002:128) suggests that such cases as the one above cannot be simply viewed on the current notions of translation functions as detached by the precepts of translation theory. According to Maccura, the transfer of information is not the sole purpose of translation, and to subscribe to such utilitarian views would be failing to notice, for example, that the aim behind *Paradise Lost* in Czech was because it represents an amalgam of different cultures.

The subject of language and identity also occupies Sengupta (1990) in her study of the Bengali poet, Tagore's auto translation. The study outlines pitfalls of translation in which faithfulness is exclusively shown towards the target language culture. To mimic the dominant discourse in English, Tagore, 'winner of Nobel prize for literature in 1933' would translate his own work changing not only the style of the original but also imagery and tone of the lyric.

Shitemi (1990) examined translation theories in relation to practices used in translation of literary translations. She observes that a good translation is one that maintains the semantic styles of the original and that the equivalence between the source text and the target text is by and large affected by the environmental and cultural differences and the translator's competence. It can then be observed that meaning is important to the receptors' understanding of the target text.

Omboga (1986) looked at the problems hindering the translating of literary text into Kiswahili. He examined the weaknesses in the translation of Ayi Kwei Arma's novel "*The Beautiful Ones are not yet Born*" using the communicative theory. He notes that the translation was poor because: it had no proper theoretical basis, the translator did not understand the cultures of the languages involved and therefore he translated the linguistic aspects ignoring other features of the text. He then comes to a conclusion that the weakness in the translation was due to lack of understanding of translation theory. This made the translation inaccessible to the Kiswahili readers.

Mutahi (1987) examined the problems of translation from an African language (Gikuyu) to English. He dealt with the translation of 'Gicandi', a Gikuyu poem into English by a non-native speaker. He says the translation fell below expectation. He observes that 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 them. One also needs a good knowledge of the grammar of the language.

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 Sperber and Wilson (1986). Inference is a crucial factor because communication works by inference. A communicator produces a stimulus and the audience infers from what 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 optimal 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 effect at minimum processing cost.” Context plays an important role by providing appropriate communication clues that uphold relevance between old information and new information.

Omboga (2006:40) notes that, the perceptions that a translated text fails because it doesn't approximate the source text arises because they are located in the source text and culture. By failing to locate the explanations of literary translations in the textual and contextual circumstances of the target text and the demands of the host culture, Kiswahili scholarship is now wary of translations and now acts as censor for aesthetic responses to these texts. He maintains that these are the reasons why most explanations tend to move towards issues that hardly foregrounds textness, textual adequacy or the functional, cultural and social significance of the translation. It can be noted that the translator (Miruka, 2001) did not put these reasons into consideration since he rendered literary texts literally into English. This literal translation fails to capture the contextual angles from which texts with figurative language are meant to be interpreted.

Mutahi (1994) states that in translating materials from one language into another, something gets lost. The loss arises because of the differences that exist between the two languages. These differences are both structural and cultural. He summarizes the losses as:

Translation is just like chewing food that is to be fed to others. If one cannot chew the food oneself, one has to be given food that is already chewed. Such food however, is bound to be poorer in taste and flavour than the original.

He further argues that the view that African ideas are easy to translate into European languages cannot hold water given the structural, environmental and cultural differences that exist between the people of the two continents. The study being conducted was based on an African language (Dholuo) as the SL. It has been translated into a European language (English). The translation has been done by an author who has a command in English even though he is not a native- speaker. Naturally he was bound to face many challenges since the two languages are not related.

Omboga (2006) however argues that, in spite of Mutahi's dismissiveness of translation, there are a number of studies in Kiswahili literature which have placed their study premium on the translated text's textuality, temporal location as well as their social and cultural contexts of production. He names Okombo, (1994), Mutiso, (1996), Mazrui, (1996) just to mention but a few.

A common thread that runs in these studies he says, is that they all recognize that the target text are facts of the target culture, utilized by target audience and contributing to the knowledge and cultural archives of the cultures in which they are hosted.

The views above acted to inform our study on meaning loss as a close look at the translation of Dholuo to English revealed that the cultural and the contextual aspects that are exhibited in the ST were transferred into the TT. This made the TT maintain the flavour of the ST and not to adopt that of the TT. Perhaps where the equivalents are achieved, then the aesthetic values can be transferred.

Okombo (1994) in his studies of translation, perceives all translations in terms of texts, in which the translating process starts with the conceptualization of the translation task, the translation process itself, and the translation result. He then outlines the properties and the procedures of the translation process, that is, the existence of a text governed by linguistic and non linguistic properties, the perception of meaning in ST, and its expression in the TT and the culture which hosts it. The study also considers linguistic rules as they pertain to TL, its culture and the temporal circumstances. It emphasizes the importance of the target text, since it is the entity that calls for every possible explanation

Okombo (1994) is emphatic that a TT does not come diminished in value because of its deviations from the standards of the ST. This is because there is no way in which a translation could share the same systematic space, stature, or completely perform the function of the ST. He argues that "the arguments about attaining the standards of the original are therefore misplaced." However, we note that in the translation of Dholuo

proverbs which contain figurative use of language, if the translator is not keen enough and a literal translation is done without further explanation of what these proverbs mean, meaning is likely to be lost.

He also draws attention to a translated text value and utility. He outlines the motivational factors which the translator should bring to bear on the work in the contribution of translation to cross- cultural and cross linguistic communication. Meaning in the source text which is sometimes thought to be immanent, is not necessarily carried wholesale to the TT. However, it is created with every act of being read. Consequently, its transference in translation is a negotiated thing in the communication process. Thus while text types will of necessity call for text specific considerations, they must also be attentive to the contextual dynamics that impact on text production and hence make meaning possible. Audience expectations are some of the dynamics that dictate the production of the translated text.

Omboga (2006: 58) notes that the idea of linguistic composition and pragmatic utilization is important in translation. This is because it allows both the recognition and participation of text creators and text users. As such, when one is talking about a text, in a linguistic, literary or cultural sense, it should be at the back of our minds that texts are always held in a language. Translated texts therefore need to be explained in ways that attend to linguistic, contextual and cultural components of a translated text. These issues are captured clearly in the four categories that are used as the basis of analysis in this study.

2.5.3 The Notion of Translatability

This notion came about as a critique to the Sapir-Whorf hypothesis. In its most extreme versions, the Sapir-Whorf hypothesis consists of two associated principles. The principle of Linguistic Determinism and the principle of Linguistic Relativity. The former states that our thinking is determined by language. That we cannot think about a concept without a language to think it. While the latter state that people who speak different languages perceive and think about the world quite differently. On this basis, the Whorfian perspective is that translation between one language and another is at the very least, problematic and sometimes impossible (Wanjohi, 2005). This perspective posits that it is impossible to mean the same thing in two ways therefore making it impossible to translate.

The neo-classicalists (theorists advocating 'cloak theories' which represent the view that language is a cloak conforming to the customary categories of its speakers) criticized the Whorfian hypothesis. They felt that it was possible to express the same thought in different ways. They argue that we can say whatever we want to say in any language and that whatever we say in one language can always be translated into another. It is from this view that the notion of translatability arose.

Popper (1970) quoted in Wanjohi (2005) states that even totally different languages are not untranslatable. The neo- classicalists acknowledge the fact that translation is not easy and may sometimes involve a lot of circumlocution; but it can be done. Translatability is

possible because of the codability of the linguistic items involved. Something is said to be codable if it falls within the scope of available terms used in a particular language. Degree of codability vary in that one language maybe capable of expressing a concept in only one word, in another, one might be required to use a phrase or a sentence to express a similar concept. The higher the codablity of a concept in the TT, the higher the translatability and vice versa.

These studies relate to our study in that they are concerned with expressing issues in translation. They touch on most of the works that have been done in the area of literary translations. Most of the literature reviewed posit common factors that make the translation process difficult. Reasons that contribute to meaning loss have also been touched on in these reviewed literatures. The researcher attempted to establish whether they applied to the translation of Dholuo into English.

CHAPTER THREE

3.0 METHODOLOGY

3.1 INTRODUCTION

Being a frequent reader of 'oral literature' of the African people, the researcher established that there are a good number of oral literature materials from African languages that are being translated into English (see page 5). However, there are teething problems that do interfere with good translation of these oral literature materials. A large number of these problems are linguistic and cultural in nature. Translation is more difficult if the source language and the target language are not linguistically related. It is even more complex if the cultures of the ST versus that of TT are not related. Dholuo and English are not related in any of the ways described above. In the source text discussed below, it was observed that meaning loss occurred in some of the translated texts. This led to a concern that generated this study.

In this chapter then, the following were discussed: the source text, the research area, sampling procedure, the respondents and the method of data analysis.

3.2 Source Text

This study was based on Miruka's (2001) book entitled "*Oral Literature of the Luo.*"

This book contains the genres of literature. These include: songs, narratives, oral poems,

proverbs and riddles. What are referred to as ‘source texts’ are the proverbs and riddles in Dholuo. Miruka (2001) contains the ‘source texts’ in Dholuo and their translations into English. After each text, he provides a translation as illustrated below. (D.P stands for Dholuo proverb and A.T stands for author’s translation).

D.P: *Jagam dhoge ariyo.*

A.T: *The mediator has two mouths.*

In some examples the author tries to explain the meaning of the text. It was found out that, where the author translated as illustrated above then went forward to give a brief explanation of what a given text meant, the meanings of the source texts were made easier to comprehend especially where cultural aspects and some terms that did not have English equivalents were directly transferred into the TT. In circumstances where he literally translates without giving brief explanations on the meaning of the source text, the meanings of the TT were different from that intended in the original. This was the major reason that motivated the researcher to choose this text to investigate the phenomenon of meaning loss as a result of literal translation of a literary text from Dholuo to English.

3.3 Research Area

The study was conducted in Migori town. Administratively, the town is located in Migori District in Nyanza province. It is near Kuria District, which is located in the border of Kenya and Tanzania. From the researcher’s prior observations, the headquarter tended to have what may be called “older” civil servants who fitted in the age bracket that was involved as respondents in this study. The majority of the people happen to be Dholuo

speakers who have also undergone training in various career fields. It was therefore assumed that they could competently comprehend the Dhouo texts and render them into English.

3.4.0 Sampling procedure

The following technique was employed to aid in the collection of relevant data from the study sample.

3.4.1.0 Primary Data

The book "*Oral Literature of the Luo*" by Miruka (2001) contains two hundred and fifteen (215) proverbs and one hundred and seventy (170) riddles. The researcher read these texts intensively. Using his intuition and judgement, he identified and recorded the texts whose translations exhibited different meanings from those of the ST or contained foreign terms and thus presented comprehension problems.

After a thorough study of these texts, purposive sampling method was used to select those that clearly exhibited meaning loss. It should be noted that the proverbs yielded more texts for the study than the riddles. A total of 65 texts were selected, 40 of them were proverbs and 25 riddles. From the 65 texts, 20 samples which are approximately 30% of the identified data were analyzed and discussed in chapter four of this study. This was believed to be a representative data. Milroy (1987) and Sankoff (1980) have argued that one does not need a very large linguistic sample to observe a linguistic phenomenon.

This justified the limited selection of the samples to ensure a manageable data. 10 proverbs and 10 riddles were thus used. The study did not use a big percentage of proverbs because majority tended to fall within the category of figurative language use while there were other three linguistic categories in which the data was to be analyzed.

3.4.1.1.0 Classification of texts

The next step was to classify the texts into categories. These were borrowed from Wangia (2003). These were: structural errors, lexical, cultural and figurative language use. A summary of these texts are given in tables 1.1 below.

Table 3.4.1.1.1 Indicators in category classification.

CATEGORY	INDICATORS
Structural errors	<ul style="list-style-type: none"> - Omission of certain particles - Wrong word order - Grammatical errors
Lexical	- Borrowed words (Dholuo to English)
Cultural	- Traditional practices that are foreign to English culture.
Figurative language	Proverbs that are foreign to English language receptors.

4.4.2.0 Secondary data

Secondary data was used here to refer to the sample of texts that were selected and used in the questionnaire. These were used to describe the contrasts between the author's translation and the respondents' interpretation and translation of the sampled texts. These texts were selected from those in the primary data. A maximum of 15 riddles and 20 proverbs were picked at random. These texts were primarily in Dholuo and similar to those in the source text. The respondents were to interpret and translate them into English

4.4.2.1 Questionnaire

The questionnaire questions were categorized into two sections. Section A dealt with riddles. The respondents were expected to translate the 15 riddles that were provided in this section. The next question required them to choose the level of difficulty of the translation they performed. After choosing an answer, they were to proceed and give reasons that made them choose a particular level of difficulty. From the last question in this section, they were required to list the words that presented a challenge for them to translate if any (see appendix 2).

Section B of the questionnaire dealt with the proverbs. Here, the respondents were expected to interpret and translate the proverbs. They were also expected to provide brief explanations of what the proverbs meant. Moreover, they were required to provide English proverbs that were near equivalent of Dholuo proverbs where possible. In this

section again, they were expected to select from the choices given, the level of difficulty in translating these proverbs. Reasons for their choices were to follow. Furthermore, it was expected that they list words and proverbs that were a challenge to translate and give their views why such words and proverbs were a problem to translate (see appendix 2).

4.4.2.2 The Respondents

The study targeted the following respondents; bilingual Dholuo speakers. These people were to have a command of both Dholuo and English. They had to be above 35 years in age and in a better position to understand and give a clear picture of the oral literature of their times. The researcher limited the study to 20 respondents. This was considered a good sample because as Milroy (1987:21) observes, "large samples tend not to be necessary for linguistic surveys as for the other surveys because they tend to be redundant, bringing increasing data handling problems with diminishing analytical returns.

The social network approach was used in identifying the respondents. An individual's social network is the sum of relationships he/she has contracted with others (Milroy, 1987). For this study, one participant, who was known to the researcher, served as a contact person who assisted the researcher in selecting other respondents from his social network. A total of 20 respondents who fitted in the age bracket required and who could speak and write in English were chosen.

4.4.2.3 Administering the questionnaire.

The researcher administered the questionnaire personally to the respondents. They were allowed to take the questionnaire home and even to consult with their close friends if they felt the need to do so. After identifying the respondents via their social network, the researcher established rapport with them and explained the significance of the research. It was noted that the respondents were eager to participate in this task. Several of them were fascinated and wondered how such things (texts) they considered simple appeared tricky to translate. However, they felt challenged and accepted to be part of the research.

The researcher visited them daily to establish how far they had proceeded with the task. They were also reassured that they needed to do their best and not to consider the process as a burdensome task. The fact that they could consult boosted their desire to answer all the questions. In some occasions, they were found discussing with their close friends and enjoying the challenge.

3.5 Data analysis

The researcher used qualitative analysis method to analyze the data. The data was categorized into structural errors, lexical, cultural and figurative use of language categories as mentioned in (page 23). Primary data is analyzed and discussed in the first section of chapter four of this study. Texts in Dholuo are given first, then a gloss of what each word means follows. The author's translation is then given after the gloss. Examples

of five texts are given under each of the linguistic categories stated above. The natures of mistranslations in each text are then analyzed and ways of improving the translations suggested.

The study then proceeds to analyze the data from the questionnaire. The findings from the questionnaire are presented and a discussion of the findings made to establish the contrasts between the author's translation and the interpretations and translations of the respondents.

CHAPTER FOUR

4.0 DATA PRESENTATION, ANALYSIS AND DISCUSSION.

4.1 INTRODUCTION

This chapter represents the analysis of data from Miruka 2001. His book entitled “Oral Literature of the Luo” contains various genres of literature both in Dholuo and a translation into English. This study focuses on riddles and proverbs. A corpus of texts drawn from riddles and proverbs in the book which exhibit meaning loss were identified and classified into the following categories: structural errors; lexical category; cultural category and figurative language use. An analysis of data was carried out in these categories basing on the researcher’s native language intuition and linguistic knowledge background. The data from the questionnaire is also presented and discussed in this chapter.

4.1.1.0 Tables showing summary of data analyzed from the text.

The table below shows data presentation in the two genres of oral literature. The data is in two columns. The first column shows texts in Dholuo and a gloss of each word into English. The second column shows the author’s translation. ‘C’ stands for riddle’s challenge while ‘A’ stands for riddle’s answer.

Table 4.1.1.1

RIDDLES

DHOLUO	AUTHOR TRANSLATION
<p>1.C: Askari mapangore e mudho. (police who marches in dark) A: Jajuok (night runner)</p>	<p>C: A policeman marching in the dark. A: The wizard</p>
<p>2.C:Baranged mama ok ban. (blanket of mother never folded) A: Polo (the sky)</p>	<p>C: My mother's blanket is not folded. A: The sky.</p>
<p>3.C: Oda man gi dhoudi adek (house my has with doors three) A: Siruari (short trousers)</p>	<p>C: My house with three doors. A: Short trousers.</p>
<p>4.C: Nyar Alego otwe suka. (daughter of Alego tying loin cloth) A: Ng'wen (white ant)</p>	<p>C: The girl from Alego has tied a 'leso' A: White ant.</p>
<p>5.C: Piny moting'o jodongo lilo ma yie tikgi boyo.(world/land carrying old men only whose beards long) A: Puoth oduma. (garden of maize)</p>	<p>C: A land full of old men with long beards. A: A maize garden</p>
<p>6.C: Awino jaswa wach. (Awino reporter news) A: Nainai (police car's siren)</p>	<p>C: Awino the reporter. A: The police 999 car</p>
<p>7.C: Bwoywe modhuro e dho nam. ('Bwoywe' grass many in mouth lake) A: Yie wang' (hair eyes)</p>	<p>C: 'Bwoywe' grass in abundance at the lakeshore. A: Eyelashes.</p>

Table 4.1.1.2

RIDDLES

8.C: Radhianja nyar ka ruoth (clumsy daughter of chief) A: Oyoyo (duck)	C: 'Radhianja' the maiden from the chief's camp. A: The duck
9.C: Pangla kithee. (sounds) A: Jatheth (black smith)	C: 'Pangla kithee' A: The black smith.
10.C: Duong' dala. (greatness of home) A: Duol (bonfire)	C: The home's essence. A: 'Duol'

Table 4.1.1.3

PROVERBS

DHOLUO	AUTHOR TRANSLATION
11: Jatelo ogongo gwaro (leader thorn scratches)	The leader gets pricked by 'ogongo'
12: Fulu bende oro ngege. (small fish also sends tilapia)	Even 'fulu' sends tilapia.
13: Jagam dhoge ariyo (a go-between mouth of two)	The mediator has two mouths.
14: Thuol odonjo e ko. (snake enters in gourd)	A snake has entered the gourd.
15: Yuoro law kwach. (sister-in-law cloth leopard)	A sister-in-law is a leopards skin.

Table 4.1.1.4

PROVERBS

16: Opuk ogo e pige. (Tortoise dropped in water its)	The tortoise has been immersed in its water.
17: Alot michayo ema tieko kuon. (vegetable despised is that finishes 'ugali')	It is the despised vegetables that eats 'ugali'
18: Dhano winyo (human being bird)	The human being is a bird.
19: Jarikni jamuod nyoyo gi kuoyo. (the hasty grinds 'nyoyo' with sand)	The hasty one eats sand in his 'nyoyo'
20: Gimoro iwe gi mitne. (something is left with sweet its.)	Something is left when it is still sweet.

4.2 DATA ANALYSIS

The data presentation and analysis below is drawn from the proverbs and riddles that exhibited meaning loss in comparison of the source text and the target text. The data is first given in Dholuo, then a gloss in English and finally, the author's translation.

4.2.1 CATEGORY OF STRUCTURAL ERRORS

Under this category, the study focused on the structural errors that were evident in some of the expressions the author used in his translation. Guided by the researcher's knowledge of the Standard English, it was identified that there were errors in some samples of the translated texts particularly: omission of some particles and grammatical errors that led to mistranslations.

The five examples below illustrate this argument.

1. Dholuo Challenge: *Askari mapangore e mudho.*

(policeman who marches in darkness)

Author's Translation: *A policeman (soldier) marching in the dark.*

Dholuo Answer: *Jajuok.*

(wizard/ night runner)

Author's Translation: *The wizard/ night runner.*

In the first part of the riddle “challenge,” in the translation, the relative pronoun “who” has been omitted. Thus there is a slight change in meaning between the original and the translation. To illustrate this, it can be suggested that the Dholuo Challenge “*Askari mapangore e mudho,*” should be translated as “a policeman who marches in the dark.” When the translation remains as the author has done it “a policeman/soldier marching in the dark,” then the original should have read like: “*askari pangore e mudho.*”-“a policeman marching in the dark.” We realize that, in this second proposal, the relative pronoun marker in Dholuo “*ma*” –“who” is omitted. This changes the interpretation of the challenge. This translation still lacks an auxiliary verb “is” to mark the tense and to make the sentence grammatically complete.

The original text “*askari mapangore e mudho.*”-“policeman who marches in the dark” is meant to be a relative clause. This is because the part of the sentence that begins with “*ma*”-“who” is meant to describe further the subject of the sentence. In fact, it is a

defining relative clause. It is evident that this is true from the answer to the riddle “*jajuok*”-“night runner.” The participants in the performance of the riddle are required to link the qualities given in the challenge to a given type of person. It can be noted that the translator did not focus on the tense of the sentence.

The next example shows another aspect of structural error.

2.Dholuo challenge:*Baranged mama ok ban.*

(blanket of mother never folded)

Author’s translation:*My mother’s blanket is not folded.*

Dholuo answer: *Polo*

(sky)

Author’s translation: *The sky*

The translation of the riddle above does not exhibit a complete interpretive resemblance to the source text. The translation portrays that “the mother’s blanket may sometimes be folded, but the juncture at which the riddle was uttered it was not. This however is not the case as presented in the ST. The text, ‘*baranged mama ok ban*’ should be translated as “my mother’s blanket is never folded.” with the emphasis on the term ‘never’ since a look at the answer to the riddle which is ‘*polo*’-‘the sky’ clearly shows that what is permanently placed is what is being referred to.

It can also be argued that there is a slight change in meaning as a result of the translation due to the structure of the sentence. Usually in Dholuo, a possessive particle is attached to the noun to mark/ indicate possession. The equivalent of the author's translation in Dholuo would be "*baranged mamana ok ban*" with "*na*" marking possession "my".

What then could be a close equivalent of the original? In this study, it can be suggested that the translation "a mother's blanket is never folded" would be more appropriate. This is suggested because it captures precisely what the original text portrays. Its meaning is gender neutral since it could refer to 'his' or 'her' and circumstances where someone can argue that it is also possible to say that "his mother's blanket is never folded or "her mother's blanket is never folded" may be avoided.

This text illustrates an instance where a verb is omitted.

3. Dholuo challenge: *Oda man gi dhouidi adek.*

(house my has three doors)

Author's translation: *My house with three doors.*

Dholuo answer: *Siruari.*

(short trousers)

Author's translation: *Short trousers.*

In this text the author has left out a very vital element of a sentence and that is a verb. If the words are categorized into various phrases, the following presentation will be realized.

My house/ with three doors.

NP PP

The above categorization shows that the construction does not contain a verb. This is what is referred to in this study as a “structural error.” The term that is meant to mark the verb does not appear in the translation.

The word “*gi*” in Dholuo has two meanings. It can be used to mean “with” and it can also act as an additional conjunction “and.” Therefore, if these meanings are not put into consideration while translating, an error is likely to occur if the correct meaning of “*gi*” is not used. A reader who has some knowledge about the grammaticality of English language sentence formation would detect that the sentence above contains some errors and that it is ambiguous.

It can then be suggested that an appropriate translation of this riddle could be, “my house has three doors.” This is a correct English sentence because it satisfies the rules of word ordering in English, which is S.V.C.

My house/ has/ three doors.

S V C

The riddle is descriptive and requires one to identify that the answer expected should be that which has the qualities that have been provided in the challenge. A translation with

NP and PP does not provide this link and therefore, it can be noted that there is change in meaning. If the reader had not had a glance at the answer to it, then it could be more difficult to unravel this riddle.

The translation also lacks tense. The verb phrase is the marker of tense in a sentence. A construction of words without a verb can therefore present a comprehension problem because the prepositions are only used to show the relationship between parts of the sentence. Instead of translating as 'my house with three doors' which is a construction that does not contain a verb, a more appropriate rendering would be 'my house has three doors.' In this expression, the primary auxiliary verb 'has' is used to mark the tense of the sentence.

This text illustrates an aspect of grammatical error in the TT.

4.Dholuo challenge: *Nyar Alego otwe suka.*

(daughter of Alego is tying a loin cloth.)

Author's translation: *The girl from Alego has tied a 'leso'.*

Dholuo answer: *Ng'wen*

(white ant)

Author's translation: *White ant*

From this riddle, a grammatical error was identified in the translated text. The translation to some degree is obscure thus making the interpretation of the text to be different in meaning from that intended in the source text. The receptors of the TT who are at home with the grammaticality of the English language may interpret this text to mean that there is “something” – “*a lesa*” and for reasons not known, the girl from Alego has decided to tie it on “something” so that its movements are not restricted.

The actual meaning intended in the source text is that “the girl from Alego is tying a loin cloth around her waist.” The translator in this instance could have gone further to explain what he meant by the words that are used in the translation for the receptors of the translation to have a picture of what the riddle is all about. It can therefore be argued that the author’s translation is obscure due to wrong choice of words leading to complete change of meaning. This can justify the claim that word for word translation can in many cases lead to meaning loss. The translator should therefore evaluate the circumstances critically and strive to produce a text that interpretively resembles the original even if it means increasing the length of the text or reducing it. A ‘*lesa*’ is a good inference but for a limited audience. Majority of the East African audience will understand it but for the sake of a wider audience, ‘loin cloth’ could be preferred. It can therefore be noted that this text could be analyzed in this category and also in the lexical category. This shows that texts could exhibit more than one translation problems.

The text below also shows an instance of structural error.

5.Dholuo challenge: *Piny moting'o jodongo lilo ma yie tikgi boyo.*

(world carrying old men only whose beards long.)

Author's translation: *A land full of old men with long beards.*

Dholuo answer: *Puoth oduma.*

(garden of maize)

Author translation: *A maize garden.*

The translation of the challenge looked at keenly, contains an error. There is omission of a verb. A complete English sentence should contain a verb. The author has translated the word “*ma*” as “with.” This can be said to be the cause of the mistranslation. It can therefore be proposed that a better translation of this challenge should contain a verb and the word “*ma*” should be translated as “whose” so that the translation could read as “a land full of old men whose beards are long.” or “There is a land full of old men whose beards are long.” This latter suggestion in my view appears to be the best since it also contains a verb which also marks the tense of the sentence.

4.2.2 LEXICAL CATEGORY.

In this section, attention was given to single words also called lexical items. David Crystal (2003) notes that when one language takes lexemes from another, the new items are usually called loan words or borrowings. The translator from Dholuo to English

(Okumba, 2001) has borrowed Dholuo terms and used them in his translation. These borrowed terms are likely to lead to unintelligibility of the text. This means that the message that was to be conveyed does not reach many of the English receptors.

In this study, five examples are discussed in this section to make clear the claim that is made above.

6.Dholuo challenge:*Awino jaswa wach.*

(Awino reporter news)

Author's translation: *Awino the reporter.*

Dholuo answer:*Nainai*

Author's translation: *The police 999 car.*

The text above is an example of Dholuo riddle. The term “*nainai*” which is translated as “the police 999 car” is what is focused on from this text. This translation calls for the translator to give a brief explanation of how the riddle was developed. The riddle was developed in connection with the siren that is sounded by the police cars. And because the police hot-line for emergency call in Kenya is 999, the Luo people observed the ways in which this vehicle could be related to some contexts within their cultural settings. Whenever the police responded to an urgent call, the siren would sound and everyone in the vicinity would know that something was not right. This is the reason why the riddle ‘Awino the reporter’ was coined. The siren alerts everyone including those who completely had no idea of what was going on.

The translation of the answer to the riddle could have been captured more explicitly by using the term “siren.” For example: “the police car that is sounding a siren.” This would enable the receptors to comprehend the text much easier since a good translation should be one that allows receptors to access the message at a minimum processing cost. The readers (particularly) those who are not familiar with the Luo naming system, should also be made aware that the term ‘Awino’ which is a proper noun in Dholuo has been used metaphorically. It stands for someone who breaks news to the people whenever she feels that there is something that people should know of.

This text however, can be understood by the receptors of the translation since in all parts of the world there are police cars that raise alarms whenever the police assistance is called for but the foreign words used need to be explained.

The text below illustrates meaning loss at the lexical level.

7.Dholuo challenge: *Bwoye modhuro e dho nam.*

(grass many at mouth lake)

Author’s translation: ‘*Bwoye*’ *grass in abundance at the lakeshore.*

Dholuo answer: *Yie wang.*

(hair eyes)

Author’s translation: *Eyelashes.*

The text is an example of an instance where a translator borrows a term from the source text to the target text. The term of interest here is ‘*bwoye*.’ It needs to be explained so that its meaning can be understood by the receptors of the TT. Observed keenly, the translation somehow gives a clue as to what the term may mean. But it still needs to be defined. “*Bwoye*” is a term used to refer to a soft brown grass that is used as a top thatch in the traditional Luo houses. Since the term ‘*lum*’ which stands for ‘grass’ has not been used in Dholuo challenge, it can then be deduced that it “*bwoye*” is a type of grass. The translation it can be suggested should have been framed as follows “grass in abundance at the lake -shore.” Giving this explanation shows that, in translation, a definition of the borrowed term to the receptors would enhance their comprehension rate unlike when a term is borrowed and left unexplained. It ends up being opaque.

The example below also shows a lexical problem.

8.Dholuo challenge: *Radhianja nyar ka ruoth*.

(clumsy daughter of chief)

Author’s translation: ‘*Radhianja*’ the maiden from the chief’s place.

Dholuo answer: *Oyoyo*

(duck)

Author’s translation: *Duck*

The bone of contention in this text is that the author has directly transferred the term ‘*radhianja*’ into the translation without giving an explanation of what the term really

means. It is easier to assume that it is the name of the maiden, and to some readers it may be completely incomprehensible. The term ‘*radhianja*’ is actually an adjective that is used to describe a large and clumsy person or animal. The animal normally branded ‘*radhianja*’ –‘the clumsy’ is the elephant. This is because of its bulkiness and slow movements. This adjective “*radhianja*” can be applied to a short and fat person who walks clumsily as if they are experiencing some difficulties in their movements. In this text, this adjective is used to describe the duck because of its walking style. It makes some clumsy moves and swings as if it is struggling to move.

The author could have used an adjective that is closer in meaning with the term because doing so would have made him avoid a foreign term in the translation. He could have used the term ‘clumsy’ for example, ‘the clumsy maiden from the chief’s place’. This text is a good example that demonstrates the need to use other words, phrases that are near equivalents where the translator cannot readily find a perfect equivalent. Doing so would aid the translators in avoiding the temptations of using foreign terms that bring a lot of comprehension problems in the translated text.

This example illustrates an instance of meaning loss at the lexical level.

11. Dholuo proverb: *Jatelo ogongo gwaro*.

(leader thorns pricks)

Author’s translation: *The leader gets pricked by ‘ogongo’*.

This proverb means that whoever comes first clears the way for those who follow. This discussion did not delve further into the deeper meaning of the proverb. The term that was of much interest in this research was “*ogongo*” a type of thorn. The author put it in quotes suggesting maybe that it was difficult getting an immediate equivalent. A reader could therefore assume that ‘*ogongo*’ is a type of a ‘thing’ which has the capability of pricking someone or something, but they would find it hard comprehending what type of piercing or pricking object it is.

The use of the term without explaining to the audience who are not familiar with Dholuo language what it really means, hampers a complete comprehension of the text. ‘*Ogongo*’ is a type of thorn tree. (*acacia gerrardi*). When hunters go hunting or when women go to fetch firewood in the thickets, the person who leads the group is highly likely to meet any obstacle on the way. If there are thorns on the way, he will be pricked first after which he will warn those who are coming after him of the danger on the way.

This proverb is generally used to warn people that they should be careful when leading and be steadfast in their quest for they are bound to face obstacles as they lead. That the translator needed to explain the meaning of the term “*ogongo*” is evident. Its presence as a foreign term hampers a complete comprehension of the entire text. Replacing the term “*ogongo*” with the English word “*thorn*” would allow an easier interpretation of the text. It can then be noted that the word ‘*thorn*’ should be used in the translation so that the TT would read “the leader gets pricked by a thorn.”

The text below also shows mistranslation at the lexical level.

12.Dholuo proverb: *Fulu bende oro ngege.*

(small fish also send tilapia)

Author's translation: *Even 'fulu' sends tilapia.*

This proverb means that respect is a two- way traffic. If you respect the young, they will reciprocate, and equally if the old are respected, they will also respect the young in return. In literal terms, it means that even the young people send the older people. It should not always be the norm that only the old can send the young. The terms used are however metaphorical in nature. The use of fish is symbolic. It is used here to refer to the young and the old. The controversy is on, the term '*fulu*' which has been directly transferred into the target text. The use of this term is bound to present a challenge to receptors who are not familiar with the Luo terms for different types of fish.

The failure to find a term to use in explaining what the word '*fulu*' means, prevents one from making out the clear meaning of the proverb in the translated text. In this analysis, ways of making this translation understandable by trying to define what '*fulu*' might mean in English were sought. '*Fulu*' can be described as 'small fish' or 'minnow' which Longman Dictionary of contemporary English (1978) describes as 'any of the several types of small freshwater fish'.

From the discussion above, it can be suggested that the phrase “small fish” or the word “minnow” could substitute the word ‘*fulu*.’ The text may then be translated as follows “ even minnows send tilapias” or “ even small fish send tilapia” In this context, tilapia has been used to represent ‘one’ that has already matured and not all the types of tilapia. This is also a clear sign that translation is possible between languages that are not related if one goes for dynamic equivalence and not a word –for- word translation. The single word ‘*fulu*’ can be translated by a single English word ‘minnow’ or by a noun phrase ‘small fish.’

4.2.3 CULTURAL CATEGORY

Language has a dual character. It is both a means of communication and a carrier of culture. Ngugi (1986:14) says that culture embodies moral, ethical, and aesthetic values; the set of spiritual eyeglasses through which a people come to view themselves and their place in the universe. Language as culture is the collective memory bank of people’s experiences in history. Culture is almost indistinguishable from the language that makes possible its genesis, growth, banking, articulation and indeed its transmission from one generation to the next.

In this category, proverbs and riddles that have sprang up as a result of the culture of the Luo people were looked at. Ways by which the translator has gone about translating them into English as the two languages do not share a common culture are also described in this section.

The cultural theory of translation forms the ground for our analysis. This theory states that the translator does not only deal with the language but a totality of knowledge which embodies a people's culture. There are diverse cultures and therefore it should not be assumed that we share the same values. The translator's awareness of diversity in culture enables him to strive to capture the relevant expressions which are easily understood by the receptors of the translation. The translator as a mediator should therefore project the images of the author and his work beyond the boundaries of the culture of his origin (Lefevere, 1992).

It can be noted that the proverbs and riddles looked at in this study were developed within the traditional setting of the Luo. They therefore express experiences many of which could only be peculiar to the natives. Some of these texts when literally translated are likely to have totally different meanings from what was intended in Dholuo.

Using the theory mentioned above, the following five examples were analyzed to make the phenomenon described in the introduction above clearer.

13. Dholuo proverb: *Jagam dhoge ariyo.*

(a go-between mouths two)

Author's translation: *The mediator has two mouths.*

This proverb was drawn from the traditional practice of the institution of marriage or more specifically; courtship. In Luo culture, when a man had sighted a lady that he deemed was fit to be his wife, he would get a friend or a relative to act as an 'a go-

between' between the family of the girl and himself. This mediator could go to the lady's home to investigate on the morality of the lady together with that of her family. If he (mediator) was convinced that the lady was of fine morals, he would go ahead to break the news to her family that there was a man who had expressed interest in taking their daughter as a wife. He would then tell them all the news about the man who wanted to marry their daughter and the benefits they would reap should their daughter be married to him.

The mediator after getting their side of the story would go back to the man to inform him whether the lady's family was willing to give their daughter to him. He was also to inform him of the conditions that he was expected to meet in order to marry the girl. The man would then continue with the process of negotiations until an agreement was reached. Because this man (mediator) was negotiating for both parties, the Luo people decided to come up with a proverb that captured this cultural activity. A direct translation of this proverb distorts its meaning. In Dholuo, the construction 'having two mouths' is understood proverbially. This however, is not the case in English. This example demonstrates that, what a word that belongs to a particular word class in one language means is not necessarily equivalent in meaning with its counterpart in the target language.

It can therefore be suggested that an appropriate strategy that would enable an easier interpretation of the text be used. In this case, an explanation should be provided. Explaining what the proverb means and the cultural circumstances that led to its formulation would be appropriate. This would enable the receptors who do not have such

cultural practice to interpret the message contained in the TT. Perhaps the translation could read “the mediator speaks for both parties.” Moreover, the translator would still have the task of explaining to the receptors the nature of the parties involved and the reasons as to why a mediator is needed in the negotiations.

The example below illustrates how culture influences the formation of proverbs.

14. Dholuo proverb. *Thuol odonjo e ko.*

(snake enter in gourd)

Author’s translation. *A snake has entered the gourd.*

Within the Luo culture, ‘the gourd’-‘*ko*’ is considered to be a very important object. It is an object that is used in churning milk. The milk that is churned from it was tasty and liked by all. The gourd was therefore considered a very precious possession in any homestead.

A snake however, is a very poisonous creature that is feared by many. Whenever it was seen, it was killed. Therefore if one entered a gourd, which was considered a precious object, a decision had to be made and this was to break the gourd and kill the snake. However, this proverb should not be interpreted at its surface value as presented in the English translation. It is normally used when one is caught in a tough situation or dilemma and he has to make the right decision. For example, if somebody is the chief of a particular location, he is the custodian of all the laws in that area. He is expected to

route out evil without fear or favour. If by bad luck his son is involved in a serious crime known by everyone in that area, he has to act in accordance with the law and forget that the person who has committed the crime is his son. When one is faced with such tough scenarios, the Luo would use this proverb '*thuol odonje e ko*' to mean that one is facing a challenging situation.

This proverb is an example that demonstrates that proverbs were drawn from the cultural practices of a particular group of people. If therefore a cultural aspect of a given text is not explained to the receptors and a literal translation is rendered, the receptors would find it difficult processing the hidden meaning of the proverbs. This observation can then lead to a suggestion that, the translator, apart from giving a literal translation of the proverb, should move further to provide an interpretation of the proverb. This he can do by giving a brief explanation of what the proverb is intended to mean. Such explanations would enable the receptors to put them in contexts so as to understand them better.

This text demonstrates the formation of onomatopoeic sounds within the culture of the Luo people.

9.Dholuo riddle: *Pangla kithee*.

Author's translation: *Pangla kithee*

Dholuo answer : *Jatheth*

(black smith)

Author's translation: *The black smith*.

Of interest here is the construction '*pangla kithee*'. These are Dholuo words that are drawn from the sounds that are made by some objects that are used in the day to day practices. To be specific, these are normally drawn from the black smith's work place. When metallic materials fall down, the sound that is normally used to capture this is '*pangla*'. When the black smith is moulding some items, he uses fire to make these metals red-hot so that he can easily mould them. To cool the hot metals he will use water, when water is poured on the metal, the sound '*kithee*' is produced.

It is difficult to find equivalents of onomatopoeic inference in the target language which will match with the sounds of the source language. This could be a major reason why the translator directly transfers the sounds "*pangla kithee*" in his translation. The onomatopoeic sounds made by various objects it can be argued, are expressed in sounds that the native speakers of certain languages perceive them to be produced. The translator should try to find an equivalent in the target language. If he cannot get an equivalent, he can retain them (onomatopoeic sounds) the way they appear in the source text. Furthermore, he should provide an explanation that the words he has directly transferred from the source text are sounds made by certain objects in the SL and not that they are words in their own rights.

The answer to the riddle is given as 'black smith'. From this answer, it can be suggested that, the translator should enquire from the natives of the target language if they have

sounds patterns that could be used to capture the sounds that are produced when the black smith is at work. If there exist such sound patterns, then the translator should adopt them since they will make easier the comprehension process on the part of the target language receptors.

The text below also shows the aspect of culture in translation.

10.Dholuo riddle: *Duong' dala*;

(greatness of home)

Author's translation: *The home's essence*.

Dholuo answer: *Duol*

(bonfire)

Author's translation: '*Duol*'

The terminology that is discussed here is '*duol*'. This word could mean different things depending on which sound is stressed. Because Dholuo also employs the use of tone in distinguishing meaning, a correct tonal mark has to be put on the word to enable the people understand what is being referred to. '*Duol*' when articulated with a rising tone, then 'bonfire' is what is referred to. When articulated with a level tone, then the 'voice' of a person is what is meant.

This however does not completely solve the problem of understanding what meaning was intended unless the readers are a bit familiar with the culture of the Luo. Why is this?

This is because the word '*duol*' articulated with the rising tone has three distinct meanings. The first one and which has been stated here is 'bonfire' and the second meaning is 'the domestic animals' hut' and the third meaning is 'the rest house/ forum house where men used to meet in the evening.

In the riddle, the intended meaning is that of 'bonfire'. Within the Luo homes, a bonfire was made every evening where the owner of the homestead could relax at before he retired to bed. Here he would assemble his family and they would talk about the day's events and also meditate and deliberate on what would be done the following day. This is why it earned its name 'the essence of the home.' The translator in this case has used the word directly into his translation and this makes it foreign to the receptors of the translation.

In this circumstance again, the argument could be that where an equivalent or near equivalent term is not forthcoming in translation, the translator should opt for another strategy that would enable him to communicate his message other than going for a loan word that would hinder the comprehension of the text by the receptors. The strategy that can be proposed in this text is giving a brief explanation on the culture that prompted this riddle to be formulated. This would make it simpler to understand what has been translated.

This last example in this section shows how culture impact on proverbs' formulation.

15.Dholuo proverb: *Youro law kwach*.

(sister-in-law cloth leopard)

Author's translation: *A sister- in-law is a leopard skin*.

It can be pointed out that the proverb above would leave many people who are not familiar with Luo culture wondering what it really means. The literal translation performed on this proverb distorts the intended meaning as it takes it far away from what the ST really means. The need to discuss briefly the culture of the Luo again becomes of necessity to understand under what context such a proverb becomes vital. The Luo people being hunters would kill leopards in the hunting sprees. The leopard could then be skinned and its skin carried home because it was considered a very precious item. This proverb compares the sister-in-law to a leopard's skin.

The sister in law in Luo culture was held highly by the whole family because they would take care of everyone at home including the extended family. There was a belief that the woman was married to the whole family and not a particular individual. This proverb is used to caution people that they should treat their sisters'-in-law with the respect they deserve since they will always be there for them whenever they needed help. This proverb is metaphorical and therefore if an English equivalent proverb is not found, then a better translation strategy for instance, 'paraphrase' should be adopted to explain the meaning intended. An expression such as "relations are vital for human survival" or "we

should not undermine the importance of our extended family members” could best be used to express the meaning of the proverb.

The term ‘*yuoro*’ means ‘brother or sister in law.’ It can be noted that the translator has used the phrase ‘sister –in – law. However, no matter which one is chosen, we should be aware that both of them can be compared to the leopard’s skin because they are always available no matter what end of the relations need them.

4.2.4 FIGURATIVE LANGUAGE USE.

Hawkes (1977:1-2) defines figurative language as a language that does not mean what it says. Language which means (or intends to mean) what it says and which uses words in the ‘standard sense’ derived from the common practice of ordinary speakers is said to be literal. Figurative language deliberately ‘interferes’ with literal usage by its assumption that terms literally connected with one object can be transferred to another object. He goes on to say that the interference takes the form of transference or ‘carrying over’ with the aim of achieving new, wider, ‘special’ or more precise meaning.

In this section we consider the figurative language used in the proverbs. The figurative language used in Dholuo proverbs are drawn from the Luo experiences and thus their translation to English is largely likely to be an uphill task. A literal rendering of the proverbs into English will not enable the readers to establish the source text’s intended meaning. We will discuss five examples in this section.

16.Dholuo proverb: *Opuk ogo e pige.*

(tortoise dropped in water its)

Author's translation: *The tortoise has been immersed in its water.*

This text contains figurative use of language. It can be noted that the English translation does not capture clearly the meaning that is conveyed in the ST. Naturally, when a tortoise is deeped into water, it shall have been done some good. This is because it can swim and maneuver its ways within the water in order to survive. But figuratively, the term 'tortoise'-'*opuk*' has been used to refer to any person, and 'its water' is meant to stand for any kind of activity that someone is good at or enjoys. These could be in games, academics, or a given profession just to mention a few.

The proverb is used to demonstrate that someone who is known to be good at doing a particular activity is given an opportunity to perform that very activity. For example, a teacher who is smart at teaching phonology, if assigned to teach it, then the students could appreciate by the use of this proverb. It can then be suggested that the translator should try to use expressions that are familiar to the target language receptors. For example, "the fish has been dropped into its water" or "the lion has been put in its territory." Inclusion of expressions like these would enhance the easier interpretation of the proverb. This is because figurative language use is now made available. The receptors can now use the images drawn from these expressions to figure out the meaning intended in the ST.

The example below illustrates the importance of figurative language in translating proverbs.

17.Dholuo proverb: *Alot michayo ema tieko kuon.*

(vegetable despised is that finishes 'ugali')

Author's translation: *It is the despised vegetables that eats up ugali.*

The text above contains meaning loss due to the mistranslations done on the TT. The direct matching of word- for- word ends up giving the vegetables qualities that are only found in animates and not plants. The term 'ugali' can also be understood by East Africans and those foreigners who have visited East Africa and interacted with the local people to understand what the term 'ugali' really means. This term is borrowed from Swahili and it means 'home made bread' usually from maize or millet flour. Therefore, if the receptors are only people who can only comprehend the English terminologies, they would not understand the term 'ugali'.

This fact emphasizes the need for the translator to have a particular audience in mind. This is because if the audience cannot comprehend some of the words used in the text, then the translation is not accurate. Furthermore, if the translation is meant for a wider audience who understand English, then s/he ought to use expressions that can be understood by the majority of the receptors. For example, "it is the despised vegetables that helps one finish the bread."

This translation is transparent. It does not capture the special meaning the Dholuo proverb contains. This proverb when interpreted means that we should not despise anyone no matter what caliber they are in the society. We should respect all, be they able or disabled in any way. This is because you could despise one today, and the next time you are in any sort of problem he/she could be the only one in a position to assist you. An English proverb closer in meaning to this is “don’t judge a book by its cover.” Inclusion of this proverb under an explanation of the above Dholuo proverb makes the processing of the translation easier since it gives a clue as to what meaning is intended in the original.

This text illustrates further the importance of figurative language in translation.

18. Dholuo proverb: *Dhano winyo*.

(human being bird)

Author’s translation: *The human being is a bird.*

The rendering of this proverb into an English sentence to a considerable degree reflects a meaning different from that of the source text. It can be deduced that the translation is a metaphor just as an expression like “John is a lion.” But the proverb has a different meaning in Dholuo. It is used to warn people that they should be careful when dealing with their fellow human beings. This is because in life, some people have proved to be untrustworthy. Today they may agree on one thing and tomorrow they may completely change their position just as the birds keep on flying from one end to another. A proverb

in English that could be closer in meaning to this one is ‘when the deal is too good, think twice.’

From the analysis of this proverb it can be asserted that it is possible to find equivalents or near equivalent expressions or even proverbs in English that reflect the intended meanings of the source text. It therefore calls for the translators to strive to find such expressions for they will make the translations appropriate for the intended audience who may not be familiar with the culture of the source language from which these texts are drawn.

This example also shows the relevance of figurative language in proverbs.

19. Dholuo proverb: *Jarikni jamuod nyoyo gi kuoyo.*

(the hasty grinds ‘mixture of maize and beans’ with sand.”

Author’s translation: *The hasty one eats sand in his ‘nyoyo.’*

The proverb is used to warn people who do not tread carefully as they go about their daily businesses. A closer scrutiny of the translation shows that it does not capture this meaning. The translation also contains a foreign term that needs to be defined so that the target receptors who are not familiar with it can understand it. The term ‘nyoyo’ is used to refer to a type of meal made from a mixture of maize and beans. When beans are harvested, a lot of sand could be collected with them. If one wants to make a meal of

maize and beans, s/he has to sort the beans from the sand. Some sand may remain in the beans. People are then normally careful while eating this meal lest they ruin their teeth.

However, this is only the surface meaning of the proverb. The use of figurative language involves the transference of meaning from the normal literal meaning to a wider or 'special' meaning. So when one utters this proverb in Dholuo, it should not be taken literally. Its special meaning is that we should always be careful in whatever we do. We suggest some of the English proverbs that could be used as equivalents to this proverb. These are: 'look before you leap.' And 'hurry hurry has got no blessings.' These proverbs are generally used to warn people in the society. If we interpret them at the literal level we fail to capture their intended meanings.

This is the final example in this category. It illustrates the significance of putting into consideration the figurative language in the proverb.

20. Dholuo proverb: *Gimoro iwe gi mitne.*

(something is left with sweetness its)

Author's translation: *Something is left when it is still sweet.*

The author has rendered a direct translation of the above Dholuo proverb. What makes this translation more direct is the use of the word 'sweet'. Sweet tends to go mostly with things that are edible. To enable this translation to reflect the meaning that is intended, the terms "interesting or enjoyable" are suggested. The translation could then read:

“something is left when it is still interesting or enjoyable.” However, with the proposed translation, it can be noted that it still does not capture the meaning contained in the ST. This proverb is however meant to serve as a warning. It is used to warn persons who go overboard in some activities for instance, drinking, eating or even reading. Such people are told this proverb so that they can watch their moves.

An English proverb that seems to be closer in meaning to this text is ‘too much of something is dangerous.’ This when used in the translation, could help bring out the source text intended meaning and it will be easily interpreted by the receptors of the TT.

An introduction of equivalent proverb therefore enables a semblance in meaning between the source text and the target text. This means that the interpretation of the source text and the target text are similar thus a good translation is achieved. The translator should therefore go for a dynamic equivalence.

To conclude this section, it can be pointed out that The Interpretive Theory guided the researcher in analyzing data. This theory has to do with resemblance between utterances and their meanings. Since the translator recounts what has been written by someone else, what he says has to resemble what was said in the original. (Gutt,1991).

The translation of proverbs and riddles need to capture the intended meaning and also to have a similar effect on the receptors in the same way the original did. This theory guided this study in that it enabled the researcher to detect instances where there were no satisfactory resemblances between the ST and the TT. It also led us to conclude that the

translator apart from translating should also provide his interpretation in order to aid the receptors in processing the TT. It can therefore be argued that Dholuo proverbs that have English equivalents are easier to interpret than those that are literally translated. Interpretive resemblance can also be achieved through explanations of the message intended in the ST.

4.3.0 DATA FROM THE RESPONDENTS

This section deals with data presentation that was obtained from the respondents. A questionnaire was used to establish how they interpreted the source text and how they could translate the same into English. The respondents were bilingual Dholuo speakers. These people had a command in both Dholuo and English. They were above 35 years in age and were to be in a position to understand and give a clear picture of the oral literature of their times. The 20 respondents who participated in the study were to respond to all the questions in the questionnaire. This questionnaire was in two sections. Section A dealt with the riddles and section B with the proverbs. The data is presented in two sections. The first figure illustrates data from the riddles while the second figure shows the presentation of data from the proverbs.

4.3.1 Data from riddles

In this section, the respondents were required to translate the riddles into English. After translating, they were expected to state the level of difficulty in translating. Out of the 20

respondents involved in the research, 16 of them said the translation was difficult, 4 said it was easy while the choices of 'very easy and very difficult' were not chosen by any of the respondents.

Four examples of riddles picked at random as translated by different respondents.

The first text is in Dholuo, it is then followed by the respondents' translations, and finally, the author's translation. This clearly shows the difference between the author's translations and the respondents' translations.

D.R stands for 'Dholuo Riddle', D.A stand for 'Dholuo Answer' while R.T stands for 'Respondent's Translation' and A.T stands for 'Author Translation'

1.D.R: Duong' dala.

R.T: Centre of the home

A.T: The home's essence

D.A: Duol

R.T: Fire place

A.T: 'Duol'

KENYATTA UNIVERSITY | IRRAAD

2.D.R: Baranged mama ok ban

R.T: Mother's unfolded blanket.

A.T: My mother's blanket is not folded

D.A: Polo

R.T: Sky

A.T: The sky

3.D.R: Polis pangre e dho siruari

R.T: Soldier marching at the edge of shorts.

A.T: Police marching along the hem of the shorts.

D.A Onyuogo

R.T: Lice

A.T: Lice

4.D.R. Piny rach ka koth ochwe.

R.T: Weather is bad when it rains.

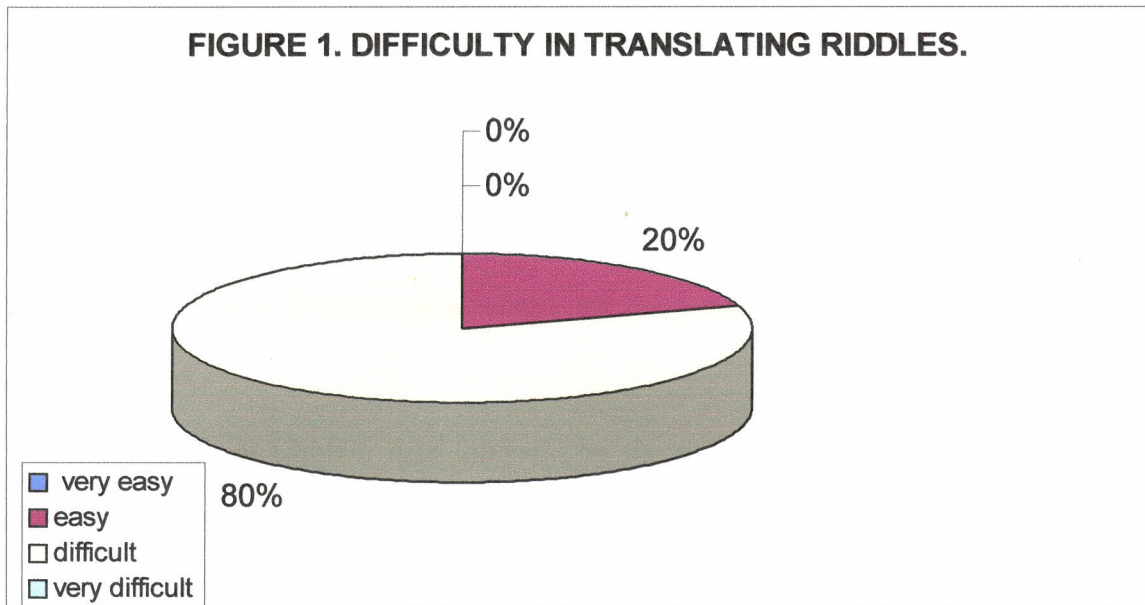
A.T: The earth is ugly when it has rained.

D.A: Jawuoro rach ka taya otho.

R.T: Glutton is worse in darkness.

A.T: The glutton is dangerous in darkness.

The following pie chart illustrates the percentages of difficulty in translating the riddles as was observed from the respondents' answers.



The figures above show the percentage levels of difficulty of translating riddles. 80% represents the respondents who said the translation was difficult, 20% represents those who said it was easy with the other two categories having 0% each representing the levels of very easy and very difficult which were not selected by any of the respondents.

It is therefore clear that out of the individuals involved in this study, the majority agreed that the translation of the riddles from Dholuo to English is not an easy task. Only 20% said the translation was easy. It can therefore be noted that the process of translation is never an easy undertaking.

4.3.2 Data from the proverbs

In section two of the questionnaire, the respondents were to interpret the proverbs and translate them as they deemed appropriate to pass the message that was intended in the source text to the target text. They were also expected to give equivalent proverbs where necessary.

Examples of some of the responses from the respondents.

The first text is in Dholuo, it is followed by the respondents' translation and then the author's translation. This is done to illustrate the difference between the author's translation and that of the respondents'.

1. D.P: *Dhano winyo*

R.T: *Human beings are unpredictable. (just as a bird can easily fly, so is a man who may not keep his words.)*

A.T: The human being is a bird.

2. D.P: *Chuth ber.*

R.T: *(for better or for worse, no matter what. In every transaction, it is better to finalize the deal.)*

A.T: Immediacy is best.

3. D.P: *Dhok e juok*

R.T: *(the tongue can breed fire. When misused, the tongue can utter something disastrous. Avoid careless talking.)*

A.T: It is the word of mouth that is sorcery.

4. D.P: *Opuk ogo e pige.*

R.T: *(To do what you like most)*

A.T: The tortoise has been immersed in its water.

5. D.P: *Nirom gi makolwer*

R.T: *To deep you hand in hot soup.*

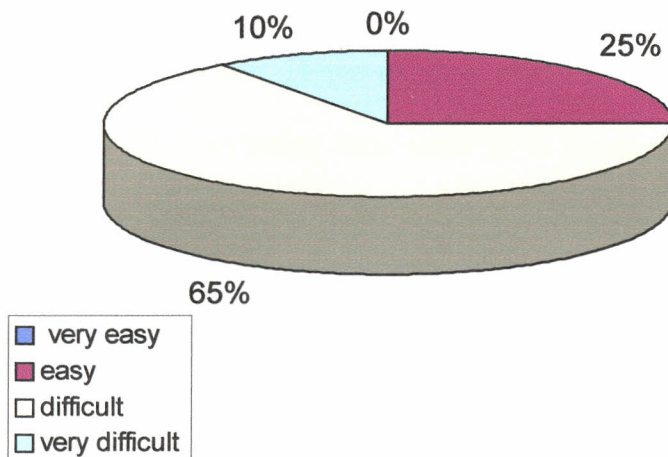
A.T: You will meet the untrimmed.

There respondents' were also expected to state the level of difficulty they experienced while translating the proverbs.

Out of the 20 respondents, 13 said that the translation was difficult, 5 said it was easy, 2 said it was very difficult with the choice of 'very easy' not chosen.

The chart below illustrates this.

FIGURE 2. SHOWS THE PERCENTAGE OF DIFFICULTY IN TRANSLATING PROVRS.



0% -shows the percentage that had no response.

25% -shows the percentage of the respondents who said it was easy.

65% -shows the percentage of the respondents who said it was difficult.

10% -shows the percentage of respondents who said it was very difficult.

From this analysis it can be said that majority of the respondents believed that the translation was difficult. This can be attributed to the fact that the two languages under investigation are not related both linguistically and even in terms of culture. What are considered to be proverbs in Dholuo to a greater degree are never proverbs when literally

translated into English. The respondents therefore had a big task of finding out English proverbs that were closer in meaning to the Dholuo ones. They seemed to notice that a direct translation would not capture the intended meaning and that is most likely the reason why they paraphrased the proverbs in their translations.

It can be noted further that, the translations of those who said the translation was easy, were also paraphrases of the proverbs. They did not give equivalent proverbs that resemble the source text. However, their explanations of the meanings of the proverbs were sound and convincing thus were to a greater degree considered good by the researcher.

4.4.0 DISCUSSION

4.4.1 INTRODUCTION

This section deals with various types of translation problems that lead to meaning loss. Ways by which the translation could be improved are also suggested in this section. Moreover, the observations from the data got from the respondents are also discussed here.

4.4.2.0 TRANSLATION PROBLEMS

These problems have been grouped into two broad categories. These are similar to those used in Wangia (2003). These are: linguistic and socio-cultural categories.

4.4.2.1 Linguistic issues

Under this category, structural and lexical factors and their effects in translation are exemplified. Ways of going about them in the target language are also suggested.

4.4.2.2 Phonological Problems

Sometimes meaning loss may occur as a result of the phonological properties of a given term/word. Of importance in this study is Tone. Dholuo is a tonal language. A translator needs to be aware of this. He should therefore be specific on what he intends to pass across and this he can only achieve by the use of a correct tone. However, it can be noted that in most written texts, tone is always a big problem to mark. Most writers leave the task to the readers to identify what meaning they are trying to pass across. A good example of this is in the riddle.

D.R: *Duong' dala.*

(greatness of home)

A.T: *The homes essence*

D.A: *Duol"*

(bonfire)

A.T: *"Duol"*

This term "Duol" may mean many things according to the sound the tone is assigned to.

/Duol/ - May mean “bonfire”

- a hut built for cattle
- where young men met in the evenings to tell stories.

(the meanings have above are expressed by a similar tone. The context determines what *meaning is intended by the interlocutors*)

/Duol/ with a falling tone means ‘someone’s voice’. (The tone used in this word is different from the one used in the word above)

The translator should therefore have the information above so as to render a correct/appropriate translation of the riddle. It can then be noted that the translator should give an interpretation that captures the message intended in the ST. He can go further and provide a brief explanation on words that do not have immediate equivalents and not transfer the terms into the TT as such terms will be foreign to the receptors thus hindering a complete understanding. In this study, the researcher came up with only this text but suggests that, since Dholuo is a tonal language, those translating various texts from Dholuo to any language need to be aware of this phenomenon in order to translate appropriately.

4.4.2.3 Structural problems

The incorrect use of words like preposition could also lead to obscurity of the text. The direct translation of a word that is a preposition in Dholuo to a similar word which is a preposition in English can distort meaning. The translators should therefore use other

words even if they belong to a different word class. The most vital point is that they should capture the meaning that is intended by the S.T.

For example, a Dholuo word “*gi*” can function in a number of ways. This term in most cases is used as a preposition. Its equivalent in English is “with.” For example:

Onyango no dhi aora ‘*gi*’ Otieno.

(Onyango went to the river ‘with’ Otieno)

-This word “*gi*” can also be used as a conjunction “and”

“Onyango *gi* Otieno nodhi aora”

Onyango and Otieno went to the river.

However, in the riddle

“*Oda man gi dhouidi adek*”

Translated by (Okumba, 2001) as “My house with three doors” he uses the preposition “with”. In this instance, “*gi*” is used to mark the verb of the expression.

The correct picture of what “*gi*” means in this case is realized by the use of the primary auxiliary “has”, so that the translation would read, “My house has three doors”.

4.4.2.4 Tense

This is also a very important factor while translating. The difference between the tense of the source text and that of the target text gives different information. For example

“Polis pangre e dho siruari”

Translated as “Police marching along the hem of the shorts.” “Marching” here is the progressive form and we need the help of the form of the verb “be” to mark the tense. The Dholuo riddle is in present continuous form. The auxiliary verb “is” is introduced to mark the tense. The translation should therefore read. “A policeman is marching along the hem of a short trouser.”

4.4.2.5 Meaning loss

Wangia (2003) while investigating the mismatches in translation notes that there are some expressions that may be well understood in one language and can only be meaningful in another language if translated dynamically and/or interpretively. These may happen in our case with the proverbs and riddles since these carry figurative expressions. Literal rendering of such expressions from SL to TL will in most instances result to meaning loss. When this happens the form and not the meaning is translated. (Wangia: 157)

For example

D.P: *Nirom gi makolwer*

A.T: *You will meet the untrimmed.*

The matching of the translation word-for-word the S.T ends up only adapting the form and not the meaning. The translator should therefore strive to give expression that will

capture the same meaning as intended by the original. He could go for dynamic equivalence and use a proverb in English. For example, “do not leap before you look.” or “look before you leap”

Gutt (1991) quoted in Wangia (2003:164) notes that:

What the translator has to do in order to communicate successfully is to arrive at the intended interpretation of the original, and then determine in what respect his translation should interpretively resemble the original in order to be consistent with the principle of relevance for his target audience with its particular cognitive environment.

This demands of the translator to thoroughly strive to select appropriate terms that would enable him to transfer the intended meanings in the T.T.

4.4.2.6 Lexical problems

There are many lexical items that were a challenge both to the translator and the respondents in translating. This is because such items do not have equivalents in the target language. However, when analyzing the data, it was realized that there were expressions in English that could be used to explain such lexical items. The translator should therefore strive to look for other strategies that would enable the meaning intended by these lexical items to be made available for the receptors of the translation. The use of these foreign items in translation reduces the chances of comprehension. The

translators should then paraphrase or explain terms that are a problem. His explanations would enable the readers to try to get the information in the ST.

Example

D.P: *Jatelo ogongo gwaro.*

(leader thorn scratches)

A.T: *The leader gets pricked by 'ogongo'*

The author's translation contains a foreign term "ogongo". This hampers a complete understanding of the text by receptors who do not know what this term means. It is from such examples that it can be suggested that the translator should adopt a method that would enable him to render an appropriate translation. Defining foreign terms aids the readers in interpreting the TT. This term 'ogongo' is a type of thorn. The translation can be simpler to interpret if the word 'thorn' is used instead of directly transferring the word 'ogongo' into the TT. The target text could then read: "The leader gets pricked by a thorn."

4.4.3.0 Socio – cultural issues

Wangia (2003:170) observes that there can be language problems attributed to social and cultural differences between SL and TL communities. She goes on to note that every language has ways of expressing ideas, values, beliefs e.t.c which reflect the culture of the community that uses it. The proverbs and riddles in this investigation were developed

as a result of day to day activities of the Luo people. They observed their ways of life and came up with riddles and proverbs that were relevant to their situations.

Translating these riddles and proverbs will require the translator to be aware of the S.L cultural circumstances under which they were formed and work very hard to reproduce them in the appropriate manner that will enable them to capture the intended purpose in the T.T for the receptor to interpret their meanings correctly.

4.4.3.1 Figurative use of language

Different communities have different ways in which they use the figurative language. As it has been observed above, figurative language is drawn from the ways of life of a given community. The various objects and ideas that they deem fit to be used in figurative language may only be peculiar to them. Translators therefore, need to be very careful while translating figures of speech.

Barnwell (1986) quoted in Wangia (2003:174) suggests that there are two ways of translating figures of speech. First, identify the meaning, in doing this, one has to consider the purpose for the figure of speech e.g. is it used to warn/caution? Secondly, consider how these aspects of meaning can be communicated in the T.L and aim to achieve the same effect in the translation.

This shows that translators should not perform literal translation where a “special” meaning is involved. For example: the proverb “*nirom gi makolwer*” which the author translates as “*you will meet the untrimmed*”. The figurative meaning of this proverb is that people ought to tread carefully in everything they do and heed to the advices they are given. Taken literally as translated above does not capture its clear meaning. What is this ‘untrimmed?’ this could be a question lingering in the minds of the receptors who are not familiar with the figurative nature of this word. This word is used to mean “a dangerous encounter.”

4.5.0 Discussion of Data from the Respondents

In this section, the observations that were made from the responses given by the respondents who were involved in the study are discussed. The questionnaire was in two sections. Section A dealt with the riddles while Section B dealt with the proverbs.

4.5.1 Data from the riddles.

Section A of the questionnaire dealt with the riddles. Observations that were made are discussed here. Since Dholuo does not entail the use of articles, most of the respondents did not include the articles in their translation. For example:

D.R: ‘*Jawuoro rach ka taya otho.*’

(glutton bad when lamp dead)

A.T: *The glutton is dangerous in darkness.*

70% of the respondents' translations were rendered as: *glutton is dangerous in darkness*.

Apart from rendering the translation word for word, many of the respondents left out the definite article 'the'. This article should have appeared in the translation before the noun 'glutton' because it enables us to focus on a specific character with some peculiar traits. The rules of English grammar also call for an inclusion of appropriate article before a singular noun.

Other examples where the articles were left out include:

- police matching in the hem of trousers.
- gossip never dies.
- leader gets pricked by thorns.
- human being is a bird.

Okombo (1977) observes that all nouns (proper or common) are capable of filling phrasal positions without modification or determination in Dholuo Grammar. There is no grammatical or lexical marker of definiteness or indefiniteness. Nouns remain ambiguous. They may be interpreted as definite or indefinite depending on the context of common knowledge. English however has markers of definiteness and indefiniteness. A translation into English should therefore include the use of appropriate articles where they are needed for the translation to be accurate.

It was also established that the lexical terms that were transferred directly into the translation by (Miruka, 2001) also presented a major challenge for the respondents.

Within the section of the questionnaire where they were expected to list the words that were a problem for them to translate, the following words dominated in nearly all the responses.

- duol (bonfire)
- pangla kithee, cheke cheke chalula (no gloss)
- bwoywe (brown grass)
- ng'eta (eucalyptus fruits)
- radhianja (the clumsy)
- nyoyo (a mixture of maize and beans)

Approximately all these words do not have formal equivalences in English. A translation of them would require other strategies. For example, one would go for dynamic equivalences and find a word or phrases that are closer in meaning to these words. Alternatively, one would need to define or explain what each word means in order to make clear what the ST is all about to make it easier for the receptors to process the message.

However, some of the constructions like '*pangla kithee*' and '*cheke cheke chalula*', are onomatopoeic constructions that are formulated from the sounds made, the former by 'metallic materials' and the latter by 'match sticks' when being lit. They therefore cannot be translated in any other way. But the translator has the responsibility of telling the receptors of the TT that these are sounds and not words. This he can do by giving a brief explanation illustrating to the receptors that he is dealing with sounds and not words.

The respondents who said that the translation was difficult gave various reasons. Firstly, some said that Dholuo words did not have exact English equivalents. Secondly, some words could not completely be translated into English and they gave examples of constructions like '*pangla kithee*'. Thirdly, the riddles reflect the Luo culture as they are drawn from the day to day activities of the Luo, their environment and the perceptions of life. The respondents were not sure if such experiences were also the same in other cultures and how they could be captured in English.

Generally, these were the three major reasons given with the majority of the respondents agreeing that there can never be 100% equivalence between Dholuo and English. This points out that the translator has to strive very hard to ensure that he gives a translation that would be easily interpreted by the TT receptors or else the meaning intended will be lost. In some instances, there will be complete loss when foreign terms are used in the translation and such terms are not explained at all.

4.5.2 Data from the proverbs

Section B of the questionnaire dealt with proverbs. Here the respondents were required to interpret and translate the proverbs into English. The questionnaire also required them to provide equivalent English proverbs that were close in meaning to the Dholuo ones where possible rather than just giving a literal translation. Furthermore, they were to briefly explain what each proverb meant as far as they were concerned.

Observation

Under this section, majority of the respondents, in fact 17 out of the 20 paraphrased the proverbs with only three of them rendering a literal translation. This we can argue is a clear indication that we can never have a total formal equivalence between languages that are not related. This also shows that the respondents were aware that giving a word-for-word translation of the proverbs to maintain fidelity to the ST as the translator as done, only serves to make the resultant construction distorted in meaning. Literal rendering will make the intended meaning to be lost and thus no interpretive resemblance between the ST and the TT.

A great number of the respondents also explained the meanings of the proverbs as they could interpret them. The explanations they gave corresponded with the researcher's views that proverbs entail the use of figurative language and therefore, could not just be understood at their literal levels. This figurative use of language is coined from the cultural experiences and the observations that have been made in the environment of the Luo community. A given occurrence could be observed and then proverbs could be derived from it. This proverb then became applicable in the daily lives of the people and it could only be employed at appropriate contexts. For example, the proverb like: "*wat wat*" which when literally translated reads like "kinship is kinship", could have a near English equivalent e.g. 'blood is thicker than water.'

The Luo culture encourages strong relations among its people. Those who are descendants of a particular person are expected to live in unity with one another. If a person from your kin wrongs you, you are required to forgive them. Therefore, this proverb could be used to encourage anyone who had been wronged that he/ she has to remember that even if wronged, the person who did that will not desist from being their relative. He has to forgive so that life can go on.

The literal translation of this proverb we believe can be interpreted by the receptors of the target text. This reinforces the view that both formal and dynamic translation should be used where possible so long as the intended message is achieved. It can be noted however that, this literal translation does not reveal a lot since it doesn't give a clue as to what context the proverb should be applied.

Another example: D.P: '*Nirom gi makolwer.*'

A.T: '*You will meet the untrimmed.*'

This is a literal translation with '*makolwer*' translated as 'the untrimmed.' '*lwero*' is a Dholuo word which means trimming. '*Makolwer*' is thus a noun that has been derived from the verb '*lwero*'. The literal translation of this proverb does not capture the intended meaning.

The respondents have unanimously explained that this proverb is used as a warning. It is used to warn people to be careful and heed to the pieces of advice given to them failure of

which they could encounter the unexpected. This encounter is likely to be a dangerous one. For example, if someone likes roaming at night and there is insecurity, he could be warned by the use of this proverb. He will be told to stop his activities lest he one day meet with the robbers who might inflict some injuries on him.

Of interest in the answers of the respondents is that many of them could provide English proverbs that were close in meaning with those in Dholuo. This shows that if one is in a position of finding expressions that would make the understanding of the TT simpler, then he should use them in his translation instead of going for a literal translation. He should also give a brief explanation on the original so that the receptors can be in a position to link the ideas being translated.

Examples of proverbs with their near English equivalents.

1.D.P: Gimoro iwe gi mitne.

(something is left with sweetness its)

E.P: Too much of something is dangerous.

2.D.P: A lot michayo ema tieko kuon.

(vegetable despised is that finishes ugali)

E.P: Do not judge a book by its cover.

3.D.P: Jarikni jamuod nyoyo gi kuoyo.

(the hasty grinds 'mixture of maize and beans' with sand)

E.P: Hurry hurry has no blessings.

4.D.P: Wat wat.

(kinship kinship)

E.P: Blood is thicker than water.

5.D.P: Chuth ber.

(immediacy is good)

E.T: Tit for tat is a fair game.

Some reasons that were given by the respondents as to why they consider the translation difficult included: -Some words cannot be easily translated into English.

- Some words lose meaning when translated into English.
- Some words lose their aesthetic value when translated into English.
- Word order is not similar in the two languages. One has to strive to present an ideal translation
- Finding equivalent proverbs in English is not easy. One needs to go through English text -books dealing with proverbs.

Some of the words or expressions listed as being difficult to translate were:

(The glosses are given by the researcher)

- wat ng'we (relations smell)
- yuoro law kwach (brother/sister-in-law cloth of leopard)

- dhano winyo (human being bird)
- awayo (shrub with small edible greenish fruits)
- dhok e juok (mouth is witch crafty)
- jagam (a go-between)

Pegged on the reasons given above, it can be observed that translation is not an easy task. One has to dig for information both from the ST and the TT in order to come up with a good translation that would be easier to process at a minimal processing cost.

4.6.0 Conclusion

In this chapter, the primary data from the ST have been presented and analyzed. These were categorized into four linguistic categories. These were: structural errors; lexical category; cultural category and figurative use of language. The various translation problems in Dholuo riddles and proverbs have also been discussed. These were classified under the linguistic and the socio-cultural categories. The reactions of the respondents to the questionnaire have also been presented and discussed in here. From these, it can be noted that translation is not an easy undertaking. The translator needs to be at home in both the source language and the target language. He should also be aware of the cultures of the two languages involved because, as it has been observed, meanings of such genres like riddles and proverbs are developed and shaped along the cultures of a particular group of people.

If the two languages involved are not linguistically related, the translator has to put more effort to ensure that his translation is accurate and is interpreted in a natural way by the target receptors. If the translation is not well done, meaning loss is likely to occur. One should also employ the use of both dynamic and formal ways of translating as the situation demands since these two types of translation complement each other.

CHAPTER FIVE

5.0 SUMMARY OF FINDINGS AND CONCLUSION

5.1 INTRODUCTION

This chapter deals with a summary of findings, recommendations and the conclusion of the study. It summarizes the findings from the data that was used in this study. It also gives a brief view of the theories that aided this study. The implications of the study and recommendations on what the translators should try to do in order to provide an accurate translation are also looked at. Areas that could be investigated for further research are also suggested. Finally, a conclusion of the entire study is given.

5.2 SUMMARY OF FINDINGS

The study set out with four objectives: to identify and describe instances of meaning loss in a translation of literary text from Dholuo into English; to determine the factors that contribute to meaning loss; to suggest possible ways of improving the translation and fourth; to describe the contrasts between author's translation and the respondents' interpretation and translation of the sampled texts.

For the first objective, texts that exhibit the phenomenon of meaning loss were identified from the book "Oral Literature of the Luo", by Miruka, (2001). These texts were then classified into four categories. Under each category, five examples were analyzed and

explained. However, it was noted that some of the sampled texts could fall into more than one category. This shows that a text could fall both in the structural errors category as well as lexical or cultural categories. For example: the riddle “*Duong’ dala*” (greatness of home).

“Home’s essence” to whose answer is “*Duol*” the translator also borrows this term and uses it as a foreign word. The answer “*duol*” could be analyzed at the lexical category as well as in the cultural category. This then shows that the translator has the task of ensuring that a term that is used in the translation must be seriously thought about so as to enable the translation to be comprehensible. If one uses a foreign term, the receptors of the translated text will not be able to understand the message. The translator therefore has to explain what the term refers to if he cannot find an equivalent term in the target language.

There are various factors that lead to meaning loss that emerged from the analysis. The meaning loss in structural errors category occurred due to the translator’s attempt to match words in a particular word class in Dholuo with other words that belong to the same word class in English. For example “*Oda man gi dhouidi adek.*” The word “*gi*” in Dholuo in most instances is an equivalent of the preposition “with”. But we find out that this word “*gi*” can also have other meanings i.e. “has”. Therefore, instead of saying “my house with three doors” we have “my house has three doors.” Matching the word “*gi*” with its regular use as a preposition with the English preposition “with” makes the translation syntactically wrong thus making the sentence lack clarity.

Under the structural errors category still, we found out that Dholuo subjects do not need an article before them unlike it is the case in English. The translator should therefore be aware that many subjects of the English sentences that are not proper nouns must take articles. If s/he constructs sentence that leave out articles, it can be said that s/he has ignored the rules of grammar of the target language. The direct translation can also lead to obscure sentences that will require a lot of processing cost for the receptors to understand the message.

In the lexical category, the translator directly transferred some Dholuo terms into his translation. He used these Dholuo words alongside the English ones. This we believe would bar those who are not aware of the meanings of these Dholuo words from interpreting the texts. In fact, it can be noted that the expressions would be meaningless to them. In the analysis of the responses given by the respondents, it was found out that those words that were a problem for the translator also posed a strong challenge for respondents to translate. This is because these terms do not have immediate equivalents. In ensuring that such terms are understood by the receptors he could use “near equivalent terms” or explanations to make this possible. In fact, it was also found out that there are phrases that can be used to capture the meanings intended in Dholuo. For example: “*Radhianja*” – “The clumsy”.(see page 49, riddle 8)

The cultural and figurative use of language categories revealed linguistic expressions that portrayed the cultural issues that are not peculiar to the target language receptors. (Miruka, 2001), has given a literal translation to proverbs that are meant to carry hidden

meanings. These proverbs have also been generated from the daily activities of the Luo e.g. hunting, from their environment and more so their culture as a whole. The literal rendering of these proverbs into English only gives transparent meanings which are not normally intended by their use in the ST. For examples: (to advice, to warn, to encourage and so on.) If a translator only gives a surface/direct translation, the meaning in most cases is lost.

Furthermore, pointing out that what is a proverb in one language is not necessarily a proverb in the other when literally translated, it can be suggested that the translator therefore needs to give a gloss of what each word means in the S.L and then look for an equivalent proverb if possible in the target language. This would enhance the understanding of the T.T. From the analysis therefore, it was noted that if a translator strives and comes up with expressions that would make it possible for the receptors of the translation to easily understand his/her translation, then the translation is good.

The respondents paraphrased the riddles and at certain instances explained in details what the proverbs meant. As it was observed in the section where data from the proverbs were analyzed, many of them (respondents) paraphrased the proverbs giving explanations after each and only 10% gave a direct translation.

The respondents were to interpret and translate the sampled texts into English. The section of the riddles was not much different from that of the translator's. Most respondents gave a word for word translation. However, it was noted that several of

them tended to ignore the articles before the subjects of the expressions. Most of their interpretations were correct with a problem only coming at the point of translation. Several of them said that the translation was difficult and they gave reasons like lack of equivalent terms in English for the Dholuo terms they found a bit technical to translate. All of the onomatopoeic words could not be translated into English since there were no words in English that could act as equivalents.

The researcher noted with satisfaction that majority of the respondents did not give direct translations of the proverbs. They paraphrased the proverbs and gave explanations of what each proverb meant. This enabled us to have more information on what each proverb meant. It can then be argued that genres that contain figurative language use should not be translated at the literal level. If the translator cannot find equivalent expressions, then the underlying meanings should be explained to the receptors.

The other objectives were to discuss the factors that lead to meaning loss and where possible suggest ways of improving the translation. These factors were grouped into two broad categories as done by (Wangia 2003). These were: linguistic and socio-cultural problems.

Under the linguistic category we had the structural errors and lexical problems. In the structural errors category we noted the use of wrong tenses and obscure expressions that result to meaning loss. We also noted the attempt to match one word class with a similar

word class in the T.L and this also lead to obscurity. Furthermore, the omission of articles by the respondents was also noted.

The lexical problems were as a result of direct transfer of Dholuo terms in the translation. The uses of such foreign terms also lead to meaning loss.

In the broad category of socio-cultural issues, the problem of literal translation of Dholuo proverbs into English was observed. This category pointed out ideas, practices and traditions that are culture specific in the S.L and which were difficult to translate into English.

From the foregoing summary, the translation problems observed in Dholuo riddles and proverbs, the following deductions can be made. There are texts in "*Oral literature of the Luo*" book by Miruka, (2001) that cannot be accessible to many English readers. This is because the translator has done a literal translation even where figurative language is used. Understanding this text would also be difficult because a lot of Dholuo terminologies have been borrowed and used in the translation without explanations of what they mean.

Another factor that could contribute to difficulty in comprehension is the fact that S.L and the T.L do not share a common cultural background. One has to be careful in his translation so as to find suitable terms that would carry the same message or else the intended meaning will never be realized.

The study employed the use of the following theories. The Interpretive Theory, The Cultural Theory of Translation and The Semantic Theory. The Interpretive Theory, which talks about the resemblance between the ST and TT was very useful in this study because it enabled us to distinguish the difference in meaning between the ST and the TT. It also enabled us to appreciate the importance of using equivalents where possible or employing other translation strategies that would enable the translator to maintain the interpretive resemblance between the ST and the TT.

The Cultural Theory of Translation adequately captured instances where there were foreign terms in the translation. The study was able to demonstrate that the differences on cultural grounds should be taken into consideration while translating, failure of which, the TT would be difficult for the receptors to interpret.

The semantic theory, which focuses on the meanings of words, phrases and sentences was also very vital in this study. That the study required its use is obvious because we were dealing with meaning loss.

5.3 RECOMMENDATIONS

From the issues raised in this study, some recommendations can be made. Most of the problems have to do with direct translation. There is need for translators to strive to find appropriate linguistic ways and translation strategies that will ensure that the S.T is made accessible for the T.T receptors in the best way possible.

It can be suggested that the translation of the text that was investigated should adopt appropriate strategies that would ensure interpretive resemblance between the ST and the TT. A literal rendering of these texts it has been noted in some circumstances, contributed to the loss of meaning. The translators should thus strive to use near equivalent terms or even phrases so that the meaning of the text is made available to the audience. Since there can be no equivalence for all terms, mainly because the two languages under investigation are not related like in the case of Dholuo and English, it can be suggested that the translator should adopt the strategy called Unpacking.

Unpacking is a strategy which Newmark (1981) calls definition. This applies when the translator is faced with terms that do not have equivalents in the TL and it is not obvious to borrow since even after borrowing, the terms or concepts being communicated do not exist in the target language. In such circumstances, the Interpretive Theory demands that the translator reads the text in which the terms are used, understands and internalizes the meaning of the terms or concepts then use the target language to explain these terms. Translators should therefore strive to find the appropriate strategies that will enable them to render an accurate translation.

5.4 SUGGESTIONS FOR FURTHER RESEARCH.

The study has discussed some of the issues that may lead to meaning loss in translation of Dholuo riddles and proverbs into English. It can be recommended that a similar research be carried out in other Kenyan local languages that have their oral literature materials

translated into English to ascertain if the issues discussed in this study also exist in such works.

Another area for further research is on the other genres of oral literature. This study has only investigated the area of riddles and proverbs. Research can also be done on narratives, poetry and other genres of oral literature.

5.5 CONCLUSION

This study has highlighted numerous aspects in translation. It has shown the significance of understanding the meanings that are meant to be communicated by the ST and how the translator should strive to achieve a better translation.

This study adapted four linguistic categories for analyzing the phenomenon of meaning loss. The analysis revealed various issues that may make the translation difficult to be understood by the receptors of the target text. The findings from the research have shown some of the implications for the translation of oral literature (riddles and proverbs) from a local Kenyan language (Dholuo) into English. These form a major contribution to translation studies. Recommendations of what the translators who are faced with difficult terms to translate should adopt have also been made.

It has also been noted that attention needs to be given to the cultural and linguistic factors (aspects) of the language for an appropriate translation to be achieved. There are syntactic

differences between Dholuo and English. The word order is relatively different; the translator therefore needs to adopt the correct target language grammatical and syntactic rules of constructing sentences to ensure appropriate translations. SL culture should not interfere with the message passed in the TT.

It was also noted that the use of foreign terms in the translation leads to incomprehensibility of the TT. If an equivalent term is not readily available to be used in the translation, the translator should therefore adopt a strategy that will ensure that the message he meant to pass across is easily received by the TL receptors.

For problems that lie within the socio-cultural category, the translator should adopt a strategy that would enable him to capture the intended meaning since a literal translation of such genres like proverbs that entail figurative use of language and are also culture specific, would only lead to their transparent meanings and not the deep 'special' meanings. An explanation of the cultural aspects being dealt with in the translation will also enable the receptors of the text to interpret it with ease.

The study has described the aspect of meaning loss and also gone further to suggest ways in which the translation should be approached in order to come up with a good text. It should be pointed out that these are suggestions and may not be conclusive. What is needed is a task-force who are at home in both the SL and the TL in order to come up with a better meaning based translation and not a literal rendering of the ST.

BIBLIOGRAPHY

Anna, W. (1996) *Semantics: Prime Universals*. Oxford: Oxford University Press.

Alison, S. and Bob, C. (2004) *Applied Linguistics as Social Science*. London: Continuum.

Ali, C.W. (1981) "Problems of Translating from English to Kiswahili. Voice of Kenya Broadcasting." Unpublished M.A Thesis. University of Nairobi.

Austin, B, Okoth, O et al. (1994) *Understanding Oral Literature*. Nairobi: Nairobi University Press.

Baker, M. (1998). *Routledge Encyclopedia of Translation Studies*. Routledge.

Baker, M. (1992) *In other words. A course book on Translation*. London and New York: Routledge.

Baker, M. (1995) "Corpora in Translation Studies. An overview and some suggestions for further research." *Target*, 7(2):223-44.

Barwel, K. (1986). *Bible Translation*. Dallas: Summer Institute of Linguistics.

Bassnet, S. and Lefevere, A. (Eds) (1990). *Translations History and Culture*. London: Pinter.

Beaugrande, R.A. (1981). *Introduction to Text Linguistics*. London: Longman.

Beekman, J. and Carol, J. (1974). *Translating the Word of God*. Michigan: The Zondervan Corporation.

Beguenet, J. and Schultz, R. (Eds) (1989). *The Craft of Translation*. Chicago: University of Chicago Press.

Bell, R.T. (1991) *Translation and Translating: theory and Practice*. New York: Longman Inc.

Bruce, D.C. (1994). *Translating the Commune: Cultural Politics and Historical Specificity of the Anarchist Text*. Traduction, terminologie, reduction.

Catford, J.C. (1965) *A Linguistic Theory of Translation*. New York: Oxford University Press.

Crystal, D. (1997) *The Cambridge Encyclopedia of Language*. (2nd ed.) Cambridge. Cambridge University Press.

De Waard, J. and Nida, E. (1986) *From one language to another. Functional equivalence in Bible translating*. Leiden: E.J.Brill.

Gentzler, E. (1993) *Contemporary Translation Theories*. London: Routledge.

Gutt Ernest-August (1989) "Translation and Relevance" University of London Doctoral Dissertation.

Gutt Ernest- August. (1991). *Translation and Relevance Cognition and Context*. Oxford: . Basil Blackwell Ltd.

Gutt, Ernest-August. (2000) *Translation and Relevance. Cognition and Context*. Manchester: ST. Jerome Publishing.

Halliday, M.A.K. (1970) *The Linguistic Science and Language Teaching*. London: Longman.

Hatim, B and Mason, I. (1990) *Discourse and the Translator*. New York: Longman.

Hatim, B. (2001) *Teaching and Researching Translation*. Essex: Pearson Education Ltd.

Hawker, T. (1977). *Metaphor*. Bristol: J.W Arrowsmith Ltd.

- Holmes, J.S. (1994) *"Translated" Papers on Literary Translation and Translation Studies*. London: Routledge.
- House, J. (1988) " *Quality of Translation*" in Baker, M. (ed.) *Routledge Encyclopedia of Translation Studies*. London: Routledge.
- Jumpelt, R.W. (1961) *Die Übersetzung naturwissenschaftlicher und technischer Literatur*, Langenscheidt, Berlin/ schoneberg.
- Karamanian, A.P.(2004) *Translation and Culture in Translation Journal*
[http://www.Translation-services-USA.com/article/translation and culture.shtml](http://www.Translation-services-USA.com/article/translation%20and%20culture.shtml).
- Kelly, L.G. (1979). *The True Interpreter*. Oxford: Basil Blackwell.
- Kempson, R.M. (1977) *Semantic Theory*. London: New York and Melbourne.
- Kariuki, S.N. (2005) *Translation and Interpretation of Documents into Gikuyu: A Case study of the Draft Constitution of Kenya-(2004)*. Unpublished MA Thesis. Kenyatta University.
- Larson, M. (1984). *Meaning -Based Translation: A Guide to Cross Language Equivalence*. New York: University of America Inc.

Lefevere, A. (1975) *Translating Poetry*. Gorcum of Assen.

Lefevere, A. (ed.) (1992) *Translation, Rewriting and manipulation of literary fame*. New York: Routledge.

Leppihalme, R. (1997) *Culture Bumps. An Empirical Approach to the Translation of Allusions*. Great Britain: WBC Book Manufacturers.

Lyon, J. (1981) *Language and Linguistics*. New York: Cambridge University Press.

Maccura, V. (1990) Culture as Translation. In Bassnett and Lefevere (Eds) pp 64-70.

Mazrui, A.M. (1996), "Shakespeare in Africa. Between English and Swahili Literature." in *Research in African Literature*, vol. 27.1.

Milroy, L. (1987) *Observing and Analyzing Natural Languages*. Oxford: Basil Blackwell.

Milroy, L. and Gordon, M. (2003) *Sociolinguistics. Method and Interpretation*. Oxford: Blackwell.

Munday, J. (2001) *Introducing Translation Studies. Theories and Applications*. London: Routledge.

- Mutahi, K. (1987) "Translation Problems in Oral Literature" A paper read at a linguistic conference of S.A.D.C.C. Universities. (LASU) Harare.
- Mutahi, K. (1994) "Translation Problems in Oral Literature" in Bukenya et al (Eds). *Understanding Oral Literature*. Nairobi: University of Nairobi Press.
- Mutiso, K. (1996) *Archetypal Motifs in Kasida ya Barudai*, Ph.D Dissertation. University of Nairobi.
- Newmark, P. (1981) *Approaches to Translation*. Oxford: Pergamon Press.
- Newmark, P. (1988) *Translation Theory, General Remarks. Meaning and Significance*. Hertfordshire: Prentice Hall International.
- Nida, E.A. (1975) *Language Structure and Translation*. Leiden: E.J. Brill
- Ngugi wa Thiong'o (1986) *Decolonizing the mind. The Politics of Language in African Literature*. Nairobi: East African Publishers.
- Okombo, O.D. (1986) *The Functional Paradigm of Dholuo Constituent Order*: Unpublished PHD Thesis. University of Nairobi.

- Okombo, O. (1994) "Oral Literature Translation" in Bukenya et al (Eds) *Understanding Oral Literature*. Nairobi: University of Nairobi Press.
- Okombo, O.D (1997) *A Functional Grammar of Dholuo*. Koln: Rudiger Kopper Verlag.
- Okumba, M. (2001) *Oral Literature of the Luo*. Nairobi: East Africa Publishers.
- Omboga, Z.J. (1986) ' Fasihi Tafsiri Katika Ukuzaji wa Fasihi ya Kiswahili' Unpublished MA Thesis. University of Nairobi.
- Omboga, Z.J (2006) *Citing Text, Culture and Pedagogy of Literary Translation: A Theorization of Translation in Cultural Transfer with Examples Selected Texts in Kiswahili*. Unpublished PHD Thesis. Kenyatta University.
- Omondi, L.N (1986) *The Major Syntactic Structure of Dholuo*. Berlin: Dietrick Reiner Verlag.
- Popper, K. (1970). "Normal Science and Its Dangers" in Lakatos, I. (Eds) *Criticism and the Growth of Knowledge*. London: Cambridge University Press.
- Rainer, K. and Jerry, P. (1989) *Babel. The Cultural and Linguistic Barriers Between Nations*. Arbadeen University Press.

Reiss, K. (2000) *Translation Criticism: The Potentials and Limitations Translated by Rhodes, E.* Manchester: ST Jerome Publishers.

Rose, M.G. (Edt) (1981) *Translation Spectrum. Essays in Theories and Practice.* Albany: University of New York Press.

Sankoff, R (1980). *The Social life of Language.* Philadelphia.

Savory, T. (1968) *The Art of Translation,* Cape, London.

Sebastian, L. (2002) *Understanding Semantics.* Great Britain: Arnold Publishers.

Secker and Warburg (Eds) (1958) *Aspects of Translation.* London: The communication research centre.

Sengupta, M. (1990) *Translation, Colonialism and Poetics.* Rabindranath Tagore, in *Two Worlds.* In Bassnet and Lefevere (Eds) pp 56-63

Shitemi, N. L. (1990) "Mawasiliano Katika Tafsiri: Utenzi wa Mtafsiri" Unpublished MA Thesis. Nairobi: University of Nairobi.

Steiner, G. (1975) *After Babel: Aspects of Language and Translation.* Oxford: O.U.P.

Snell Hornby (1988) *Translation Studies. An integrated approach*. Amsterdam J. Benjamin Publications Co.

Sperber, D and Wilson, D. (1986) *Relevance. Communication and Cognition*. Oxford: Basil Blackwell Ltd.

Tancock L.W. "Some problems of style translation from French" in *Aspects of Translation* by Secker and Warburg (Eds) London: The communication research centre.

Toury, G. (1995) *Descriptive Translation Studies and Beyond*. Amsterdam: John Benjamins.

Wangia, J.I. (2003) *Aspects of Mistranslation in the 1951 Lulogooli Bible*. Unpublished PHD Thesis. Kenyatta University.

Wanjohi, S.W. (2005). *Translation Strategies Employed by Radio Presenters: A Case Study of Gikuyu F.M Radio Stations*. Unpublished MA Thesis. Kenyatta University.

Woodbury, A. (2001) "Endangered Languages" in *Translation Journal* and the Authors.
[Http:// acurapid. com/ journal/15 comm.](http://acurapid.com/journal/15comm)

APPENDIX 1

CLASSIFICATION OF PRIMARY DATA INTO CATEGORIES

A. PROVERBS

FIGURATIVE USE OF LANGUAGE.

1.D.P: Opuk ogo e pige.

A.T: The tortoise has been immersed in its water.

2.D.P: A lot michayo ema tieko kuon.

A.T: It is the despised vegetables that eats up 'ugali'.

3.D.P: Dhano winyo.

A.T: The human being is a bird.

4.D.P: Nirom gi makolwer.

A.T: You will meet the untrimmed.

5.D.P: Jarikni jamuod nyoyo gi kuoyo.

A.T: The hasty one eats sand in his 'nyyoyo'.

6.D.P: Kapod in e pi kik iyany nyang'.

A.T: Do not abuse the crocodile while still in water.

7.D.P: Chuth ber.

A.T: Immediacy is good/ best.

8.D.P: Dhok e juok.

A.T: It is the word of mouth that is sorcery.

9.D.P: Jaou wach jatur bat.

A.T: He who exaggerates issues breaks arms.

10.D.P: Dhok tung dhano.

A.T: The mouth is the human being's horn (defence).

11.D.P: Wendo bade boyo.

A.T: The visitor has long arms.

12.D.P: Ludhi em ichwadogo tho.

A.T: It is your stick that you use to shake off dew.

13.D.P: Liech ong'iyo gi oporo.

A.T: The elephant is used to the blow horn.

14.D.P: Motuo ne owuondo manumu.

A.T: The dry cheated the green.

15.D.P. Lak chogo.

A.T: The tooth is a born.

16.D.P: Janeko omi gara.

A.T: The mad one has been given jingles.

17.D.P: Bul pek ka ji dwogo.

A.T. The drum is heavy on the return journey.

18.D.P: Aluru oidho yath.

A.T: The quail has climbed a tree.

CULTURAL CATEGORY

1.D.P: Jabudho e duonde ariyo jabled jamriambo.

A.T: He who stays in two 'duonde' often becomes a liar.

2.D.P: Jagam dhoge ariyo.

A.T: The mediator has two mouths.

3.D.P: Thuol odonjo e ko.

A.T: A snake has entered the gourd.

4.D.P: Yuoro law kwach.

A.T: A sister-in-law is a leopard skin.

5.D.P: Wat wat

A.T: Kinship is kinship.

6.D.P: Wat ng'we.

A.T: Kinship smells. (you cannot extricate yourself from your kins)

7.D.P: Ng'ama ni gi nyathi ok nind e thim.

A.T: He who has a child does not sleep in the wilderness.

8.D.P: Dher ariemba wuongo nyiedho to ng'iyo oko.

A.T: The keeper of a loaned cow milks it while looking outwards to the gate.

9.D.P: Jakuoth kitii.

A.T: The gossip never ages.

LEXICAL CATEGORY

1.D.P: Jatelo ogongo gwaro.

A.T: The leader gets pricked by 'ogongo'.

2.D.P: Fulu bende oro ngege.

A.T: Even 'fulu' sends tilapia.

3.D.P: Nyodo ne okonyo omboga.

A.T. The offsprings helped the *omboga* vegetables.

4.D.P: Nitwo ka Nyamgondho.

A.T: You will dry like Nyamgondho.

5.D.P: Otieno ni opoke.

A.T: Has this otieno been peeled.

6.D.P: Awayo ojogo lak.

A.T: 'Awayo' (a sour herb) has tired the teeth.

7.D.P: Nine gima Olweru noneno Nyariera.

A.T: You will see what Olweru saw in Nyariera.

8.D.P: Maro oketho Ugunja.

A.T: The mother-in-law has ruined 'Ugunja'.

STRUCTURAL ERRORS

1.D.P: Jasem piere otuch.

A.T: The detractor has holes on the buttocks.

2.D.P: Liech ikuodho ka oloko ng'eye.

A.T: The elephant is backbitten when it has turned its back.

3.D.P: Mudho okonyo ondiek.

A.T: Darkness has helped the hyena.

4.D.P: Kama ili ema iguonyo.

A.T: It is the itchy part that you scratch.

5.D.P: Gimoro iwe gi mitne.

A.T: Something is left when it is still sweet.

B. RIDDLES

CULTURAL CATEGORY

1.D.C: Duong' dala.

A.T: The home's essence.

D.A: Duol

A.T: 'Duol'

2.D.C: Pangla kithee.

A.T: 'Pangla kithee'

D.A: Jatheth

A.T: The black smith.

3. D.C: Ckeke cheke chalula.

A.T: 'Cheke cheke chalula'

D.A: Kibrit

A.T: Match sticks.

4.D.C: Oduma ochiek, ing'e nadi? Igo kogno?

A.T: The maize is ripe, how do you know? You have clawed it?

D.A: Nyako opong, ing'e nadi? Ipenjo wuongo?

A.T: A girl is mature, how do you know? You have asked the father?

LEXICAL

1.D.C: Awino jaswa wach.

A.T: Awino the reporter.

D.A: Nainai

A.T: The police 999 car.

2.D.C: Adundo miel to ifuke.

A.T: Adundo dances and it is rewarded.

D.A: Mach

A.T: Fire.

3.D.C: Bwoywe modhuro e dho nam.

A.T: "Bwoywe" grass in abundance at the lakeshore.

D.A: Yie wang'

A.T: Eyelashes

4.D.C: Jodongo ariyo magore mba e pap.

A.T: Two old men beating one another in the field.

D.A: Ng'eta

A.T: "Ng'eta seeds"

5.D.C: Radhianja nyar ka ruoth.

A.T: "Radhianja the maiden from the chief's place.

D.A: Oyoyo

A.T: The duck.

6.D.C: Nyating' maka odir to chopo loka.

A.T: The Nyatieng' which reaches yonder when thrown.

D.A: Wang'

A.T: The eye.

7.D.C: Obambo rachoke.

A.T: Obambo the bony.

D.A: Pikipiki

A.T: The mortarcycle.

8.D.C: Got Akara

A.T: "Akara" hill.

D.A: Um

A.T: The nose.

9.D.C: Pengle kopi kopia

A.T: "Pengle kopi kopia"

D.A: Bondo

A.T: The bald head.

10.D.C: Seke seke tiend odundo.

A.T: "Seke seke" under the reeds.

D.A: Onyuogo

A.T: Lice

11.D.C: Jodongo ariyo ma dhi K'ogelo.

A.T: Two old men going to K'ogelo.

D.A: Oyundi

A.T: Robins

STRUCTURAL ERRORS

1.D.C: Piny rach ka koth ochwe.

A.T: The earth is ugly when it has rained.

D.A: Jawuoro rach ka taya otho.

A.T: The glutton is dangerous in darkness.

2.D.C: Polis pangre e dho siruari.

A.T: Police marching along the hem of the shorts.

D.A: Onyuogo

A.T: Lice.

3.D.C: Askari mapangore e mudho.

A.T: A policeman (soldier) marching in the dark.

D.A: Jajuok

A.T: The wizard/ night runner.

4.D.C: Awuoth, aring aringi kinde duto.

A.T: I walk, run and run perpetually.

D.T: Pi

A.T: Water

5.D.C: Baranged mama ok ban.

A.T: My mother's blanket is not folded.

D.A: Polo

A.T: The sky

6.D.C: Oda man gi dhoudi adek.

A.T: My house with three doors.

D.A: Siruari

A.T: Short trousers.

7.D.C: Nyar Alego otwe suka.

A.T: The girl from Alego has tied "leso"

D.A: Ng'wen

A.T: White ants.

8.D.C: Piny motong'o jodongo lilo ma yie tikgi boyo.

A.T: A land full of old men with long beards.

D.A: Puoth oduma

A.T: A maize garden

APPENDIX 2

QUESTIONNAIRE

Please answer the following questions. Any information that you give will not be used for any other purpose apart from this academic research.

Your name.....

Your age.....

Section AQUESTIONNAIRE ON RIDDLES

Q.I. Translate the following riddles into English.

1.a. Challenge: Awino jaswa wach?

b. Answer: Nainai

2.a. Challenge: Adundo miel to ifuke?

b. Answer: Mach

3.a. Challenge: Piny rach ka koth ochwe?

b. Answer: Jawuoro rach ka taya otho.

4.a. Challenge: Polis pangre e dho siruari?

b. Answer: Onyuogo.

5.a. Challenge: Askari ma pangore e mudho?

b. Answer: Jajuok.

6.a. Challenge: Awuoth, aring aring kinde duto?

b. Answer: Pi

7.a. Challenge: Baranged mama ok ban?

b. Answer: Polo.

8.a. Challenge: Bwoywe modhuro edho nam?

b. Answer: Yie wang.

9.a. Challenge: Cheke cheke chalula?

b. Answer: Kibrit.

10.a. Challenge: Duong' dala?

b. Answer: Duol.

11.a. Challenge: Jodongo ariyo magore mba e pap?

b. Answer: Ngeta.

12.a. Challenge: Oda man gi dhouidi adek?

b. Answer: Siruari.

13.a. Challenge: Pangla kithee?

b. Answer: Jatheth.

14.a. Challenge: Piny moting'o jodongo lilo ma yie tikgi boyo?

b. Answer: Puoth oduma.

15.a. Challenge: Radhianja nyar ka ruoth?

b. Answer: Oyoyo.

Q.II.a. Do you consider the translation of the above riddles to be:

- (a) Very Easy
 - (b) Easy
 - (c) Difficult
 - (d) Very Difficult.
- (Tick one response)

Q.II b. If your answer is difficult or very difficult, briefly give reasons for your views.

Q.III. List some of the words that were a challenge to you while translating.

Section B

QUESTIONNAIRE ON PROVERBS

Q.I. Translate the following proverbs into English briefly explaining what they mean.

NOTE: Provide an equivalent proverb in English **where possible**.

For example: Jakuo wuotho mana gi jakuo wadgi.

English: Birds of the same feathers flock together.

1. Alot michayo ema tieko kuon.

2. Awayo ojogo lak.

3. Chuth ber.

4. Dhano winyo.

5. Dher ariemba wuongo nyiedho to ng'iyo oko.

6. Dhiang' otho od gi odhera.

7.Dhok e juok.

8.Dhok tung dhano.

9.Gimoro iwe gi mitne.

10.Jagam dhoge ariyo.

11.Fulu bende oro ngege.

12.Jarikni jamuod nyoyo gi kuoyo.

13.Iyieyo kori ka opuk madwasi.

14.Opuk ogo e pige.

15.Thuol odonjo e ko.

16. Wat wat.

17. Kapod in e pi kik iyany nyang'.

18. Nirom gi makolwer.

19. Yuoro law kwach.

20. Wat ng'we.

Q.II.a. Do you consider the translation of the above proverbs to be:

- (a) Very Easy
- (b) Easy
- (c) Difficult
- (d) Very Difficult.

(Tick one response)

Q.II.b. Briefly, give reasons for your view.

Q.III.a. List some of the words that were a challenge to translate.

Q.III.b. Briefly explain why they were not easy to translate.

1.