

**KENYATTA UNIVERSITY**

**SCHOOL OF HUMANITIES AND SOCIAL SCIENCES**

**DEPARTMENT OF ENGLISH AND LINGUISTICS**

**TRANSLATING SATIRE: AN ANALYSIS OF EXCERPTS FROM  
*ANIMAL FARM* INTO LUBUKUSU**

**BY**

**WAKOKO MAKARIOS WANJALA, B.ED. ARTS**

**A DISSERTATION SUBMITTED IN PARTIAL FULFILMENT OF  
THE REQUIREMENTS FOR THE AWARD OF THE DEGREE OF  
MASTER OF ARTS OF KENYATTA UNIVERSITY.**

**KENYATTA UNIVERSITY LIBRARY**

**NOVEMBER 2010**

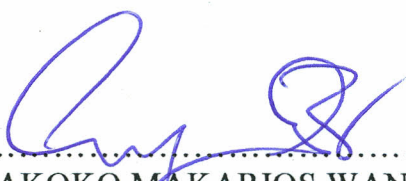
Wanjala, Makarios  
*Translating satire:  
an analysis of*



2013/421665

## DECLARATION

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

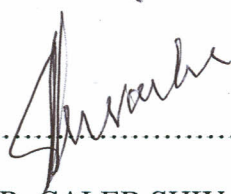
Signature: .....  
WAKOKO MAKARIOS WANJALA  
C50/CE/11188/06

Date: 15/11/2010.....

This project has been submitted for review with our approval as university supervisors.

Signature: .....  
DR. JOYCE WANGIA

Date: 15/11/2010.....

Signature: .....  
DR. CALEB SHIVACHI

Date: 15/11/2010.....

**DEDICATION**

This work is dedicated to the late Jentrix Nanjala Namarome Wakoko, my loving sister, a twenty year old girl, who suffered from cancer (Non Hodgkins Lymphoma) since 2003 to 2009. She encountered suffering with a smile. No matter what, we should always smile.

## ACKNOWLEDGEMENTS

Let this be my attestation of gratitude to the Teachers Service Commission for granting me a six month leave to undertake research on this project.

To my family, especially my wife Caroline Wasike, children Oprah and Nanjekho for bearing with me when I was so preoccupied that I forgot to give them the deserved attention. To *Papa* Stanslaus Wakoko and *Mayi* Emelda Wakoko. My siblings Everline, Maggie, Augustine, Eric, Edwin, Chriza and Godie deserve to be thanked for all their support and encouragement.

*Omumunaa* Mukanda is a friend indeed. Moses Gatambuki, my invaluable classmate at Kenyatta University kept me encouraged. The non-teaching staff at the English Department including Fresha, Susan and Kirui was steadfast in their motivational roles.

To Kenyatta University, especially the English and Linguistics Department academic staff for their support. To my supervisors Dr. Joyce Wangia and Dr. Caleb Shivachi for sharing their knowledge with me and making me a scholar.

Especial thanks to Wele Khakaba Khabumbi, *waumbila ewananyanga ewanakhupa* for health and resources.

## ABSTRACT

This study sought to establish the possibility of rendering the satire that obtains in the song, slogans and poem of George Orwell's *Animal Farm* into Lubukusu and how it affects the message as it is embodied in the Source Text.

The objectives of this study included: to identify excerpts of song, slogans and poem from *Animal Farm* for translation into Lubukusu, to determine whether translation strategies such as nativization and borrowing can be used to translate the song, slogans and poem into Lubukusu and to assess the level to which comprehensibility is affected in the translated text.

In the theoretical framework three theories were used. These are Cultural Translation Theory, Relevance Theory and Comparative Stylistics Theory. These theories guided the researcher in the analysis, interpretation and discussion of the findings.

The data that was used in this study was obtained from George Orwell's *Animal Farm*, the source text and the respondent responses. The data that was collected and thereafter analyzed using a qualitative approach. The data was presented in tables. Questionnaires and oral interview were used as instruments in this study. The observations made during the research were discussed and conclusions made. The findings indicated that indeed George Orwell's *Animal Farm* can be translated into Lubukusu and this opens up many areas for further research in areas like the study of the tone system, sound inventory, prosody and phonological rules.

**ABBREVIATIONS**

Lub	-	Lubukusu
Eng	-	English
TL	-	Target Language
SL	-	Source Language
TT	-	Target Text
ST	-	Source Text

**LIST OF FIGURES**

Fig. 4.1.1 Misinterpretation and correct interpretation

Fig. 4.2.1 Faithfulness to the message

Fig. 4.3.1 Nativization

Fig. 4.4.1 Cultural borrowing

Fig. 4.5.1 Mistranslation

Fig. 4.6.1 Comprehensibility

Fig. 4.7.1 (i) Unpacking (definition)

(ii) Unpacking (paraphrase)

Fig. 4.8.1 Loan translation

Fig. 4.9.1 Lack of comprehension

**TABLE OF CONTENTS***Page*

DECLARATION.....	i
DEDICATION.....	ii
ACKNOWLEDGEMENT.....	iii
ABSTRACT.....	iv
ABBREVIATIONS .....	v
LIST OF FIGURES.....	vi
TABLE OF CONTENTS.....	vii
DEFINITION OF TERMS.....	x

**CHAPTER ONE**

1.0 Introduction .....	1
1.1 Definition.....	4
1.2 Background to the Study.....	7
1.3 Statement of the Problem.....	11
1.4 Research Objectives.....	11
1.5 Research Questions.....	12
1.6 Research Assumptions.....	12
1.7 Rationale of the Study.....	12
1.8 Scope and Limitations.....	15

**CHAPTER TWO****2.0 LITERATURE REVIEW AND THEORETICAL FRAMEWORK**

2.1 Introduction.....	17
2.2 Literature Review.....	17
2.2.1 The Process of Translation.....	22
2.2.2 Translation as Communication.....	25



2.2.3 Translation Strategies.....	27
2.2.3.1 Borrowing.....	27
2.2.3.2 Loan Translation.....	28
2.2.3.3 Adoption.....	29
2.2.3.4 Nativization.....	29
2.2.3.5 Coinage.....	29
2.2.3.6 Unpacking.....	29
2.2.3.6.1 Definition.....	30
2.2.3.6.2 Paraphrase.....	30
2.3 Theoretical framework.....	30
2.3.1 The Cultural Translation Theory.....	30
2.3.2 Comparative Stylistic Theory.....	31
2.3.3 Relevance Theory.....	32
<b>CHAPTER THREE</b>	
<b>METHODOLOGY</b>	
3.0 Introduction.....	33
3.1 Research Design.....	33
3.2 Site of the Study.....	33
3.3 Target Population .....	34
3.4 Data Collection.....	34
3.4.1 Questionnaire .....	35
3.4.2 Interview .....	35
3.5 Data Analysis .....	36

**CHAPTER FOUR**

**PRESENTATION AND ANALYSIS OF DATA**

4.0 Introduction.....	37
4.1 Misinterpretation.....	37
4.2 Faithfulness to the message.....	43
4.3 Nativization.....	52
4.4 Borrowing.....	55
4.5 Mistranslation.....	57
4.6 Comprehensibility.....	61
4.7 Unpacking.....	63
4.8 Loan Translation.....	65
4.9 Lack of Comprehension.....	68
4.10 Conclusion .....	70

**CHAPTER FIVE****SUMMARY OF FINDINGS, RECOMMENDATIONS AND CONCLUSION**

5.0 Introduction .....	75
5.1 Observed linguistic issues.....	76
5.2 Observed cultural issues.....	77
5.3 Summary of Findings.....	78
5.4 Recommendations for Further Research.....	82
5.5 Conclusion.....	82

**BIBLIOGRAPHY.....84****APPENDICES**

Questionnaire .....	i
Interview schedule .....	vi
Data .....	vii

## DEFINITION OF TERMS

- Translation - Rendering of a textual meaning, either, verbal or written from one language to another in such ways as to maintain or produce equivalent meaning in terms of the function, purpose, and orientation and communication value.
- Unpacking - Using several words in the target language to explain a difficult concept in the source language.
- Norms - What a community deems to be important and so passed on from one generation to the other.
- Lexical Item - Word
- Semantic field - Grouping words within a common range of meaning or list of words referring to items of a particular class.
- Render - Used interchangeably with translate.
- Expectations - That which the target audience hopes to achieve in reading the target text.
- Target text - The text that the translator comes up with, also called the posterior text.
- Source Text - The text that is translated from original text, also called anterior text to create the new text.
- Strategy - A method used to translate.
- Sense - A way in which a word is to be understood, rather its literal or surface meaning.

- Source Language -Language used in the text that forms the basis of the translation also called anterior language.
- Receptor Language -Language used in rendering the translation also called posterior language the translator uses as his base.
- Target Language -Used interchangeably with receptor language.
- Source Culture -The culture of the community from which the original text is derived, also called anterior culture.

## 1.0 INTRODUCTION

The word translation derives from the Latin *translatio* (which itself comes from *trans-* and *fero* together meaning “to carry across” or “to bring across”). The modern Romance languages use words for translation derived from that source and from the alternative Latin *traducio* (“to lead across”). The Germanic and Slavic languages likewise use calques based on this Latin sources. The ancient Greek term for translation *metaphraisis* “a speaking across”, has supplied English with *metaphrase* (a “literal” or “word for word,” translation)- as contrasted with paraphrase (“a saying in other words”, from paraphraisis).

Metaphrase corresponds, in one of the more recent terminologies, to “formal equivalence”; and paraphrase, to “dynamic equivalence”. Strictly speaking, the concept of metaphrase- of “word- for -word translation” – is an imperfect concept, because a given word in a given language often carries more than one meaning; and because similar given meaning may often be represented in a given language by more than one word. Nevertheless “metaphrase” and “paraphrase” may be useful as ideal concepts that mark the extremes in the spectrum of possible approaches to translation.

A secular icon for the art of translation is Rosetta Stone. This trilingual (hieroglyphic-Egyptian, demotic-Egyptian, Ancient-Greek) *stèle* became the translator’s key to decryption of Egyptian hieroglyphis by Thomas Young, Jean-Francois Champollion and others.

Discussions of the theory and practice of translation reach back into antiquity and show remarkable continuities. The ancient Greeks distinguished between metaphrase (literal translation) and paraphrase. This distinction was adopted by English poet and translator John Dryden (1631-1700), who described translation as the judicious blending of these two modes of phrasing when selecting, in the target language, “counterparts,” or equivalents, for the expressions used in the source language: when words appear literally graceful, it were an injury to the author that they should be changed . But since what is beautiful in one language is of ten barbarious, nay sometimes nonsense, in another, it would be unreasonable to limit a translator to the narrow compass of his author’s words: ‘tis enough if he chooses out some expression which does not vitiate the sense.

Dryden cautioned, however, against the license of “imitation”, i.e. of adopted translation: “When a painter copies from the life... he has no privilege to alter features and linements...” This general formulation of the central concept of translation –equivalence- is as adequate as any that has been proposed since Cicero and Horace, who, in first –century Rome, famously and literally cautioned against translating “word- for -word” (*verbum pro verbo*).

Despite occasional theoretical diversity, the actual practice of translating has hardly changed since antiquity. Except for some extreme metaphrasers in the early Christian period and the Middle Ages, and adapters in various periods (especially pre-Classical Rome, and the 18<sup>th</sup> century), translators have generally shown prudent flexibility in seeking equivalents – “literal” where possible, paraphrastic where necessary – for the original meaning and other crucial “values” (e.g. style, verse form, concordance with musical accompaniment or, in films, with speech articulatory movements) as determined from context.

In general, translators have sought to preserve the context itself by reproducing the original order of sememes, and hence word order – when necessary, reinterpreting the actual grammatical structure. The grammatical differences between “fixed – word – order” languages (English, French, German) and “free - word - order” languages (e.g. Greek, Latin, Polish, Russian) have been no impediment in this regard.

According to a religious translator Martin Luther, when a target language has lacked terms that are found in a source language, translators have borrowed those terms, thereby enriching the target language. Another strategy that is relied upon is exchange of calques and loanwords between languages and to their importation from other languages, there are few concepts that are “untranslatable” among modern European languages.

Generally, the greater the contact and exchange that have existed between two languages, or between those languages and a third one, the greater is the ratio of metaphrase to paraphrase that may be used in translating among them. However, due to shifts in ecological niches of words, a common etymology is sometimes misleading as a guide to current meaning in one or the other language. The translator’s role as a bridge for “carrying across” values between cultures has been discussed at least since Terence, the second – century Roman adapter of Greek comedies. The translator’s role is, however, by no means a passive, mechanical one, and so has also been compared to that of an artist. The main ground seems to be the concept

of parallel creation found in critics such as Cicero. Dryden observed that “translation is a type of drawing after life...” Comparison of the translator with a musician or actor goes back at least to Samuel Johnson’s remark about Alexander Pope playing Homer on a flageolet, while Homer himself used a bassoon.

If translation is an art, it is no easy one. In the 13<sup>th</sup> century, Roger Bacon wrote that if a translation is to be true, the translator must know both languages, as well as the science that he is to translate; and finding that few translators did, he wanted to do away with translation and translators altogether. The translator of the bible into German, Martin Luther is credited with being the first European to posit that one translates satisfactorily only toward his own language. Compounding the demands on the translator is the fact that no dictionary or thesaurus can ever be a fully adequate guide in translating.

The British historian Alexander Tytler, in his *Essay on Principles of Translation* (1790) emphasized that assiduous reading is a more comprehensive guide to language than are dictionaries. The same point, but also including listening to spoken language, had earlier, in 1783, been made by poet and grammarian Onufry Andrzej Kopczynski.

The translators special role in society is described in a posthumous 1803 essay by “Poland’s La Fontaine” the Catholic Primate of Poland, poet, encyclopedist, author of the Polish first novel, and translator from French to Greek.

An important role in history has been played by translation of religious texts. The Buddhist monks who translated the Indian sutras into Chinese often skewed their translations to better reflect China’s distinct culture, emphasizing notions such as filial piety. One of the first recorded instances of translation in the West was rendering the Old Testament into Greek in the third century. The translation is known as the “Septuagint”, a name that refers to the seventy translators (seventy-two, in some versions) who were commissioned to translate the Bible at Alexandria Egypt. Each translator worked in solitary confinement in his own cell, and according to legend all seventy versions proved identical. The Septuagint became the source text for later translations into many languages, including Latin, Coptic, Armenian and Georgian.

Still considered one of the greatest translators in history for having rendered the Bible into Latin, is Saint Jerome, the Patron Saint of translation. For centuries the Roman Catholic Church used his translation (known as the Vulgate), though even this translation at first spurred controversy. The period preceding, contemporary with, the Protestant Reformation saw the Bible into local European languages – a development that contributed to Western Christianity's split into Roman Catholicism and Protestantism due to disparities between Catholic and Protestant versions of crucial words and passages. Lasting effects on the religions, cultures and languages of their respective countries have been exerted by such Bible translations as Martin Luther's into German, Jakub Wujek's into Polish and the King James Bible's translators into into English.

A famous mistranslation of the Bible is the rendering of the Hebrew word (*keren*), which has several meanings, as horn in a context where it actually means "beam of light". As a result, for centuries artists have depicted Moses the Lawgiver with horns growing out of his forehead; an example is Michalangelo's famous sculpture. Some Christians with anti-Semitic feelings have used such depictions to spread hatred of the Jews, claiming that they were devils with horns.

This section defines translation, background information to the study, statement of the problem, objectives of the study, research questions, and research assumptions, rationale of the study and scope and limitations.

## 1.1 Definition

B F Skinner (1974) says that translation can be best defined as a verbal stimulus that has the same effect as the original on a different verbal community. The Russian formalist, Roman Jakobson divides translation into three parts: Intralingual, intersemiotic and interlingual. Intralingual translation is "rewording" which consists of the interpretation of linguistic signs within the same language. Intersemiotic translation has to do with the interpretation of linguistic signs using non-linguistic signs. Interlingual translation is translation proper and consists of interpretation of linguistic signs from one language to another.

Translation is also a written communication in a second language having the same meaning as the written communication in a first language or the comprehension of a text and the



subsequent production of an equivalent text. This is carried out through processes that entail making of decisions and negotiations so as to come up with an equivalent in meaning and function. It is contended that a translation can be verbal or written. Steiner (1995, 51) states that translation exists because people speak different languages. The language that we translate from is known as the Source Language (SL) while the one that receives is called the Target Language (TL). It is vital to note that translation has enabled people around the world to read the Bible, the Koran and many other great books. Translation is an important tool in the transmission of beliefs and knowledge.

According to the Sapir-Whorf hypothesis of Linguistic Relativism and Linguistic Universality languages are essentially different (Lyons 1981). Linguistic Relativism states that the categories of and distinctions encoded in one language system are unique to that system and incommensurable with those of other systems. This means that one language cannot be judged or measured by the same standard as another due to its peculiarity. This tenet, though true to a certain extent, loses validity in the face of Linguistic Universality which states that that all languages are the same and that what can be said in one language can also be said in another through a translation strategy called unpacking. Translators exploit this property of languages since in rendering a message from one language to another they are basically stating that language resemble.

The matter of Linguistic Universality does not, in any way, do away with Linguistic Relativism. This is so because different languages have different ways of expression and this is where differences present problems to the translator. For instance, when translating from English to Greek, one may experience a problem since Greek has only one article whose equivalent is the English 'the'. The problem arises when a translator has to distinguish between 'God' and 'a god'. This could then result in meaning transformation.

The other problem that a translator could face is when he comes across a concept in the Source Language that is absent in the Target Language. For example a translator who is working on a text in Hindi and translating into Lubukusu may find it very difficult to render the word reincarnation because this is a concept found in the Source Language's culture but absent in the Target Language culture, and so there would be no equivalent word for the concept. The translator would then have to resort to unpacking to solve this problem.

In the process of translating there are many dynamics that are involved for example, Source Language writer, Source Language norms, Source Language culture, Source Language setting and tradition, Target Language culture, Target Language setting and tradition, the truth (facts of the matter) and the translator (Newmark 1988:4). All these interact in the translation process and their effects are seen in the Target Text.

Many problems are encountered by a translator in the process of translation. These problems may affect not only how they interpret the text but how they eventually represent it as it is expressed by Alvarez and Vidal (1996:6):

Translators are constrained in many ways by their own ideology; by their feelings of superiority or inferiority towards the language in which they are writing the text being translated; by the prevailing poetical rules at that time; by the very language in which the texts they are translating is written; by what the dominant institutions and ideology expect of them; by the public for whom the translation is intended. The translation itself will depend upon all these factors.

In translating *Murogi wa Kagogo* into *Wizard of the Crow*, Ngugi wa Thiong'o (2006) said, "The biggest challenge was trying to figure out a way of rendering the English in the playfulness of the Gikuyu language. Gikuyu is very tonal, and the same word could mean and suggest different things depending on the tone. Trying to translate the musicality of one language into that of another is always difficult. But still, translation is the common language of all languages.

As the factors outlined above interact, they may lead to meaning transformation. Meaning transformation occurs when the inference that was intended by the writer is not received by the reader of the Target Text. The transformation may be brought about by the intention of the translator since literary texts are not subject to singular meaning or interpretation. These may lead to wrong inference or zero comprehension.

## 1.2 BACKGROUND TO THE STUDY

Luyia is a Bantu language. Its speakers are referred to as Abaluyia and they inhabit over eight thousand square kilometers to the North East of Lake Victoria, in the western province of Kenya. They are spread over four counties namely, Busia, Vihiga, Bungoma and Kakamega. According to the historical records available, the Abaluyia are believed to have originated from Egypt (Misiri) through Uganda. However, some Luhya clans claim that they came from West Africa, Osogo (1966). The Abaluyia did not migrate collectively as one group but came in small groups which form present dialectal groupings. The Abaluyia arrived before 1000 AD and the latest about 1700 AD Osogo (1966) and Were (1967).

The Luyia group is the second largest tribe in Kenya with a population of 5 million (cf. the Kenya population census 1989 volume 1). It is made up of 17 dialects (Were 1967; Williams, 1973; Itebete, 1974, Angogo, 1980; Sumba, 1992). These are the Bukusu, Khayo, Marachi, Samia, Nyala K, Nyala B, Marama, Wanga, Kisa, Nyore, Logooli, Lwitakho, Lwisukha, Kabras, Tsotso, Tiriki and Tachoni. Nyala B refers to the Nyala of Busia County while Nyala K refers to Nyala of Kakamega County.

The Bukusu, a sub tribe of Luyia, inhabit the southern, eastern and western foothills of Mt. Elgon. They are surrounded by River Nzoia to the North and River Lwakhakha to the south. They form the largest single ethnic unit of the Baluyia. At one time the Bukusu were called 'Kitoshi', a name they disputed as a misnomer. It is said that because of their ruthless methods of fighting, the neighbouring Kalenjin communities called them 'Kitoshi', meaning 'our enemies'. They consist of the six main clan clusters:

- *Basilikwa*
- *Bamalaba*
- *Banabayi*
- *Bamwalie*
- *Baneala and*
- *Bakikayi*

Each of these clusters has its own historical accounts of origin, adventures and achievements vis-à-vis the total spectrum of Bukusu history. All of them, however, are descendants of Mubukusu who split with his brothers near Lake Turkana, (*Enyanja ya Nabibia*) and ventured southwards round the Uganda side of Mt. Elgon to settle south of this mountain.

Mt. Elgon is so significant to the history of Babukusu that they tell a lot of legends and myths about it traditionally. The banned Dini ya Musambwa, a religion that interpreted the Christian Bible almost entirely on the basis of Bukusu indigenous traditions called Mt. Elgon the Zion of the Bible.

Mubukusu fought so many wars with Karamajong', Sebei, Maasai and the Iteso that he himself found no time to get circumcised as per his forefathers traditions. His four sons had no choice but to marry their own four sisters for procreation having been surrounded by hostility on all sides. They then spread eastwards and northwards to cover the area they currently inhabit.

Like many other people, the Bukusu possess cultural peculiarities especially with regard to language and ethnic traditions. Many of their customary practices and traditions have been ingrained in their religion, the proscribed Musambwa, which had been with them since time immemorial and which the late legendary Masinde only revived but did not start.

Originally they lived in fortified villages with stone walls or ditch boundaries. Later, where loose stones were scarce, earthen walls were used. These fortifications were mainly for military purposes, for example security against surprise enemy strikes. Life within such fortified villages afforded them a high degree of social and political cohesion.

Babukusu practiced both agricultural and pastoral economics for as long as can be remembered and this can be authenticated by vast amounts of knowledge that they have about farming practices, rich pastoral vocabulary including type names of cattle by shape, colour and a broad variety of legends connected with pastoral life. Seasons are important or memorable past occasions are remembered in terms of what agricultural activity was engaging the people when whatever it was happened.

Indeed anything grossly affecting their livestock or crops was never forgotten, for example '*Enjala ya Kamuria*' (*The Famine of Kamuria*). Kamuria being an Indian trader at Kimilili shopping centre who saved them from this famine of the early 1950 by selling them maize

flour and *Kumwaka kwa Khaoya* (*The Year of Khaoya*) commemorating the sweeping of cattle by foot and mouth disease. *'Enjala ya Ruto'* (*The Hunger of Ruto*), Ruto being the Minister of Agriculture implicated in a maize scandal that led to rising maize prices in 2009. Economic catastrophes were remembered by song and naming children that were born then or immediately after the cause of the catastrophe.

The Bukusu speak a dialect of the Luyia language called Lubukusu. They currently occupy Bungoma, Trans-Nzoia and Lugari regions. Babukusu have of late migrated to Uasin Gishu South where they live with Kalenjin neighbours, whom they refer to as *'Basuta Emuka'* (*Carriers of the Guard*).

Disenfranchised by the British, a good number are squatters on tea farms found in Kericho and flower farms in Naivasha. Known and respected for their anti-British sentiment in the 1940's, the followers of Dini ya Musambwa escaped to the neighbouring Uganda and settled among the Abagishu with whom they share ancestry, Makila (1978). No wonder during the turbulent years of the 70's and 80's in Uganda, the Abagishu found home away from home among the Babukusu. This study is going to confine itself to a possible translation of satirical excerpts from Orwell's *Animal Farm* into Lubukusu.

Satire is primarily a literary genre or form, although in practice it can also be found in the graphic and performing arts. In satire, vices, follies, abuses, and shortcomings are held up to ridicule, ideally with the intent of shaming individuals, society itself, into improvement. Although satire is usually meant to be funny, its greater purpose is constructive social criticism, using wit as a weapon.

A common feature of satire is strong irony or sarcasm- "in satire, irony is militant" – but parody, burlesque, exaggeration, juxtaposition, comparison, analogy, and double entendre are all frequently used in satirical speech and writing. This "militant" irony or sarcasm often professes to approve (or at least accept as natural) the very things the satirist wishes to attack.

Satire is found in many artistic forms of Bukusu expression, including literature, plays, commentary and media such as lyrics. Most satirical works contain "straight" humour, usually to give relief from what might otherwise be relentless preaching. Most of this satire makes people laugh then they engage in thinking.

African scholars, it is argued, look at translation as an important mechanism of advocacy for the African language. Omotoso (2004) says that language deaths are occurring everyday but most of them are occurring in Africa. Those African languages which are not dying are being sidelined and placed off side. The scholar further holds that Africa is lost without translation and he views the translator as having an important role in ensuring the survival of African languages.

Perhaps it is Kawesa (2000) who captures both the letter and spirit of the African predicament. In reporting about a conference in January 2000 whose theme, 'Against all odds: African Languages and Literatures into the 20<sup>th</sup> Century. It was the foremost conference of African languages and literatures ever to be held on African soil and in it; the Asmara Declaration on African Languages and Literatures was reached. The fourth declaration states: Dialogue among African languages is essential since African languages must use the instrument of translation to advance communication among all people including the disabled.

Languages, like art, can only be appreciated after appreciating the background of the people who produce it. This is due to the reality that language is best analyzed within a given context. Finnegan (1970:81) as well as Foley stress the significance of specifying in examining a work of art. It is therefore essential to understand the Babukusu before studying their language. This would assist the student to avoid unnecessary distortions.

In Africa, translation has been embraced as a way of saving cultures on the brink of extinction. The art of translation dates back to many years. It is associated with the Egyptians since 300 BC, according to Newmark (1981). Europeans are said to have expedited the spread of translation art. Translation is viewed as having played an important role in the twentieth century, when European nations like Britain, Germany, Portugal and Spain set out to acquire colonies in Africa and other parts of the world. In fact any discussion on the history of translation is incomplete without a mention of its role in colonization. Owing to their expansionist wars, it became increasingly necessary that sensible contact with the world could only occur if they bridged the linguistic differences. This necessitated a concerted effort in studying translation.

### 1.3 Statement of the problem

This study was guided by the dilemma that the speakers of modern day Lubukusu encounter in the event that they want to broaden the knowledge base and intellectualize their language through reading or writing. While they can listen to radio programmes aired in their language, hardly can they visit a library and read acclaimed works of art. The *Animal Farm*, a satire by George Orwell, is a book which students of linguistics, literature and political science may recommend for reading by any society. As the text handles societal problems, it also offers a linguist a broad base of study. By translating the satire in *Animal Farm* into Lubukusu, we may even reach a bigger audience. This study approached the book and the sampled excerpts from a linguistic standpoint.

In setting out to translate any part of *Animal Farm* one foresees problems. Some of the problems are: Mistranslations, comprehensibility and misinterpretation. This being an English book it also carries with it a unique culture. The research sought to establish how various translation strategies, if used, could enhance the content of the target text or diminish it in relation to Lubukusu readership.

While the original does not have literary effects that are traditional to Bukusu thought and culture the translation gives us the opportunity to infuse them appropriately. It was therefore thought important to improve ways of speaking, borrow and nativize at the same time maintain and transmit a faithful message.

### 1.4 Research objectives

1. To identify and translate excerpts of the song, slogans and the poem from *Animal Farm* for translation into Lubukusu.

2. To determine how translation strategies like borrowing, nativization and unpacking can be used to translate the songs, slogans and poems into Lubukusu.
3. To assess the level to which comprehensibility is affected in the translated text.

### 1.5 Research Questions

1. Which portions of the song, slogans and the poem from *Animal Farm* can be identified and translated into Lubukusu?
2. Can strategies like nativization and borrowing be applied to translate the song, slogans and poem into Lubukusu?
3. How far is comprehensibility affected in the translated text?

### 1.6 Research Assumptions

1. The *Animal Farm* has portions of the song, slogans and a poem that can be identified and translated into Lubukusu.
2. There are translation strategies that can be employed in translating song, slogans and poem into Lubukusu.
3. The comprehensibility of the translated text is affected to some extent.

### 1.7 Rationale of the study

While undertaking literature review, it emerged that a great deal of translations had been carried out and studies in whether the translation had been successful done by many scholars.

Ombaga (1986) examines the Kiswahili translation of Ayi Kwei Armah "*The Beautiful Ones are not Yet Born*". Ombaga, Z. J, (2006), looks at the synergies between the cultures of the Source Text and the Target Text and how this can impact the Target Text. Ali (1981) studies problems of translation into Kiswahili at the now defunct Voice of Kenya.



The Source Text has also been translated into many languages e.g. Russian, Chinese, Arabic and Kiswahili. This indicates that it is a text that is considered a world classic and as such worthy of investigation in a linguistic discipline such as translation.

Although the examples above deal with studies in translated texts, none has focused on a possible translation of the satire in the song, slogans and poem in *Animal Farm* into Lubukusu and so it was deemed to be a viable area. The study may bring to light the need for enhancement of avenues that propagate Lubukusu neologisms and at the same time enhance the importance of the written word in the creation of new terminology. *Animal Farm* has been studied as a literary text in the Kenyan school system severally. Owing to this, the book is widely read and appreciated. It is a text worthy of critical appreciation in the area of linguistics.

The fact that the text is one of the earliest to be translated in the East African region and having been previously chosen as a set-book in the literature section of Kiswahili and English, compulsory examinable subjects in the Kenya Certificate of Secondary Education examination, interested the researcher. *Animal Farm* is a classic that has been read and studied extensively the world over because of the symbolic nature in raising political consciousness and overhauling the status quo.

This is a dystopian novella in the form of an allegory by George Orwell. Published in England on 17/08/1945, the book reflects events leading up to and during the Stalin Era before World War II. Orwell, a democratic socialist and a member of the Independent Labour Party for many years was a critic of Josef Stalin and was suspicious of Moscow directed Stalinism after his experience during the Spanish Civil War. At the time when the novel was

written, many writers were castigated and sometimes arrested for their radical views. Orwell adopted a story line whose characters were animals but to the perceptive reader these were all allusions, and the way a translator has rendered them goes a long way in showing whether they have been rendered appropriately.

The novella addresses not only the corruption of the revolution by its leaders but also how wickedness, indifference, ignorance, greed, myopia destroy any possibility of a Utopia. While this novella portrays corrupt leadership as the flaw in revolution (and not the act of revolution itself), it also shows how potential ignorance and indifference to problems within a revolution could allow horrors to happen if smooth transition to a people's government is not justified.

A possible translation of the satire in slogans, song and poetry of the *Animal Farm* into Lubukusu will be available to more translators. Such a text will also enhance the efforts made by linguists to keep a record, intellectualize Lubukusu language, promote literacy, describe and expand Lubukusu. Studies of this nature will no doubt be a boon to the age-old art of translation.

Kenya's history is rapidly changing owing to the recent promulgation of a new constitution that will among other things establish regional governments. These devolved units of administration need effective means of communication and this cannot be achieved without well developed languages. Bungoma and Trans-Nzoia counties are predominantly inhabited by speakers of Lubukusu, no doubt the development of this language by scholars will be a good step towards developing and promoting the pride of its speakers in tandem with political advancements. Article 44(2)(a) of the new constitution of Kenya, 2010 states: a person belonging to a cultural or linguistic community has the right, with other members of that

community to enjoy the person's culture and use the person's language. This constitutional statement assists Kenya's native languages to develop.

### 1.8 Scope and limitation

A study of all the seventeen dialects would provide better and more data for the subject under study. However due to constraints of time and resources were unable to study all the seventeen Luyia dialects. This study limited itself to one dialect. A further limitation is the sample size. Our sample only comprises of the song 'Beasts of England', the slogans 'Four legs good, two legs bad', 'All animals are equal but some are more equal than others', and the poem, 'Comrade Napoleon'. Research with a larger sample could provide more data but given the constraints of time and resources, we could not work with a sample larger than the present one. As a result, all the generalizations we make should be taken with caution.

This study encompassed excerpts from a text called *Animal Farm* as the Source Text and the possible translation of the satire in slogans, song and poetry into Lubukusu. This played the crucial role of providing the much needed data to be used in the study. The various lexical items that obtain in the two cultures: English and Lubukusu will be the benchmark in ascertaining the translatability of Orwell's satire. Wangia (2003) and Wanjohi (2005) offered enormous guidance in enabling the researcher to ascertain the scope of the intended study. It was essential for this study to confine itself to whether satire can be recreated in a new language.

The choice of items and their number was informed by other studies in translation. Wangia (2003) and Wanjohi (2005) were used as points of departure in arriving at the scope of the study. The semantic fields in their studies imply a list of words that are related in meaning. They were to provide a basis for the study to ensure that not all the lexical items in the Target

Text would be used but only those that fit into specific designated categories. The examination of the effectiveness or ineffectiveness of the lexical items used in the Target Text was focused on, and an attempt to provide alternatives was made where it possible.

The study also focused on meaning transformation which is assumed to automatically arise in translation as opposed to looking at the aspects such as translation of figurative language or an investigation into the translator's capability because this might lean more on a literary expose of the text. This study made its thesis the accuracy or near accuracy exhibited in the choice of lexical items in the target language that approximately embodies the sense available in the source language.

Strategies like unpacking, nativization, definition, paraphrase and borrowing were be utilized. We restricted this study to lexical translation so as to make the set objectives realistic and achievable. The researcher chose Lubukusu, a language he has spoken from childhood and therefore comprehends; hence being in a position to provide an intelligent feedback due to his own day to day interaction with the language.

## CHAPTER 2

### LITERATURE REVIEW AND THEORETICAL FRAMEWORK

#### 2.1 Introduction

This Chapter will present literature review and theoretical framework. In reviewing literature, the researcher will pay attention to the challenges that other translators or reviews of translation may have encountered.

#### 2.2 Literature Review

Many scholars have researched and written about the age old discipline of translation. Newmark (1981) states that translation was first done in Alexandria in 2000 BC when the old testament of the Bible was translated from Hebrew to Greek by St. Jerome. Cicero also did some translation in the first century. Majola (1999) states that in Kenya the first translation was done by Dr. Ludwig Krapf who translated part of the Bible into Kimvita Swahili.

Translation in Africa is linked with colonization because it played an active role in disseminating the ideologies of the colonizers. It was used as a tool to suppress, subordinate, indoctrinate and control the colonized people. This is especially so in the case of religion where the translation of the Bible into indigenous languages made it possible for the colonizers not only to 'convert' the natives but to introduce such concepts as obedience to the powers that be and subservience to a higher being and slowly introduced the rule of the colonizers under the guise of religion.

The study of translation studies in Kenya began in the early 1970s out of the realization that translation has always been used as an indispensable channel of imperial conquest and occupation. There was also a need to study the effects of translation and language development in Kenya. Ombaga (2006) notes that the earliest English translations into Kiswahili were intended for school children. This would mean that transference of cultural capital was done under the guise of education, and such, was the translation's main purpose.

A wide body of translated texts has since been produced such as Bible translations into local languages like Gikuyu, Dholuo and Kiembu. Literary texts like Ngugi wa Thiong'o's *I will Marry when I want*, (*Ngahika Ndeenda*) *Devil on the Cross* (*Caitani Mutharabaini*) and *Wizard of the Crow* (*Murogi wa Kagogo*) have been translated from Gikuyu to English.

Many texts have been translated into Kiswahili from English some of which include *Trials of Brother Jero* (*Masaibu ya Ndugu Jero*); *Betrayal in the City*-(*Usaliti Mjini*), *Arrow of God* (*Mshale wa Mungu*) and *So Long a Letter* (*Barua Ndefu Kama Hii*). This shows that there is a huge volume of translated works and this has interested many scholars who have studied both the Source Text and the Target Text.

Meaning transformation cannot be considered to be entirely negative. Toury (1995) states that loss or gains are positive products of translation. Ombaga (2006) notes that sometimes translation can enrich a Source Text greatly. This is seen in the choice of words that Nyerere uses in his title of the Kiswahili translation of Shakespeare's *Merchant of Venice* (*Mabepari wa Venisi*). He chooses to use the word *Mabepari* (greedy merchant) which is a stronger word in that it brings out the capitalistic and greedy nature of the main character as opposed to the writer's own choice of the neutral *merchant* which here implies trader.

The *Animal Farm* contains various songs or anthems adopted by the eponymous farm, notably the original anthem “Beasts of England” and its later replacement “Comrade Napoleon”. This change is used to illustrate the corruption of the principles of the animal’s revolution by Animal Farm’s leader Napoleon.

Both “The Internationale” and “Beasts of England” reflected the principles of Marxism and Animalism, respectively. Their replacement by different anthems reflects how these ideologies were arguably distorted by Stalin and Napoleon and thus had to be replaced and suppressed. The development corresponds to the historical events of 1943, when Stalin had the Internationale, hitherto the anthem of the Soviet Union replaced with a new, more patriotic national anthem. However, while “Beasts of England” was outlawed, the Internationale was not banned by the Soviet Union at the time and remained as the anthem of the Communist Party.

“Beasts of England”, the original anthem of the Animal Farm corresponds to the famous socialist anthem, “The Internationale”, but also alludes to Shelley’s *Men of England*. In the book, Old Major explains his dream of an animal-controlled society three nights before his death, in this dream; he recalls a tune sung to him by a piglet, entitled “Beasts of England”, which is described as “a stirring tune, something between, “Oh My Darling Clementine” and “La Cucaracha.”

After a few minutes of singing the pigs memorize the song and the other animals at least pick up the tune. The animals sing “Beasts of England” frequently after the revolution, especially after meetings. At one point when Clover, the horse, questions the direction of *Animal Farm*, she sings “Beasts of England” which causes other animals to join in. After “Beasts of

England” has been used to express criticism of the direction of *Animal Farm*. Napoleon tries to supplant the song, arguing that such an anthem is antiquated and no longer needed after the revolution has been completed. The anthem is first replaced by the short “Animal Farm!” and later by “Comrade Napoleon”, while “Beasts of England” is eventually outlawed. The phasing out of “Beasts of England” as the anthem of *Animal Farm* corresponds to the Soviet Union’s 1944 replacement of “The Internationale” with the “National Anthem of the Soviet Union”.

“Animal Farm” is the anthem first replacing “Beasts of England”. Minimus the poet composes a new anthem which starts:

*Animal Farm, Animal Farm,*

*Never through me shall thou come to harm!*

As Napoleon becomes more powerful he replaced “Animal Farm” with another anthem, again written by Minimus. The anthem praised and glorified Napoleon, attributing many of the successes on the farm to him, even though he had little or no role in them. The poem marked the general happy feeling towards the rule of Napoleon at the time in the book and was painted on the wall of the big barn opposite the Seven Commandments. It was surrounded by a portrait of Napoleon drawn by Squealer in white paint.

Napoleon was based on Josef Stalin, who ruled Soviet Union for nearly 30 years. However his



name comes from that of the French general Napoleon Bonaparte, whom Orwell considered to be a repressive power seeker and dictator. In the French version of the book he was renamed Cesor (Ceasar). From the start he is made out to be a villain. Napoleon fights along his fellow pig Snowball to free the farm from human control, but afterwards is shown engaging in suspicious activity, such as drinking the milk the animals had gathered, and taking Bluebell and Jessie's puppies for himself. Napoleon chooses the date of the meeting concerning the farm's new windmill to turn on his former comrade and seize control of the farm: this mirrors the relationship between Stalin and Leon Trosky.

Trosky supported Permanent Revolution (just as Snowball advocated overthrowing other farm owners), while Stalin supported Socialism in One Country (similar to Napoleon's idea of teaching the animals to using firearms). Later on after ostracizing Snowball, Napoleon ordered the construction of the windmill, which had been designed by Snowball and which he had opposed vigorously (just as Stalin Opposed Trosky's push for large scale industrialization, then adopted it as a policy when Trosky was in exile), so as to show the animals that he could be just as inventive as Snowball.

When the primitive windmill collapses due to Napoleon's poor planning, a reference to Stalin's backward approach to the Five-Year Plan, he blames Snowball and starts a wave of terror. During this period he orders the execution of several of the animals after coercing their 'Confessions' of wrongdoing. He also changes the Seven Commandments' prohibition against killing, drinking, and sleeping in beds.

During the Battle of the Windmill, the windmill is destroyed, but the animals win, although they pay a high price. Napoleon attempts to cover the losses by stating it was a grand victory for the animals. While Napoleon exhorts the animals to fight and die for the good of the farm, he himself

is *a coward and a lazy one at that*, in contrast to Snowball, who was more concerned with the welfare of his animal friends rather than his power. Nonetheless, Napoleon's historical revisionism rewrites himself as hero claiming responsibility for the animal's victory during the Battle of the Cowshed when in reality it was Snowball who had performed heroic acts in this battle, though his acts are denigrated to bold-faced lies of him collaborating with Jones all along.

### 2.2.1 The process of translation

The translating procedures, as depicted by Nida (1964) are as follows:

**Technical procedures:** analysis of the source and target languages; a thorough study of the source language text before making attempts to translate it; making judgments of the semantic and syntactic approximations.

**Organizational procedures:** constant reevaluation of the attempt made; contrasting it with the existing available translations of the same text done by other translators, checking the text's communicative effectiveness by asking the target language readers to evaluate its accuracy and effectiveness and studying their reactions.

Krings (1986) defines translation strategy as 'translator's potentially conscious plans for solving concrete translation problems in the framework of a concrete translation task,' and Seguinot (1989) believes that there are at least three global strategies employed by translators:

- (i) Translating without interruption for as long as possible;
- (ii) Correcting surface errors immediately;

(iii) Leaving monitoring for the qualitative or stylistic errors in the to the revision stage.

Moreover, Loescher (1991) defines translation strategy as 'a potentially conscious procedure for solving a problem faced in translating a text.' As it is stated in this definition, the notion of consciousness is significant in distinguishing strategies which are used by the learners or translators. In this regard, Cohen (1988) asserts that 'the element of consciousness is what distinguishes strategies from these processes that are not strategic.'

Furthermore, Bell (1998) differentiates between global (those dealing with whole texts) and local (those dealing with the text segments) strategies and confirms that this distinction results from various kinds of translations problems.

Venuti (1998) indicates that translation strategies 'involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it.' He employs the concepts of domesticating and foreignizing to refer to translation strategies.

Jaaskelainen (1999) considers strategy as 'a series o competences, a set of steps or processes that favour the acquisition, storage, and/or utilization of information.' He maintains that 'heuristic and flexible in nature, the adoption implies a decision influenced by amendments in the translator's objectives.' Taking into account the process and product of translation, Jaaskelainen (2005) divides strategies into two major categories: some strategies relate to what happens to texts, while other strategies relate to what happens in the process.

Product-related strategies, as Jaasskelainen (2005) writes, involves the basic tasks of choosing the SL text and developing a method to translate it. However, she maintains that

process-related strategies 'are a set of (loosely formulated) rules or principles which a translator uses to reach the goals determined by the translating situation'.

Newmark (1988) mentions the difference between translation methods and translation procedures. He writes that, 'while translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language'. He goes on to refer to the following methods of translation:

- (i) **Word-for-word translation:** in which the SL word order is preserved and the words translated by their most common meanings, out of context.
- (ii) **Literal translation:** in which the SL grammatical constructions are converted to their nearest TL equivalents, but the lexical words are again translated singly, out of context.
- (iii) **Faithful translation:** it attempts to produce the precise contextual meaning of the original within the constraints of the TL grammatical structures.
- (iv) **Semantic translation:** which differs from faithful translation only in as far as it must take more account of the aesthetic value of the SL text.
- (v) **Adaptation:** which is the freest form of translation, and is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, the SL culture is converted to the TL culture and the text is rewritten.
- (vi) **Free translation:** it produces the TL text without the style, form, or content of the

original.

**(vii) Idiomatic translation:** it reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist the original.

**(viii) Communicative translation:** it attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.

### 2.2.2 Translation as communication

In our global and inter-reliant economies intercultural communication is a must. Business success is now more and more about creating and nurturing strong relationships with international and multicultural colleagues, customers and clients. Effective communication across cultures is paramount and we excel through provision of key cross-cultural solutions including translation.

In translating we have to ensure that the outcome is a negotiated thing since this is a communication process. Okombo (1994) asserts that meaning in the Source Text is not necessarily carried wholesale to the Target Text because it is unstable and mutable over time and each act of reading can give rise to new meaning. It is therefore essential to assess how translatable the message was in this project.

Frisch, a linguist, observes that a message begins as a thought in the mind of the speaker and then it is encoded linguistically. It may be sent out as a verbal, written or a gesture through the air or computer. The reader then receives this acoustic signal and decodes it to infer

meaning. This also applies to a literary text in that the translator tries to comprehend the Source Text then uses his own intuition to understand it before rendering it for the Target Text audience.

Austin (1962) in the Speech Act Theory describes utterances as having three kinds of meaning, the propositional or locutionary force, the illocutionary meaning or force and the perlocutionary act. In translation the perlocutionary is used extensively since it focuses on the effect that the speaker's utterances has on the listener, for example, persuasion, amusement or warning. This means that the reaction of the target audience determines whether the TT has achieved its aim.

Gutt (1990) asserts that for a translator to arrive at the intended interpretation of the ST he has to determine in what respects his translation interpretively resembles the original. This is brought out in the Comparative Stylistic Theory which states that maintenance of form is part of translation. In the translation of *Animal Farm* into Lubukusu the various native speaker respondents maintained the form by giving alternatives of Beasts of England in stanza form or attempted to translate but maintained the stanzas. The same was done to the poem, Comrade Napoleon.

Another scholar, Nord (1991), writes that any communication presumes a sender and receivers. Translation complicates the communication situation in that the translator who is the receiver of the ST becomes the producer of the TT. This implies that the translator cannot be considered to be totally removed from the TT. This is due to the fact that in one way or another, his image looms large over the TT even when this was not the original intention.

From the foregoing, it can be concluded that the process of translation is also a communication process. It is therefore considered essential to understand the cultural dimensions of the ST thoroughly so as to be in a position to determine to what extent real meaning is rendered.

### **2.2.3 Translation strategies**

There are several strategies that a translator can apply in a bid to translate lexical items that do not have equivalents in the target language. Most of these entail coming up with a new term in the target to fill the missing gap. Whatever strategy the translator uses, the new term must go through a process before it can be identified as a word in the lexicon of the target language. It appears either as a loan/claque or a nonce (a word coined on the spur of the moment).

Bauer (1983:43) states that "whether or not the new term gains currency will depend upon a number of factors. One of this is the status of the person who first used the term. Another, in journalistic terms, is the status and circulation of the newspaper involved". He also cites as another factor the attitude of the users towards the words. This determines whether the word progresses to next stage, i.e. institutionalization, where the word is accepted by other speakers as a known lexical item. The word also becomes transparent. The lexeme then moves to the last stage, the lexicalization stage, where the word becomes firmly planted into the system of the language and behaves like other words for instance in terms of morphological inflections.

#### **2.2.3.1 Borrowing**

Fromkin and Rodman (1988) view borrowing as an important source of new words. They say that it occurs when one language takes a word or morpheme from another language and

adds it to its lexicon. Yule (1996) defines it simply as the process through which words are taken over from another language. Fromkin and Rodman (1988) explain that languages vary in the amount of borrowing they do. Some borrow little while others borrow heavily. They identify Albanian as an example of a heavy borrower. So heavily has it borrowed that few words are left.

Hock (1986:409-11) and Mwihaki (1998) give two principles dealing with the direction of borrowing. These are:

- Lexical borrowing usually takes place from the more to the less prestigious culture.
  
- Languages rarely borrow basic lexical items which define the core of human experience but rather adopt names for concepts acquired in the course of cultural diffusion.

Mwihaki (1998) sees these principles being enhanced by the fact that many loan words are members of specific semantic fields referring to institutions, technical skill, artifacts and social relationships not easily associated with- in her case- the indigenous Gikuyu culture.

### **2.2.3.2 Loan Translation**

Yule (1996) described this as a special kind of borrowing which involves a direct translation of the elements of a word into the borrowing language. He gives the example of a Spanish word 'Perros calientes' which when translated literally means 'dogs hot' from English 'hot dog'.



### 2.2.3.3 Adoption

This is another type of borrowing as identified by Newmark (1981). It refers to the situation where the term is transferred as it is into the source language permanently. He gives the example of 'detente' which means lessening of dangerous tension especially between countries, and, 'demarche' which refers to a political step or proceeding. Both terms have been adopted by the English language from French.

### 2.2.3.4 Nativization

This is where the borrowed term is fitted into the target language by modifying it phonologically and morphologically, to suit the morphological form of the language in question. Yule (1996) gives the example of Japanese 'boyifurendo' from the American concept of boyfriend. Mbaabu (1996) cites 'aloi' English 'alloy' and thrombosisi' from 'thromboses as nativization in Kiswahili.

### 2.2.3.5 Coinage

Yule (1996) defines coinage as the invention of totally new terms. He says that coinage is uncommon in English and cites the typical sources as invented trade names for a company's product. These then become the general terms for those products in everyday language. Fromkin and Rodman (1988) see coined terms as new words entering a language after being created outright to fit some purpose. They give examples of 'xerox', 'kleenex', 'asprin' and 'nylon'.

### 2.2.3.6 Unpacking

Newmark (1981) discusses this concept under two procedures: definition and paraphrase.

### **2.2.3.6.1 Definition**

Definition is when the term to be translated is recast as a descriptive noun-phrase or adjectival clause.

### **2.2.3.6.2 Paraphrase**

Paraphrase on the other hand is when the translator amplifies or renders freely the meaning of a sentence. He warns however that this should be the translator's last resort. For example the translation of the term 'Katarta' from an Australian aboriginal language called 'Pinupti'. Katarta is rendered in English using seventeen words, as "the hole left by a goanna when it has broken the surface of its burrow after hibernation." Though lacking in conciseness the result is quite effective.

## **2.3 Theoretical Framework**

This study adopted an eclectic approach. This means that tenets of several theories were used to explain the process of translation, analysis and evaluation of the lexical items and expressions that were applied in the Target Text. Translation is itself inter-disciplinary having links with such disciplines as Linguistics, Culture, History and Anthropology. As such, it was prudent to use several theories that touch on various aspects considering the fact that the excerpts under study are literary in nature. The theories that were used in this study included:

### **2.3.1 The Cultural Theory of Translation**

This theory stipulates that various uses of a language can only be interpreted within a given cultural context and that texts function within defined cultural contexts. The translator is then not only dealing with language but also the totality of knowledge that embodies a person's

culture. Culture here means socially acquired knowledge that someone has by virtue of being a member of a particular society, Lyons (1981). The translator is seen as a mediator between the culture of the Source Text and that of the receptor audience.

This theory was useful in the analysis of allusions which are usually culture -specific. For example in the Source Text there is mention of popular songs that were sang in the era in which the book was written for example '*Clementine*' and '*La Cucaracha*' in the Target Text the former was translated '*Kelementina*' and the latter not at all. In comparing these two lexical items the researcher will explain why the translator will choose to do this and how this will affect the Target Text. There will be an attempt to see whether this is precedence or just a one time occurrence and how each could affect the overall effect and structure of the Target Text.

### **2.3.2 Comparative Stylistic Theory**

This theory focuses on the literary character of the Source Text. The emphasis is on the thematic structure of the text and how this is used to bring across meaning from the Source Text. Style is defined as peculiarity of form; Tancock (1958). Translators have to render meaning and flavour so that even in the absence of word for word translation the 'form' of the text is maintained. This theory is important in translation of text, such text as letter, legal texts, poetry and songs where the style has to be maintained.

In the text being studied there is a song *Beasts of England*, a poem *Comrade Napoleon*, and two slogans *two legs good, four legs better* and *all animals are equal but some are more equal than others*. This theory is used to explain the significance of maintaining the style of the poem, song and slogans in the Target Text and how effective this is and how it has enhanced meaning or led to its being transformed.

### 2.3.3 Relevance Theory

This theory was developed by Sperber and Wilson in 1986. Gutt, a student of the latter developed it as a theory of translation in 2001. It focuses on the notion of inference. *The Collins Co build Dictionary of the English language* defines inference as the conclusion that you make about something by using information that you already have about it.

On another level, inference is the interpretation gained by a receiver from the utterances made by the sender. Communication is made possible because of certain standard beliefs shared by the speakers and these govern our norms and expectations which in turn enable us to arrive at new beliefs. The success of any communication is hinged on the principle of relevance. If the target audience is able to make the correct inference from a text at minimum processing cost then the text will be said to contain optimum relevance.

According to Gutt (2001) unnaturalness in translation arises from the inconsistencies in the principle of relevance when a wrong or unusual word is chosen by the translator. This inconsistency can lead to transformation of meaning since the inference intended by the author is lost to the target audience. This theory came in handy when the researcher examined some of the words that may be used by the translator with a view to maintaining naturalness.

## CHAPTER 3

### METHODOLOGY

#### 3.0 Introduction

This chapter describes the research design, sampling techniques and sample size. The research instruments used are described and the method used to collect data and the analysis and presentation of data is expounded on.

#### 3.1 Research Design

The study utilized qualitative approach. This approach was used to classify the data collected into categories which were used to compare lexical items in the Source Text and those in the Target Text. The lexical items studied were extracted from the song, slogans and poem in *Animal Farm*. The approach was further used to shed light on the relationships of the corresponding lexis.

The study was concerned with selected lexical items in three categories:

- (i) Song
- (ii) Two slogans
- (iii) Poem

Each of the categories would contain selected lexical units from the ST and the equivalents from the TT that appeared in tables.

#### 3.2 Site of the study

This study took place in Webuye Location, Webuye Division in Bungoma East District. This area is inhabited by native speakers of Lubukusu with minimal interference from other Luyia dialects. The researcher also happens to be a resident of this geographical location, a fact that assisted his research in terms of minimizing cost and promoting convenience in the matter of reaching the respondents.

### 3.3 Target Population

This study targeted twenty adult native speakers of Lubukusu language. We involved native adult speakers with formal education; adults who can read and write Lubukusu. This group of people was in a position to furnish the researcher with words that have existed within the language for a longer time. It was mandatory that all the respondents will have read *Animal Farm*. Most of these speakers studied the text under study in high school and even did an examination based on it. These are people in the age bracket of fifty and sixty years.

### 3.4 Data Collection

Data was collected from the excerpts of George Orwell's *Animal Farm* the ST and the responses of the interviewees presented in tables. Each respondent was assigned a number that corresponds to a table found in the appendix of this study. The items that were given to respondents for translation are phrases, in some cases words. These responses were categorized under song, slogans and poem; then put in tables. Some of the tables show that in part certain expressions were not translated.

The researcher chose to process the responses given by the informants by selecting the most translated portions of the text under study and presented them in tables.

Then with reference to the statement of the problem and the set out objectives the researcher isolated the most prominent problems that were encountered during the attempted translation. Some of them are: misinterpretation, faithfulness to the message, mistranslation. The research was also concerned with how strategies like nativization and borrowing affect the message during the translation process.

### 3.4.1 Questionnaire

This involved developing a questionnaire that was distributed to twenty respondents. The questionnaire enabled the researcher to collect lexical items that are widely accepted within the Bukusu speech community. The questionnaires provided by the researcher were structured in such a way that they also provided a possible translation of the song *Beasts of England* as *Nyanga Ndiba Ndio* or any other and the poem *Comrade Napoleon* as *Naitiriani Mutekhele* or any other.

Since the two slogans *Four legs good, two legs bad* and *All animals are equal but some are more equal than others* are short pieces, their alternative Lubukusu versions were not provided. This is because the slogans constitute terms that are mainly core vocabulary. An oral interview was necessary to go along with the questionnaire so as to elicit the appropriate responses.

A copy of the questionnaire is found in the appendix.

### 3.4.2 Interview

An interview schedule is an interview with pre-coded questions to produce quick, cheap and easy quantitative data which is high in reliability but low in validity. The oral interview was administered on the twenty respondents within Webuye Location. The schedule sought to establish the age, sex, level of education, and occupation as important variables in the choice and use of language. It contained questions about the novel. These questions were used to gauge how well the respondents understood the task assigned to them i.e.

- (i) When did you last read *Animal Farm*?
  - (ii) Did you like it?
  - (iii) What did you like in particular?
- (a) song (b) poem (c) slogans (d) laws

The interview was conducted along with the questionnaire to maximize on the effectiveness of the data provided. A copy of the interview schedule is found in the appendix.

### 3.5 Data analysis

The respondents supplied their responses in Lubukusu against the English lexical items. The researcher analysed the data that was generated by respondents. The data involved was:

The song *Beasts of England*, the slogans *Four legs good two legs bad* and *All animals are equal but some are more equal than others*; and the poem *Comrade Napoleon*.

Owing to the volume of work under study we only sampled some words from the song and the poem then gave them to respondents for translation. The researcher also supplied sample translations. All the words in the two slogans were subjected to translation. The twenty questionnaires contained all the lexical items and phrases.

The qualitative approach was used to come up with a scale that gauged the effectiveness or ineffectiveness of a particular lexical item. This would indicate the ability of the word to convey the intended meaning. This approach was also used to explain and discuss how the particular lexical item chosen by the translator in the Target Text affected the overall presentation of meaning.

Different kinds of scales were used on all the eight problematic areas. They included:

1. Accurate, close and outright misrepresentation.
2. Very good, good, fair and inaccurate.
3. Level of comprehensibility.
4. Type of word: Archaic, religious, specialised, old and literal.



## CHAPTER 4

### DATA PRESENTATION, ANALYSIS AND DISCUSSION

#### 4.0 Introduction

This section seeks to present what was proposed in the previous chapter on the methodology of this research. The tools of data collection and analysis were put to use in order to achieve the objectives set out in the beginning of this study. The native speaker intuition and linguistic background of the researcher were key accessories in analysis and subsequent discussions advanced. Consultations were held with those involved in language work like teachers and Lubukusu radio presenters.

#### 4.0.1 Data Presentation

The data collected by the researcher is presented in a range of tables categorized according to different respondents as applied to the song, poem or slogans. However we have not examined all the expressions or words appearing in the three areas listed above. For each of them we have purposively sampled the phrases and words that are assumed to hold the gist of the *Animal Farm*.

#### 4.1 Misinterpretation

This is a problem that involves getting a wrong conception of what is required of the respondent. We collected various terms from the questionnaires that show how the respondents misinterpreted the English words given to them.

The data collected regarding misinterpretation is contained in the table below:

ACCURATE INTERPRETATION		CLOSE INTERPRETATION		OUTRIGHT WRONG MISINTERPRETATION	
			GLOSS		GLOSS
<i>Chisang'i</i>	Beasts of England	<i>Bibiayo</i>	Domestic animals	<i>Chisolo</i>	Wild animals
<i>Omundu omubi</i>	Tyrant	<i>Ngalamasi</i>	Giant	<i>Siembekho</i>	Uncircumcised man
<i>Chisang'i che Ebulaya</i>	Animals of England	<i>Minani kie engelekha</i>	Ogres of far of lands	<i>Kamanani ke Mumbo</i>	Ogres of the West
<i>Khau</i>	Small mouse	<i>Kumulo or Kumulo</i>	Drilling rod Cooking stick	<i>Kumukango</i>	Cooking stick
<i>Echupa</i>	Bottle	<i>Emuka</i>	Gourd	<i>Khakhendo</i>	Small gourd

Fig. 4.1.1 Misinterpretation and correct interpretation

#### 4.1.2 Observations

In an effort to find Lubukusu equivalents for the words beasts, tyrant, Beasts of England, rolling pin and pint bottle, the following interpretations were given: *Chisang'i*, *Omundu Omubi*, *Chisang'i che Ebulaya*, *Kumukango* and *Khakhendo*. Each word is examined and differences in interpretation explained. First of all we examine the word:

- **Beasts**

The word 'beasts' is not a strange word to most Lubukusu speakers who also speak English. Although it is not applied in the day to day use by many speakers it is used in the Biblical creation story. It was therefore easily translated as *chisang'i* by those respondents with biblical knowledge.

**Lub:** *Chisang'i*

**Eng:** Animals

*Chisang'i* was rated as accurate because it is a word that encompasses all types of animals including the poultry that is found in the *Animal Farm*. This interpretation was given by most of the respondents. The reason behind this choice is the level of education of the respondents. An educated person is able to tell that a general term *chisang'i* can stand for all the animals.

However the next two interpretations were faulty. Each interpretation was analysed and reasons given for the misinterpretation. The task was to provide a Bukusu equivalent for the word "beasts". The respondents gave us this:

**Lub:** *Bibiayo*

**Eng:** Domestic animals such as sheep and goats.

The choice of the word *bibiayo* is a close interpretation. This word leaves out birds like chickens and the ravens. *Bibiayo* are known to be grazers and browsers. The *Animal Farm* had dogs and the cats too. Cats and dogs do not belong to the sense of the word *bibiayo*.

We were also given another word "chisolo" that the researcher has classified as faulty.

**Lub:** *Chisolo*

**Eng:** Wild animals

The word *chisolo* is an example of an outright misinterpretation of 'beasts' because it refers to wild animals. *Chisolo* also means antelopes. This word is sometimes used to refer to people with extraordinary agility, for example first runners or indomitable fighters. This faulty word was favoured mostly by male respondents. Its use is determined more by the need to reflect agility and masculinity of men.

Below is the interpretation of the word tyrant in the *Animal Farm*. In the first instance the interpretation is correct while the subsequent interpretations are faulty. Each interpretation will be treated differently and the right observations made.

- **Tyrant**

**Lub:** *Omundu omubi*

**Eng:** Bad man

Basing on the way the animals in the novel, *Animal Farm*, seek freedom, it is evident that they live under the care of a dictator who is only interested in profit and not the welfare of the animals. This expression is an accurate interpretation of tyrant. This translation was provided mainly by women.

The next step gives an interpretation that is thought to be faulty.

**Lub:** *Ngalamasi*

**Eng:** Giant

Owing to the qualities of the tyrant as narrated in the novel this term '*Ngalamasi*' was given. Giants in Bukusu folklore are known to be very insensitive semi-human creatures. They had the quality of transforming from man to several other animate but scary forms as demanded by a situation for the sake of survival and carrying out of their evil schemes. This is a close

interpretation that is preferred by educated speakers of Lubukusu who are exposed to oral literature.

The choice of the word *siembekho* is another faulty interpretation to mean tyrant. This word was also examined in this study.

**Lub:** *Siembekho*

**Eng:** Uncircumcised man

The name *siembekho* is given to an uncircumcised people among the Babukusu. This word is derogatory. The word also bears sexual connotations. This word is normally applied by speakers of Lubukusu who have experience in the practice of circumcision. The middle aged male speakers have higher inclination of using word to describe anyone they don't like including "tyrants".

The next item to be studied was "Beasts of England" and it was given three levels of interpretation. The first one is an accurate interpretation of the word.

- **Beasts of England**

**Lub:** *Chisang'i che ebulaya*

**Eng:** Animals of England

This interpretation, *chisang'i che ebulaya*, is based on the fact that Babukusu refer to all European nations as "Ebulaya" without distinguishing the different countries. Kenya having been a former British colony makes it easy for us to deduce that this expression refers to England. All educated people have knowledge on how the British colonized Kenyans.

In the other interpretations of “Beasts of England” below we see a clash of myth and reality. This is where imaginary creatures i.e ogres, are used to capture the day to day activities of human beings.

**Lub:** *Minani kie engelekha*

**Eng:** Ogres of far lands

This translation, *kiminani kie engelekha*, refers to far of places which is partly true because ogres were known to reside in places that the Bukusu had never visited. This type of usage is enjoyed by both the young people. After all animals in *Animal Farm* are doing things which humans do in the mythical world. If animals do this then it is easy to interpret that they were doing what the ogres do. It is in line with the stories they hear and tell.

The next interpretation of “Beasts of England” was *Kiminani kie Mumbo*.

**Lub:** *Kiminani kie Mumbo*

**Eng:** Ogres of the west

This expression, *kiminani kie mumbo*, implies that the beasts came from the west which is the region beyond Uganda. Mumbo to Bukusu refers to that region beyond Uganda. In Bukusu myths *kamanani* from the west behave like human beings. Just like the animals in *Animal Farm* do. So the text is interpreted in mythical Bukusu terms.

The next item is the “rolling pin” which is a common implement in cookery. This item received interpretations such as *khau*, *kumulo* and *kumukango*.

- **Rolling pin**

This first interpretation for the word “rolling pin” is *khau*.

**Lub:** *Khau*

**Eng:** Small mouse

The size of the piglet is the main issue here. The word *khau* best reflects the animals being referred to. We are informed that the piglet in the poem “Comrade Napoleon” was very small. It can therefore be compared to the smallest mouse like in the simile: as small as a mouse. This is an accurate interpretation.

Another word that was provided in the interpretation is *kumulo*. This is the second level of interpretation where we find words that are associated with the activities carried out by labourers.

**Lub:** *Kumulo*

**Eng:** Drilling rod

*Kumulo* is a metallic, hand held rod that is used to make holes in the earth when constructing a traditional hut. It is known for being thin but heavy. This is a close interpretation because it points at the small size of the piglets.

The third level of interpretation gave the word *kumukango*.

**Lub:** Kumukango

**Eng:** Cooking stick

The choice of the word *kumukango* was rated as outright wrong misinterpretation. While cooking sticks may be hand held kitchenware they are not necessarily small. This showed lack of experience on the part of the respondent. This word was mostly chosen by men.

Bukusu men are known for avoiding the kitchen and are therefore unfamiliar with what goes on there.

#### **4.2 Faithfulness to the message**

Shen Suru (1998) states that faithfulness to the message is a translation standard put forward by Yan Fu in the nineteenth century, and have always been a practical rule to translators. In

this standard it means being faithful to the original text. Obviously, faithfulness is a very important component among the various standards that are observed by translators. However, because of disparities between one language and another; a disparity in lexicology, in the linguistic structure or even in the tradition and culture of the ST, absolute faithfulness is impossible.

A faithful translation is a good formality with not only the original text, but also the original form and style of the ST. It should be noted that faithfulness to original message does not mean giving an exact word for word correspondence to each sentence literally. Under this constraint translators are required to bring to the readers the feeling tone of the original. In order to achieve this, enough attention should be paid to figures of speech as well as sound effect.

Fidelity (or faithfulness) and transparency, dual ideals in translation, are often at odds. A 17<sup>th</sup> century French critic coined the phrase “les belles infidels” to suggest that translations, like women, can be either faithful or beautiful but not both. Fidelity is the extent to which a translation accurately renders the meaning of the source text, without distortion.

Transparency is the extent to which a translation appears to a native speaker of the target language to have originally been written in that language and conforms to its grammar, syntax and idiom. A translation that meets the first criterion is said to be “faithful”; a translation that meets the second, “idiomatic”. The two qualities are not necessarily mutually exclusive.



Venuti (2002) states that the criteria for judging the fidelity of a translation vary according to the subject, type and use of the text, its social or historical context, etc. Translators of literary texts often adhere as closely as possible to the source text, stretching limits of the target language to produce an unidiomatic text. A translator may adopt expressions from the source language in order to provide “local colour”. Friedrich Schleiermacher in his seminal lecture, “On the Different Methods of Translation”, distinguished between translation methods that move “the writer towards *the reader*” i.e transparency, and those that move “the reader towards *the author*” i.e an extreme fidelity to the foreignness of the source text.

The data collected regarding faithfulness to the text is contained in the table below:

COMRADE NAPOLEON POEM	WORD OR PHRASE (Lubukusu)	GLOSS	VERY GOOD	GOOD	FAIR	INACCURATE
FRIEND OF THE FATHERLESS	<i>Bafubi</i>	Orphans	√			
	<i>Batamba</i>	The poor			√	
	<i>Balekhwa</i>	Orphans and widow		√		
	<i>Bakumba</i>	Barren				√
FOUR LEGS GOOD TWO LEGS BAD	<i>Bikele</i>	Legs	√			

	<i>Bilenge</i>	A slaughtered animal's legs		√		
	<i>Bikhakayu</i>	Hooves			√	
TWO LEGS BAD	<i>Bimayanu</i>	Awful		√		
	<i>Bibi</i>	Bad	√			
	<i>Binyasia</i>	troublesome			√	
	<i>Busiku</i>	Evil				√
FOUR LEGS	<i>Bilayi</i>	Beneficial	√			
	<i>Bukhala</i>	Profit		√		
	<i>Buyanji</i>	Love			√	
	<i>Bukote</i>	Pleasure				√

Fig. 4.2.1 Faithfulness to the message

## 4.2.2 Observation

In an effort to find Lubukusu equivalents for the term 'fatherless' words like *bafubi*, *batamba*, *balekhwa* and *bakumba* were arrived at and each word translation is evaluated below:

- **Fatherless**

**Lub:** *Bafubi*

**Eng:** Orphans

This word '*bafubi*' properly captures the meaning intended in the ST along with the satire. Most travelled Lubukusu speakers appeared to favour this word. It is commonly used to refer to destitute who need societal care. This word maintains faithfulness. It is rated as very good.

The next word "*batambi*" generally implies people who are in need of assistance. It can be taken to mean those who are poor because they lack fathers.

**Lub:** *Batambi*

**Eng:** The poor

Working for food the animals are just workers. Usually in the culture of the Bukusu speakers being fatherless is equated to being poor. In the same community there are people who have fathers but they are poor. Therefore to describe the poor as being fatherless is being unfaithful to the text.

The next word '*balekhwa*' loosely translates as those who are abandoned. It may happen in circumstances such as war or famine. Such people are vulnerable therefore need protection so that they are not exploited.

**Lub:** *Balekhwa*

**Eng:** Widow and orphans

Traditionally, children who lose their parents early in life suffer a great deal, however this is not the intended meaning in the ST. This word was used by those who are old.

Another word that was given is "Bakumba". This is a completely faulty choice for the word fatherless.

**Lub:** *Bakumba*

**Eng:** Barren

The word *bakumba* was favoured by women who thought that the desperation of a barren woman can be equated to the condition of lack of a father. In this society barren women were known to be subjected to untold suffering. This word is classified as inaccurate.

The next task involved interpreting the word legs that resulted in words such as *bikele*, *bilenge* and *bikhakayu*. Lubukusu as a language is very precise compared to English which is general sometimes. In Lubukusu animal legs are different from human legs.

- **Legs**

The next level of interpretation gave us the word *bikhakayu*.

**Lub:** *Bikhakayu*

**Eng:** Hooves

This word *bikhakayu* only applies to animals that have hooves. This word was chosen by respondents who lacked enough literary knowledge on the book under study. It was rated as fair.

Another interpretation of the word “legs” is *bikele*.

**Lub:** *Bikele*

**Eng:** Legs

“Bikele” refers to the means by which some animals move. Some animals have two legs while others have four legs. It is noteworthy to mention that birds were assumed to have four legs since it was decided, in the novel, that wings acted as fore-limbs. This word *bikele* was favoured by respondents who are old. This word is adequate and it is rated as very good.

*Bilenge* is also a good alternative but it only applies to some animals like cattle, sheep goats and pigs.

**Lub:** *Bilenge*

**Eng:** The lower limbs of some animals

If this word '*bilenge*' is applied to humans then it is derogatory but for animals it mostly refers to the part of an animal's leg that has no muscle. It was rated as good.

The next step of interpretation of the word 'bad' gave us four words: *bimayanu*, *bibi*, *binyasia* and *busiku*.

- **Bad**

**Lub:** *Bibi*

**Eng:** Bad

The word 'bad' bears the following synonyms: atrocious, abominable, awful, and dreadful.

The word *bibi* is appropriate in capturing the disillusionment of the animals. In fact, in Lubukusu language *bibi* is a euphemism for fecal matter. Its application is therefore in consonance with the aspirations of the animals of *Animal Farm*. The word was chosen by a group that comprised of old people. This word was rated as very good.

The next item loosely translates into English as awful. It also captures the Lubukusu thought of something that is upto a harmful scheme.

**Lub:** *Bimayanu*

**Eng:** Awful

The word *bimayanu* is rated as good because, first of all, it sets a moral standard. *Bimayanu* is a plural form of *simayanu*. It means extremely unpleasant or of poor quality. The animals

have expectations that their guardian, Mr. Jones, will treat them well by observing the tenets of animalism. This word was favoured by respondents with an inclination towards good morals, especially teachers.

**Lub:** *Binyasia*

**Eng:** Troublesome

The word “binyasia” is rated as fair because it captures, to some extent, the attributes of the proprietor of Manor Farm in the book *Animal Farm*. It also gives the legs the inhuman quality of acting on their own to achieve selfish goals while constantly exploiting the four legged animals. It suggests that this is an irritation that can be tolerated when in real sense this is colonialism. The history of colonialism shows that it was more than an irritation. The colonized people had to resist with both the gun and their lives. The book itself talks about the various tragic wars that had to be fought by the animals in order to capture and maintain their independence.

The next term in the interpretation is *busiku*.

**Lub:** *Busiku*

**Eng:** Evil

The word *busiku* is rated as inaccurate because it alludes to the supernatural while in real sense what the animals were condemning was the two legs of the authoritarian human being. The person being accused was on the farm with the animals and not a farfetched imaginary supernatural character. This type of choice was influenced by strong religious views. It was favoured by respondents with little education.

The word 'good' was examined at four levels that resulted in coming up with four Lubukusu words *bilayi*, *bukhala*, *buyanji* and *bukote*.

- **Good**

**Lub:** *Bilayi*

**Eng:** Beneficial

The word *bilayi* also means beneficial. According to the animals this word was used in the slogan to refer to the value added by four legged animals to Manor Farm. It served in lifting the spirits and self-esteem of the beasts to enable them engage in an otherwise futile exercise of struggling for emancipation. It also shows the aspiration of the animals to be treated with respect and dignity. This word was classified as very good.

The next word in the task of interpretation is *bukhala*.

**Lub:** *Bukhala*

**Eng:** profit

The word *bukhala* also means the value attached to the animals' the legs. It does not suggest to the animals the kind of treatment that is supposed to be given to the legs. It only emphasizes the exploitative nature of capitalism that is driven by profits without caring about the workers that work hard to produce bumper harvests. This word was favoured by respondents at the age of sixty. This word was rated as good.

The word *buyanji* was also provided at another level of interpretation.

**Lub:** *Buyanji*

**Eng:** love

The word *buyanji* refers to love. It can be taken to mean the affection that the animals have for their legs. The legs are good because they can perform very important duties on the farm. This word implies that legs are loved because of what they do but not merely for what they are. In this case the legs provide labour on the farm. This word was rated as fair.

Respondents also gave the word *bukote* when translating the word 'good'.

**Lub:** *Bukote*

**Eng:** Pleasure

The word *bukote* was taken from the slogan 'four legs good two legs bad'. The slogan is highly militant because it mobilizes the animals to stage a revolution. It is meant to spur the animals into action, therefore taking legs to be an object of pleasure is completely wrong.

This word was favoured by respondents with minimal knowledge of the book. It was therefore rated as inaccurate.

#### 4.3 Nativization

Nativization is where a borrowed term is fitted into the target language by modifying it phonologically. The data collected regarding nativization is contained in the table below:

TT (LUBUKUSU)	ST (ENGLISH)	WORD CLASS	LEVEL OF COMPREHENSIBILITY
<i>Ebisiti</i>	beast	Noun	High
<i>Esitolu</i>	stall	Noun	High
<i>Efaunteni</i>	fountain	Noun	High
<i>Ering'i</i>	ring	Noun	High
<i>Epaindi</i>	pint	Noun	High



<i>Epini</i>	pin	Noun	High
<i>Komureti</i>	comrade	Noun	High
<i>Komanda</i>	commander	Noun	High

Fig. 4.3.1 Nativization

#### 4.3.2 Observation

It can be observed that all the nativized words are nouns. The data elicited involves phonotactics which is a branch of phonology that deals with restrictions in a language on the permissible combinations of phonemes. Phonotactics defines permissible syllable structure, consonant clusters and vowel sequences by means of phonological constraints. Phonotactic constraints are language specific. For example in Japanese, consonant clusters like /st/ are not allowed, although they are in English.

Syllables have the following internal segmental structure:

- (a) Onset (optional)
- (b) Rime (obligatory, comprises Nucleus and Coda):
  - (i) Nucleus (obligatory)
  - (ii) Coda (optional).

Both onset and coda may be empty, forming a vowel-only syllable, or alternatively, the nucleus can be occupied by a syllabic consonant. The English syllable and word twelfths /twɛlfθs/ is divided into the onset /tw/, the nucleus /ɛ/, and the coda /lθs/ and it can be described as CCVCCCC (C = consonant, V = vowel). On this basis it is possible to form rules for which representations of phoneme classes may fill the cluster.

The rules of phonotactics operate around the sonority of hierarchy, stipulating that the nucleus has maximal sonority and that sonority decreases as you, move away from the nucleus. The voiceless alveolar fricative [s] is lower on the sonority hierarchy than the alveolar lateral approximant [l], so the combination /sl/ is permitted in onsets and /ls/ is permitted in codas, but /ls/ is not allowed in onsets and sl is not allowed in codas. Hence slips /sllps/ and pulse /pls/ are possible English words while \*lsips and \*pusl are not. This said, in some cases /s/ is “invisible” to the sonority hierarchy; as a fricative, it is more sonorant than the plosive /t/. However, combinations like [stɪ:l] (steal), which violates the sonority hierarchy, are seen and are even common in English. This same property is seen in many other languages for either /s/ or /z/ and is thus a human universal.

The syllabification of the Lubukusu words occurs thus:

*Ebisiti* = e bi si ti (four syllables)

[eβɪsɪtɪ]

Lubukusu orthography sometimes presents a dilemma, the word *ebisiti* is supposed to be written as *episiti* [epɪsɪtɪ]. The bilabial fricative [β] has always been confused with the English [b].

The other words can be presented thus:

- *Esitolu* = e si to lu (four syllables)

[ésɪtoːlú]

- *Efaunteni* = e fa u nte ni (five syllables)

[éfa:úntenɪ]

- *Ering'i* = *e ri ng'i* (three syllables)

[éɾi:ŋɪ]

- *Epaindi* = *e pa i ndi* (four syllables)

[épa: i'ndɪ]

- *Epini* = *e pi ni* (three syllables)

[épi:ni]

- *Komureti* = *ko mu re ti* (four syllables)

[ko:mure:'tɪ]

- *Komanda* = *ko ma nda* (three syllables)

[koma:'nda]

The syllable takes on a V (/e/), CCV (/nda/) or CV (/pi/) structure.

#### 4.4 Borrowing

Fromkin and Rodman (1998) say that borrowing occurs when one language takes a word or a morpheme from another language and adds to its lexicon. Yule (1996) defines borrowing simply as the process through which words are taken over from another language.

#### Cultural Borrowing

This involves borrowing of words that were not available in the target culture. It happens as a result of cultural diffusion. certain classes of words are more commonly borrowed than others, usually words for exotic concepts or ideas. What is exotic varies from language to language.

Thus Lubukusu names for creatures or objects that are not native to Bukusuland are borrowed.

The data obtained regarding cultural borrowing is shown in the table below:

LUBUKUSU	LANGUAGE BORROWED FROM	GLOSS	WORD CLASS
<i>Khamesa</i>	Kswahili	Small table	Noun
<i>Khachupa</i>	Kiswahili	Small bottle	Noun
<i>Ebulaya</i>	Kiswahili	England	Noun
<i>Epunda</i>	Kiswahili	Donkey	Noun
<i>Chipiti</i>	Coinage	Bit	Noun
<i>Chisipaa</i>	Coinage	Spur	Noun
<i>Chikulofa</i>	Coinage	Clover	Noun

Fig 4.4.1 Cultural borrowing

#### 4.4.2 Observation

The first four words appearing in the table above have been borrowed from the Swahili culture and modified to suit the Lubukusu language structure.

- The word *khamesa* has the Lubukusu morpheme *kha* and Swahili morpheme *meza*.

Kha [xa] + mesa [mesa]

- The word *khachupa* has the Lubukusu morpheme *kha* and Swahili morpheme *chupa*.

Kha [xa] +chupa [tʃupa]

- The word *ebulaya* has the Lubukusu morpheme *ebu* and Swahili morpheme *ulaya*.

Ebu [eβu] +laya [laja]

- The word *epunda* has the Lubukusu morpheme *e* and Swahili morpheme *punda*.

E [e] + punda [punda]

While *chupa*, *ulaya* and *punda* have their internal structure maintained, *meza* has to transform and conform because Lubukusu lacks the voiced alveolar fricative /z/ but instead has the voiceless alveolar fricative /s/. The transformation though, does not affect intelligibility. The words *chipiti*, *chisipaa* and *chikulofa* are as a result of coinage.

#### 4.5 Mistranslation

This is a situation where a respondent provides a word that does not reflect what is found in the source text. A case in point is embodied in the case of translation in the Holy Catholic Church. On October 17, 2006, a letter from Francis Cardinal Arinze signaled the end of a tragic part of a recent liturgical history- something that has caused needless confusion, pain, and scandal. It was said that at long last, Rome is correcting a poor translation in the words of Consecration used at Mass, (Arinze, 2006).

It was asserted that the mistranslation does not affect the validity of the Consecration- a point that Cardinal Arinze stresses- but it is a mistranslation nonetheless, and it occurs in the formula for the Consecration of the precious blood of Jesus Christ. The current English translation reads: "Take this, all of you, and drink from it. This is the cup of my blood, the blood of the new and everlasting covenant. It will be shed "for you and for all" so that sins may be forgiven. Do this in memory of me." The Latin original does not say that Christ's blood will be shed "for you and for all" (in Latin, *pro vobis et pro omnibus* ). What the text actually says is *pro vobis et pro multis*. The phrase *pro multis* has been the subject of controversy for thirty years. It can be translated in many ways- "for many," "for the many," and "for the multitude", are all acceptable English translations- but it does not translate to "for all." The reason given for this mistranslation goes back to the Holy See made following

the Second Vatican Council. The late 1960s were a turbulent time in the society and the church. Vatican II mandated that liturgy be revised and simplified, but the result was a much more ambitious revision. The Council called for a greater liturgical use of vernacular language (English, Italian, French, German, etc). It did not call for a translation of the whole mass, but that came about.

To guide translators in their work, the Holy See issued a document known as *Comme le Prevoit*, which directed translators to avoid a literal translation of the Latin originals. Instead, they were to recast the meaning of whole passages in the local language, without scrupulous attempt to bring across the individual Latin words. The resulting text, the document said, should be written in a language suited for “even to children and persons of small education” (15a). This was in keeping with a desire on the part of many translators to make sacred things accessible to as many people as possible.

These directions, it is said, gave translators not just license but a mandate to produce translations that failed to reflect the precision and majesty of the originals. That is why *pro mutis* was rendered “for all.” The translators were afraid that if they rendered the phrase literally, then people might wonder whether Jesus shed his blood for all or only for some, contrary to church teaching. Translators working in various languages decided to head off the question by telling us in the translation itself that Jesus shed his blood for all men.

The data collected regarding mistranslation is represented in the table below:

	LUBUKUSU	GLOSS	ACCURACY
Tyrant man	<i>Omundu</i>	This man	Inaccurate

	<i>yuno</i>		
Be o'erthrown	<i>Bala</i> <i>mumwata</i> <i>eyo</i>	They will throw him away	Inaccurate
Had I a sucking pig	<i>Ndinga</i> <i>engurwe</i> <i>enuna</i>	I am like a sucking pig	Inaccurate
Thou art giver of all thy creatures love	<i>Omunyali we</i> <i>bibindu biosi</i>	The omnipotent one who is able to do everything	Accurate
Every beast great or small	<i>Buli linani</i> <i>libofu ne lititi</i>	Every ogre big or small	Accurate
Grown as big as a rolling pin	<i>Yachoa erie</i> <i>nga echupa</i> <i>ye kamalwa</i>	That is as big as a beer bottle	Accurate

Fig.4.5.1 Mistranslation

## 4.5.2 Observations

It is obvious that one needs literary knowledge and an understanding of the various varieties of English to be able to translate successfully. The language employed in the poem is either archaic or religious. For example:

(a)-thou

(b)-art

(c)-ere

These words are difficult, even for those who have high levels of education, to understand.

The dictionary refers to some of them as being dialectal. The license enjoyed by writers makes it difficult for a translator to interpret the different techniques applied.

The expression '*omundu yuno*' is a mistranslation because it does not evoke the meaning of the word tyrant as it is applied in the poem *Comrade Napoleon*. The back translation 'this man' does not suggest any tyranny. This expression is categorized as inaccurate.

We also looked at another expression: 'Be o'erthrown'. This was lost on the respondent because of its poetic property of ellipsis. However, a keen respondent would tell that letter 'v' had been ellipted. The response that was given was rated as inaccurate.

This was followed by: 'Had I a sucking pig'. This was translated as '*ndinga egurwe enuna*'.

This expression was misleading to the translator since the animals in the novel were of varying species and therefore not all of them can beget piglets. But since Minimus the poet was a pig he must have overlooked the fact that the farm had different kinds of animals deliberately in order to convey a certain message. This was expected because the poem was merely an object of propaganda which the translator needed to understand.

Another expression is: 'Thou art giver of all thy creatures love'. This expression when translated it acquired a quality that made it sound as if it was referring to God. Knowing that



the writer was not referring to God makes a translator hesitate because of the status given to God in the society.

Then we also examined: 'Every beast great or small' which was translated as '... ogre....'

This was as a result of the force of Bukusu culture whose folklore is full of the ogre motif.

The ogre is an imaginary character. The ogre also has a despicable character that serves very little to endear itself to people. The target culture cannot embrace him as an object of pity.

Lastly we had: 'Ere he had grown as big as a rolling pin'. This expression was translated as 'as big as a beer bottle' which serves to charge us with the responsibility of likening the piglet to a big beer bottle. This choice was rated as accurate.

#### 4.6. Comprehensibility

This refers to the ability to be understood; intelligibility. The data obtained regarding comprehensibility is shown in the figure on the next page:

ENGLISH WORD	LUBUKUSU EXPRESSION	GLOSS	LEVEL OF COMPREHENSIBILITY
Bit	<i>Sisindu sikekhe nisio</i> <i>omwayi arumikhila</i> <i>khukwaya chisang'i</i>	Things used by a herdsman to look after animals	Low
Spur	<i>Sisindu sikekhe nisio</i> <i>omwayi arumikhila</i> <i>khukhwaya chisang'i</i>	Things used by a herdsman to look after animals	Low
Mangel-wurzel	<i>Bilio bie chisang'i</i>	Animal feed	Low

Clover	<i>Bilio bie chisang'i</i>	Animal feed	Low
Oats	<i>Bilio bie chisang'i</i>	Animal feed	Low
Barley	<i>Bilio bie chisang'i</i>	Animal feed	Low
Rings	<i>Bichuma bie mumolu</i>	The metal for the nose	Low
Four	<i>Binne</i>	four	High
Legs	<i>Bikele, bilenge,</i>	legs	High
Good	<i>Bilayi, bukhala</i>	good	High
Two	<i>Bibili</i>	two	High
Equal	<i>Biakana</i>	equal	High
Others	<i>bibindi</i>	others	High

Fig 4.6.1 Comprehensibility

#### 4.6.2 Observation

It can be observed that the first seven naming words have not been translated faithfully owing to the fact that they are alien and incomprehensible. All that a translator can do is to deduce using contextual clues. These words are basically cultural and they therefore introduce the dilemma of culture clash issues during translation. To deal with this problem the translators used the generic term *bilio* (food) to refer to all the kinds of animal feed mentioned in the ballad (Beasts of England).

## 4.7 Unpacking

### Definition and paraphrase:

Definition is where the term to be translated is recast as a descriptive phrase or clause, while paraphrase is a strategy where a translator amplifies or renders freely the meaning of a sentence.

The data collected regarding definition and paraphrase is shown in the figures below:

DEFINED WORD/PHRASE	DEFINITION	GLOSS
Lord	<i>Omuonia wa buli sindu</i>	Saviour of everything
Swill bucket	<i>Endoo ye bilio</i>	A feed trough
Mangel-wurzel	<i>Bilio bie chisang'i</i>	Animal feed
Clover	<i>Bilio bie chisang'i</i>	Animal feed
Bit	<i>Chipingo</i>	Handcuffs
Spur	<i>chipingo</i>	Handcuffs
Oats	<i>Silio sie chisang'i</i>	Animal feed

Fig 4.7.1(i) Unpacking (definition).

PARAPHRASED WORD/PHRASE	PARAPHRASE	
		GLOSS
Animal farm	<i>Lukoba lwe chisang'i</i>	Animal's homestead
Beasts of England	<i>Chisang'i che Ebulaya</i>	The animals of Ulaya
Beasts of Ireland	<i>Chisang'i che engelekha</i>	The animals of the far land
Swill-bucket	<i>Endoo ye silio</i>	The bucket of food

Fig 4.7.1(ii) Unpacking (paraphrase).

#### 4.7.2 Observation

After observing the data collected we came to a conclusion that one needs to understand the etymology of words or their proper meanings before attempting to unpack them. Proper unpacking enhances intelligibility. The word 'swill' is a transitive verb meaning to flood with water so as to wash or rinse, to drink greedily or in large quantity. As a noun it means kitchen waste; garbage that is fed to pigs. Mangel-wurzels or man gold wurzel is a cultivated root derived from *beta vulgaris*. It is large white, yellow or orange-yellow. Its swollen roots were

developed in the 1700s for feeding livestock. It is considered a crop of cool temperate climates. Animals are known to thrive excellently upon this plant, both its leaves and roots providing a nutritious food.

It is said that the name mangel-wurzel comes from the German mangel/mangold, "chard" and wurzel, "root" The mangel-wurzel has a history in England of being used for sport (mangold hurling), for celebration, for animal fodder and for brewing of a potent alcoholic beverage.

It is said that most city dwellers in England have only the vaguest idea of what mangel wurzel is and tend to associate the vegetable with the stereotypical country bumpkin in comedy. Shamrock, the traditional Irish symbol coined by Saint Patrick for the Holy Trinity is commonly associated with clover. Several species are cultivated as fodder plants and it is applied in an idiom: "to be in clover", meaning to be living a carefree life of ease, comfort, or prosperity.

It is emerging that the words under study have a lot of connotations which a translator needs to understand so as to be in a position to offer meaningful definitions.

#### **4.8 Loan translation**

Loan translation or a calque is a word or phrase borrowed from another language by literal, word-for-word (Latin: "verbum pro verbo") or root-for-root translation. For example, the common English phrase "flea market" is a phrase calque that literally translates from French "marche aux puces" ("fleas' market"). Going in the other direction, from English to French, provides an example of how a compound word may be calqued by first breaking it down into

its component roots. The French “grate-ciel” is a word coinage inspired by the model of the English “skyscraper” – “gratter” literally translates as “to scrape”, and “ciel” as “sky”.

Used as a verb to calque means to borrow a word or phrase from another language while translating its components so as to create a new lexeme in the target language. Calque itself is a loanword from a French noun, and derives from the verb “calquer” (to trace, to copy) while loanword is a calque from the German “Lehnwort”, and loan translation is a loan translation of “Lehnübersetzung”.

A loanword is a word borrowed from one language and incorporated into another. Sometimes loanwords retain original (or near original) pronunciation, but undergo a spelling change to represent the orthography of the adopting language. For example in Welsh we have “ded-gifawe” (dead giveaway). Most languages modify loanwords to fit native pronunciation patterns. An excellent example is Japanese, which has an enormous number of loanwords (Gairaigo). There are almost always significant pronunciation shifts: volleyball: -“bareboru”, “The White House”- “howaitihausu”. Longer terms are shortened: “department store”- “Depato”; “handkerchief”- “hankachi”.

Certain classes of words are more commonly borrowed than others, usually words for exotic concepts or ideas. What is “exotic” varies from language to language. Thus, English names for creatures not native to Great Britain are almost always loanwords, and most of the technical vocabulary referring to classical music is borrowed from Italian. By contrast function words such as pronouns, numbers, and words referring to universal concepts, are usually not borrowed, but have been in some cases.

The studies by Werner Betz (1949, 1959), Einar Haugen (1950, also 1956), and Uriel Weinreich (1953) are regarded as classical theoretical works on loan influence. The basic theoretical statements all depart from Betz's nomenclature.

The data collected regarding loan-translation is shown in the figure below:

ENGLISH	LOANWORD IN LUBUKUSU	GLOSS	ACCURACY
Spur	<i>Chisipaa</i>	None	Good
Bit	<i>Chipiti</i>	None	Good
Mangel-wurzel	<i>Chimangeliwuseli</i>	None	Good
Clover	<i>Chikulofa</i>	None	Good

Fig.4.8.1 Loan translation

#### 4.8.2 Observation

The words appearing in fig.4.8.1 are strange to Lubukusu speakers. They are also meaningless. If they were to be applied by a speaker in Bukusu context they would still be difficult to decipher because culturally the items that are being referred to do not exist. It will be prudent for a translator to use a general term like pasture so as to convey meaning. This can also be referred to as a culture clash issue.

However the strategy used in translating the words obeys the phonotactic constraints of

Lubukusu:

Chisipaa

[tʃɪsɪpaa]

Chipiti	[tʃɪpɪtɪ]
Chimangeliwuseli	[tʃɪmɛŋgɛlɪwusɛlɪ]
Chikulofa	[tʃɪkuloʃa]

All the four loanwords above are content words.

#### 4.9 Lack of Comprehension

This problem was noted as the data was being compiled. Lack of comprehension can be defined as instances where the respondents could not be able to provide possible translations for portions of excerpts given.

The data collected regarding lack of comprehension is shown in the figure below:

WORD FROM EXCERPT	TYPE OF WORD
More	The Lubukusu version agglutinates to another stem <i>Chi khil akhoo</i> [ax 'o:]
Ere	Archaic
Thou	Religious
Watchest	Religious, literal
Hearken	Archaic
Tidings	Old, literal
Swill-bucket	Specialized
Bit	Specialized
Spur	Specialized



Mange-wurzel	Dialectal
--------------	-----------

Fig. 4.9.1 Lack of Comprehension

#### 4.9.2 Observation

The agglutinating nature of African languages makes it difficult for one pick out the translation of the word 'more' which is probably affixed to another in Lubukusu word.

The word 'more' is a determiner. A determiner is a noun-modifier that expresses the reference of a noun or noun phrase in the context rather than attributes expressed by adjectives. This function is usually performed by articles, demonstratives, possessive determiners, or qualifiers. In Indo-European languages, determiners are either independent words or clitics that precede the rest of the noun-phrase. In other languages determiners are prefixed or suffixed to the noun, or even change the noun's form.

For this case it is possible that the word 'more' is suffixed to the stem *khil* [xɪl]. The Lubukusu word *chikhilakhoo* [tʃɪxɪlax'ɔ:] that appears among the responses given for *than* is an example of agglutination that has the particle *akhoo* [ax'ɔ:] that stands for more. *Chi-* is the prefix marking plural.

The other words lacked direct translations and this is attributed to the fact that horse raring is alien in Bukusu society. It is also noteworthy that some words are archaic in the English language itself therefore providing their translations one needs to engage in an academic approach, which is undertaking an indepth investigation that was beyond the mandate of the respondents. For the religious words one needs to be exposed to the Bible version that still

uses the kind of language that Orwell applied. It also emerged that the level of devoutness to Christianity would determine how well one attempted a translation of this kind.

#### 4.10 Conclusion

According to what we observed various distinctions emerged to help us draw the following conclusion.

*Omundu omubi* (bad man) is a correct interpretation of what the respondent thought of the 'tyrant' referred to in the song. Most of the things that are said about him in the ST are bad. He uses cruel whips, puts rings in the animal's noses and minimizes food rations. The religious background of this informant played a role in ruling that a person who molests animals is simply 'bad'.

The word *Ngalamasi* (giant) is a close interpretation of 'tyrant' based on the knowledge of somebody who is well grounded in matters of Bukusu tribal history. *Ngalamasi* in Bukusu mythology represents a fearless character that brutalizes those under his care. Giants were a common feature in the oral narratives of these people. The giants always used their great powers to terrorize folks and have their way.

*Niembekho* (uncircumcised man) is the embodiment of the contempt with which any sentimental reader of the book holds for a tyrant, slave-master or despot. In the Bukusu society uncircumcised people are loathed. While this word captures the emotion of a passionate reader it does not convey tyranny. It is therefore inaccurate.

*Chisang'i che ebulaya* (Beasts of England) was chosen by a respondent who is competent in the two languages under study and Kiswahili. The word *ebulaya* has two segments:

*Ebu* and *ulaya*. The prefix *ebu* is the Lubukusu morpheme standing for place. Another similar example is:

*Ebukhocha-* where my uncles stay

*Ebumayi-* where my mother comes from

The second segment, *ulaya*, is Swahili for Europe. The choice of *chisang'i che ebulaya* is appropriate since Orwell wrote the *Animal Farm* from England with the intention of satirizing the communism in Russia.

*Minani kie engelekha* (ogres of far lands) is a translation that shows lack of knowledge about where the book was based originally. It indicates that the respondent does not understand the historical dimension of the book and therefore chooses to refer to the beasts as inhabitants of an imaginary land while in reality the writer was addressing existing circumstances in a specific geographical location.

*Kiminani kie mumbo* (ogres of the west) points at a rather localized conception of where this novel was based. Mumbo according to the Bukusu is where the sun sets. Most of the Bukusu folklore has ogres that are assumed to inhabit the land where the sun sets (Mumbo).

*Khau* (small mouse), *kumulo* (drilling rod) and *kumukango* (cooking stick) are translations of the name "rolling pin" to varying degrees. The first word, "khau" is thought to be the most appropriate. This word is acceptable because the the small size of the pig can be equated to a "rolling pin" which is a name given to a piece of wood used to prepare chapati for baking. It

is used together with a chapati board. Since the Bukusu do not have a word for a “rollin pin” the respondent chose to borrow from the simile “as small as a mouse”. The respondent responsible for this word had a good understanding of the ST. The second word may have been chosen because of slightly lower competence while the choice of *kumukango* indicates open lack of competence in both languages under study.

The varied responses given by people who are deemed to belong to the same speech community suggests that there are other variables that must have contributed to this. This study targeted both men and women. The fact that these entire people understand English is not enough. It is also possible the level of competence in this foreign language contributed to these varying levels of faithfulness to the text.

All that was needed to be done was to modify the English words according to Lubukusu phonotactics. The native speaker intuition of the respondents played a big role as all of them seemed to understand the restrictions of Bukusu phonology even without linguistic training. One does not need training in linguistics to be able to evolve new words in his native language to suit him or her.

The status of Swahili as a lingua franca appears to have a lot of influence on Lubukusu speakers as demonstrated in fig. 4.4.1. Since the respondents speak Kiswahili or Kiswahili is spoken around them, they can easily borrow these words.

The language varieties involved in the text under study played a big role in arriving at a target text. Different speakers of the same language were exposed to different varieties of Lubukusu language and this affects the process of translation leading to mistranslation. No doubt

mistranslation can cause serious acrimony as observed in the case of the Holy Catholic Church. Therefore translators should utilize all the resources at their disposal to ensure that this problem is handled and tackled conclusively.

The special nature of poetic discourse makes it difficult to translate. Hatim and Mason (1993) both discuss the conflicts facing translators with regard to poetry. According to these authors, poetic discourse presents a special case where poetic meaning or poetic sense is often tied directly to the form of the TT. Poetic meaning is different from denotative meaning; in poetic meaning there is the artistic quality that distinguishes poetry from prose. It is this duality that is often difficult to translate as in Gutt's example of a German poem by Christian Morgenstern. According to Gutt, Morgenstern's poem is written in a particular style of German poetry and contains two types of meaning. The denotative meaning describes the actions of a weasel. The poetic meaning gives the reason for the weasel's action, "The shrewd animal did it for the sake of rhyme" (Gutt 383). It is from this last line that we can see that the fact that the poem rhymes is essential to meaning of the text.

The translator has to make a choice about what properties he wants to preserve (Gutt 383). Gutt points out that, generally, as the translator moves from one end of the continuum to the other he must sacrifice some aspects of the ST meaning in favour of others, therefore preserving the denotative meaning may come out at the expense of the poetic meaning.

Words that are dialectal were difficult to translate. The respondents picked upon were not selected on the basis of linguistic competence. They cannot be blamed for failing to provide translations, but since we needed their input and they were native speakers with native speaker intuition their input is invaluable.

It also emerged that the respondents lacked competence in the vocabulary associated with horse rearing. The rearing of horses is not native to the Bukusu people therefore the researcher had to apply loan translation and coinage. The researcher could not provide glosses for the loanwords because the words are not applicable in the language under study. The orthography for the word *chibiti* does not match the phonological constraints of Lubukusu language. This was most occasioned by the incompetence of the respondent. The correct version is *chipiti* [tʃipiti].

It is possible that interpretation of these texts was affected by what Wangia (2003) refers to as 'Out of Context' short texts. Due to the need to have a manageable scope for research we came up with brief texts. Since this study was based on a literary text, it was not enough to assume that the respondents had read the novel. In future, this has to be avoided.

Hatim, B. and Mason, I. (1991) say that there is an existing and interesting relationship between translation and pragmatics. The translator who uses the knowledge of pragmatics could through properly contextualized situations, capture and translate appropriately the non-linguistic dimensions of verbal communication that exists in songs, poems or slogans. Translation being a communicative event can draw immensely from related speech acts of locutionary act, locutionary force and prelocutionary effect. However, since speech acts do not have universal cross-cultural application, there may be pragmatic problems of translation to the translator. In a similar way speech events are cross-culturally just as social distance and closeness and are often culture specific.

The translator is thus involved in using his knowledge of cross-cultural pragmatics to convey the message appropriately in the translated version without causing any offence.

## CHAPTER 5

# SUMMARY OF FINDINGS, RECOMMENDATIONS AND CONCLUSION

### 5.0 Introduction

This study set out to achieve three objectives:

1. To identify and translate excerpts of song, slogans and the poem from *Animal Farm* into Lubukusu.
2. To determine how translation strategies like nativization and borrowing can be used to translate song, slogans and poem into Lubukusu.
3. Do nativization, unpacking and borrowing propagate Lubukusu vocabulary?

For the first objective we successfully identified the appropriate excerpts to be studied. We picked on the song, "*Beasts of England*", the slogans, "*Four legs good two legs bad*" and "*All animals are equal but some are more equal than others*".

In the course of this study we engaged in testing the appropriacy of various named translation strategies as stated in the second objective. While undertaking research numerous challenges cropped up. Since we concerned ourselves with a work of literature it emerged that figurative language is not meant to be interpreted literally. A lot of information in the book is reflected through the English culture and way of life at the time of authorship. This was also seen to pose a major problem to the respondents. Receptor comprehension of texts was carried out in the light of the Relevance Theory with regard to successful communication.

According to the Relevance Theory, communication works through inference and relevance and it is achieved through contextual clues in the text. Communication is successful when the receptor is able to draw the correct inference at minimal processing effort.

The Speech Act Theory stipulates that utterances perform various acts. A speaker's utterance (locution) affects a hearer in some way (illocution) and consequently makes the hearer to act or respond accordingly (perlocution). This pattern can be matched to written communication hence translation. This study applied the tenets of Speech Act Theory in the sense that the translation from the source text (ST) to the target text (TT) forms the locution, and the receptor's understanding of the target text TT and response to it form the illocutionary and perlocutionary effect respectively.

### **5.1 Observed linguistic issues**

Bantu noun class systems can roughly be characterized in the following typological terms:

First, noun classes tend to be realized as grammatical morphemes rather independent items.

Secondly, they function as part of larger 'concordial' agreement systems, where nominal modifiers, pronominals, and verbs are all morphologically marked with the same noun class (gender) feature.

Thirdly, although productive semantic classes have been reconstructed for proto-bantu, much of the semantics of the current Bantu noun classes is no longer productive and in some languages the number of noun classes has been morphologically reduced. Nonetheless, noun class systems are grammatically productive in most Bantu languages, semantically productive to some degree.



Other violations of structural rules like use of wrong tenses and ambiguous structures that result into obscurity were noted. Archaic Lubukusu words that create semantic loss are also a major feature.

A crucial issue in working with and studying African languages is its morphology and phonology because of the agglutinating nature and agreement system of most of these languages. Being aware of these language problems will assist many translators working with languages that are not their native languages.

## 5.2 Observed cultural issues

Regarding socio-cultural issues we observed the problems of figurative language use and allusions dealing with concepts, ideas, practices and traditions that are culture specific in the source language and hence difficult to translate into Lubukusu. These are some of the aspects of the study that constituted mistranslation. Another source of problems is the contrast between historical, social, material, ecological and cultural differences between SL and TL receptors. Literal transfer of linguistic structures or forms representing these SL orientations into Lubukusu target language, more often than not results into meaningless forms.

Lubukusu is largely an oral language there is need for systematic description of the language and improved orthography if translators and receptors are to benefit. This applies to all other related African languages. It also has to do with the place of our local language in our education system.

Wangia (2003) recommends that translation should be done by first language speakers who must also be competent in the source language.

### 5.3 Summary of findings

Following the discussions in chapter four the objectives and assumptions of the study were achieved. The conclusions drawn from the study point to the fact that this study is viable.

According to the theoretical framework the study was based on three theories, namely: Cultural Theory of Translation which states that various uses of language can only be interpreted within a specific cultural context and that texts function within defined cultural environments. For our case this theory was evident in the translation samples provided by respondents. In many of the samples a lot of evidence has been adduced to demonstrate that this novel could as well be written for a Lubukusu speaking community. In some, names of places and animals were changed to reflect Bukusu naming system to the extent that readers would very easily embrace it as their own.

Some of the lexicon that shows a shift of cultures albeit maintaining satire is:

Animal Farm	-	<i>Lukoba lwe Chisang'i</i>
Beasts of England	-	<i>Chisang'i che Ebulaya</i>
Comrade	-	<i>Naitiriani</i>
Napoleon	-	<i>Napolioni, Mutekhele</i>

Pint bottle	-	<i>Emuka, khakhendo</i>
Rolling pin	-	<i>Kumukango</i>

As the above examples indicate, the translations were hinged on Cultural Translation Theory in instances where the concepts are only available in English culture, the Source Culture. The word *naitiriani* has been used among Lubukusu speaking young men who in most cases share similar pursuits. Since youths are the people who fight wars and champion causes for their community it is not wrong to translate comrade as *naitiriani*.

The Comparative Stylistic Theory stipulates that various uses of language focus on the literary nature of the Source Text. The emphasis is on the thematic structure of the text and how this is used to bring across meaning from the Source Text. This theory is very vital in the translation of songs, poems and slogans since it emphasizes on the maintenance of form in a translation. Many of the respondents who translated the song: Beasts of England, slogans and the poem: Comrade Napoleon maintained their form.

<b>English</b>	<b>Lubukusu</b>
Four legs good, two legs bad	<i>bikele bine bilayi, bikele bibili bibi</i>

**English:** All animals are equal but some are more equal than others.

**Lubukusu:** *Chisang'i choosi chakana, nekhali chindala chakana khukhila chichindi.*

The researcher also used the Relevance Theory which dwells on inference. In this study it becomes apparent that we have terms that end up losing meaning as a result of unnatural translation. For instance:

<b>English</b>	<b>Lubukusu</b>
Fountain of happiness	<i>Esebele ye busangafu</i> (watering well)
England and Ireland	<i>Mumbo</i> (west)
Swill-bucket	<i>Enungilo</i> (cooking pot)
Pint bottle	<i>Khakhendo</i> (small guard)
Rolling pin	<i>Kumukango</i> (cooking stick)

In this study we have many instances where speakers in the same speech community supplied different words for a single linguistic phenomenon as is in the case of slogans:

*Four legs good, two legs bad*

good

*bilayi, biteka*

bad

*bibi, binyasia*

There are a number of lexical items that were translated by loan translation strategy or were generalized under generic terms such as food crops (*bimelwa*) or property (*kimiandu*, *emali*). This is common among the Lubukusu speakers, especially in the song, "Beasts of England", eg

Barley	<i>bilio, kamilwe, bimelwa</i> (plants)
Oats	<i>bilio, kamilwe, bimelwa</i> (plants)
Hay	<i>bilio, kamilwe, bimelwa</i> (plants)
Clover	<i>bilio, kamilwe, bimelwa</i> (plants)
Mangel-wurzel	<i>bibiamo, bilio</i> (food crops)
Bit and spur	<i>chipingo</i> (handcuffs)
Geese	<i>kimiandu, emali</i> (property)
Turkey	<i>kimiandu, emali</i> (property)

It is noteworthy that the lexis translated by loan does affect the overall meaning of the supplied possible translations; it also brings in the dimension of unfaithfulness to the ST. Further, a number of respondents suggested songs (*Amba Mutalia, Kutalang'i, and Basoleli Mukhabanga*) that would be used in place of "Beasts of England" and for those that translated they used words that are indigenous to Bukusu language.

The third objective was to assess the level to which comprehensibility is affected in the translated text. It was found that because of various factors like difference in the prosody of the two languages comprehensibility is affected. However, it is safe to conclude that the intended message is not lost altogether.

The assumptions on which this study was based were confirmed i.e The *Animal Farm* has

portions of song, slogans and a poem that can be identified and translated into Lubukusu, there are some translation strategies that can be employed in translating the song, slogans and the poem into Lubukusu; and some translation strategies when used they affect the comprehensibility of the translated text.

#### **5.4 Recommendations for further research**

This study focused on a possible translation of the satire in the excerpts of *Animal Farm* into Lubukusu. Another research could concentrate on translating the whole book since this study gives insights on how a Lubukusu translation could be done, in which case this provides an opportunity to study various aspects of grammar. Since this is a literary text, figures of speech or idiomatic expressions can be translated on their own too. It is also possible to undertake a study on the malpractices in the process of this initial translation. Thereafter, a back translation could be attempted.

#### **5.5 Conclusion**

The role played by translation in the building up the literature of any language is a vital one. It is essential that this practice is given priority. This study has shown that translation should be developed as a discipline so that 'native' languages can be developed.

In other societies translation has made possible for readers to enjoy great works of literature in a language they understand, at the same time availing to them foreign cultures that can only be accessed through reading.

The process of translation is an intellectual pursuit that can help in the intellectualization of the otherwise moribund African languages. It is also a means of recording languages that have never been recorded, and this will contribute in the development of a much more realistic orthography. These will no doubt engender more studies in these languages and more specifically, Lubukusu.

Experiences found in international conferences show that the discipline of translation is invaluable. Take for example a United Nations summit that brings together a whole mix of languages from all the continents, no doubt translation is needed. The allure of the Chinese market is prompting western companies and business locations to have their names translated into Chinese. It is a hard task, it is said, and since Mandarin characters can have both phonetic and descriptive meanings. A company called Guernsey has lately taken the plunge, registering a Chinese name whose characters imply that it is a "finance island". This is a way of seeking meaningful identities with China.

Professor Ngugi wa Thiong'o is one among the scholars who have embraced translation of texts from English into African languages (Gikuyu) and it is demonstrable in his work *Devil on the Cross* (*Caitani Mutharabaini*), *I will Marry when I want*, (*Ngahika Ndeenda*) and *Wizard of the Crow* (*Murogi wa Kagogo*). Since most of his work is published then it shows that it is an area with good prospects. Translation can therefore be used as a tool for economic development.

## BIBLIOGRAPHY

- Aksoy, B. (2001). *Translation as Rewriting: The Concept and its Implications on the Emergence of a National Literature in Translation Journal and the Author*.  
URL:<http://accurapid.com/journall17tur1key.htm>.
- Ali, C. W. (1981). *The Problems of Translating from English into Swahili as exemplified by V. O. K News Items*. Unpublished M.A Thesis University of Nairobi.
- Angogo, R. (1980). *Linguistic and Attitudinal Factors in the Maintenance of the Luhyia Group Identity*. Ph.D. Thesis! Austin; University of Texas.
- Arinze, F. (2006). *A Letter from the Cardinal Arinze on the Translation of Pro M ultis*.  
URL:[http://www.uscb.org/romanmissal/translating\\_arinze-letter.shtml](http://www.uscb.org/romanmissal/translating_arinze-letter.shtml)
- Bauer, L. (1983). *English Word Formation*. Great Britain: Cambridge University Press.
- Bell, R.T. (1998). *Translation Procedures, Strategies and Methods*.  
<http://accurapid.com/journal/41culture.htm>
- Catford, J.C. (1965). *A Linguistic Theory of Translation*. London: Oxford University Press.
- De Waard J& Nida.E (1986). *From One Language to Another. Functional Equivalence in Bible Translating*. Thomas Nelson Publishers.
- Finnegan, R. (1983). *Oral Literature in Africa: Nairobi*: Oxford University Press, Nairobi. /Finnegan, R. (1970).
- Fromkin, V. and Rodman R. (1968). *An Introduction to Language*. U.S.A.: Dryden Press.
- Guthrie, D. and Motyer, J.A. (Eds) (1976). *The New Bible Commentary*. Salt Lake City: Deseret Book Co.



- Hatim B. and Mason. I. (1997). *The Translator as Communicator*. London: Routledge.
- Hornby, A.S. (1989). *Oxford Advancement Learner's Dictionary of Current English*. Oxford: Oxford University Press.
- Hock, H.H. (1986). *Principles in Historical Linguistics*. Berlin: Mouton De Gruyter.
- Howland, D. (2003). *The Predicament of Ideas in Culture: Translation and Historiography*. Wesleyan University.
- Jaaskelainen, (2005). *Translation Procedures, Strategies and Methods*.  
<http://accurapid.com/journal/41culture.htm>
- Kawesa, P. (2000). *Workshop on Development of Terminologies for Luganda-English English - Luganda Dictionary of Science and Mathematics*.  
<http://Luganda.Canadianwebs.com/eventmay13.html>
- Kebeya, H.U. (1997) *"Investigating Linguistic Accommodation between two Luyia dialects- Logooli and Lwitakho"*. Unpublished M.A Thesis. Nairobi: Kenyatta University.
- Kiraly, D. (2000) *A Social Constructionist Approach to Translator Education Empowerment from Theory to Practice*. St. Jerome Brooklands.
- Kirk, R. (1986) *Translation Determined*. Oxford: Clarendon Press.
- Krings, (1986). *Translation Process Procedures, Strategies and Methods*.  
<http://accurapid.com/journal/41culture.htm>
- Labov, W. (1972) *Social Linguistic Patterns*. Basil Blackwell Oxford.
- Leppihalme, R. (1997) *Culture Bumps. An Empirical Approach to the Translation of Allusions*. WBC book manufactures Cleveland.

- Louw, J. P. (1991). *Meaningful Translation*. UBS. USA.
- Lyons, J. (1981). *Language and Linguistics*. NY Cambridge University Press.
- Makila, F .E. (1978). *An Outline History of the Babukusu*. Nairobi. Longman East Africa.
- Mbaabu, I. (1996). *Language Policy in East Africa*.: Nairobi: Educational Research and Publication (ERAP).
- Mugenda, O.and Mugenda, A. (1999). *Research Methods: Quantitative and Qualitative Approaches*. Nairobi: African Centre for Technology Studies Press.
- Mutahi, K (1987). *Translation Problems in Oral Literature*. Unpublished Seminar Paper . University of Nairobi.
- Mwihaki, A.N. (1998). *Loan World Naturalization: a Generative View of the Phonological Adaptation of Gikuyu Loan Words*. Unpublished Ph. D Thesis, Kenyatta University.
- Newmark, P. (1981). *Approaches to Translation*. Great Britain: A Wheaton and Co Ltd Exerter.
- Newmark, P. (1988). *Translation Theory, General Remarks: Meaning and Significance*. Herfordshire: Prentice Hall International.
- Naude, J. A. and Merwe, C.H.J. (2002). *Contemporary Translation Studies and Bible Translation*. (Bloomfontein) SA.
- Ngugi S. K. (2005) *Translation and Interpretation of Documents into Gikuyu: A Case Study of the Draft Constitution of Kenya (2004)*. Unpublished M. A. Thesis Kenyatta University.
- Nida, E. and Rebury, W. (1981). *Meanings Across Cultures*. MaryKnoll, N.Y: Orbis Books.

- Okombo et al, (1994). *Interpretation of Equivalences and Cultural Unsustainability*.  
<http://research.ukzn.ac.za/xmlui/bits...>
- Omboga, Z. J. (1986). "*Fasihi tafsiri katika ukuzaji wa Fasihi ya Kiswahili*". Unpublished M. A. Thesis, University of Nairobi.
- Omotoso, K. (2004) *Africa Lost without Translation in New Africa* pg 52-53.no.  
 431 An IC Publication.
- Orwell, G. (1944). *Animal Farm*. London: Longman.
- Osogo, J. (1966). *History of Abaluhya*. Nairobi: OUP
- Peter C.B. (1994). *A Guide to Academic Writing*. Eldoret, Kenya. Zaph  
 Chancery.
- Seguiriot, C. (1989). *The Translation Process*. Toronto: H.G. Publications.
- Sperber, D. and Wilson, D. (1986). *Relevance, Communication and Cognition*. Oxford.  
 Basil Blackwell Ltd.
- Sumba, K. (1992) "*Logooli, Wanga and Lubukusu dialects of Luyia: A study of the Major Phonological Processes.*" Unpublished M.A. Thesis. Nairobi: University of Nairobi.
- Tancock, L. W. (1958). "*Some problems of style translation from French*" in *Aspects of Translation by Secker and Warburg* (eds). London. The communicative research centre.
- Toury, G. (1995). *Descriptive Translation Studies and Beyond*.  
[www.gecited.org/pub/103280841](http://www.gecited.org/pub/103280841)
- Venuti, L. (1995). *The Translators Invisibility: A history of Translation*. London: Routledge (1998).
- Venuti, L. (1998). *The Scandals of Translation*. <http://accurapid.com/./32foreignization.htm>

- Wagner, G. (1949). *The Bantu of North Kavirondo* Vol 2. Longhorn: OUP.
- Wangia, J. (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 FM Radio Stations*. Unpublished M.A Thesis Kenyatta University.
- Wekesa, P.W. (2003). *Politics and Nationalism in Colonial Kenya: A Case Study of the Babukusu of Bungoma District, C.1894-1963*. Unpublished M.A Thesis. Kenyatta University.
- Were, G. (1967). *A History of the Abaluhya of Western Kenya*. Nairobi: AEPH.
- Yule, G. (1986). *The Study of Language*. Great Britain: Cambridge University Press.
- Yule, G. (1996). *Pragmatics*. Oxford: Oxford University Press.

## APPENDICES

APPENDIX A: QUESTIONNAIRE ON A POSSIBLE TRANSLATION OF THE EXCERPTS OF *ANIMAL FARM* INTO LUBUKUSU

Please answer the following questions:

*Nosima, chiba kamarebo kalondakho:*

A. Name.....

*Lisina*.....

Age.....

*Sisiako*.....

Occupation.....

*Kimilimo*.....

Level of education.....

*Sisomelo nisio oli nasio*.....B. Tick where applicable/*Sayisia nga kenyikha koo.*1. Do you speak English?  Yes  No*Omanyile Lusungu?*  Yee  Tawe2. Do you speak Lubukusu?  Yes  No*Omanyile Lubukusu?*  Yee  Tawe

C. Please, give a Lubukusu word for the words below:

*Four legs good, two legs bad*

.....

1. Was that difficult or easy? .....

*Ebele endume namwe enyangu?*.....2. What would you call *Animal Farm* in Lubukusu?.....*Olanga oli sina Animal Farm Mulubukusu?*.....

D. Supply the Lubukusu equivalent

*Aana likhuwa lie Lubukusu*

*All animals are equal but some are more equal than others.*

.....

.....

E. Kindly give your Lubukusu version of the song below.

*Nosima andika kumwenya kuno Mulubukusu.*

### BEASTS OF ENGLAND

1. Beasts of England, beasts of Ireland,  
Beasts of every land and clime,  
Hearken to my joyful tidings,  
Of the golden future time.
2. Soon or late the day is coming,  
Tyrant Man shall be o' erthrown,  
And the fruitful fields of England,  
Shall be trod by beasts alone.
3. Rings shall vanish from our noses  
And the harness from our back,  
Bit and spur shall rust forever,  
Cruel whips no more shall crack.
4. Riches more than mind can picture,  
Wheat and barley, oats and hay,  
Clover, beans, and mangel-wurzels,  
Shall be ours upon that day.
5. Bright will shine the fields of England,  
Purer shall its water be,  
Sweeter yet shall blow its breezes,  
On the day that sets us free.
6. For that day we all must labour  
Though we die before it break;  
Cows and horses, geese and turkeys,  
All must toil for freedom's sake.
7. Beasts of England, beasts of Ireland,  
Beasts of every land and clime,  
Hearken well and spread my tidings,  
Of the golden future time.

This is a sample translation of the song Beasts of England as *Nyanga Ndiba Ndio*:

Nyanga ndiba ndio

Nyanga

Nyanga ndiba ndio

Nyanga nyanga ndiba ndio nyanga

Sang'i enywenywe

Nyanga

Sang'i enywenywe

Nyanga

Nyanga nyanga ndiba ndio nyanga

Omundu aliela koo

Nyanga

Omundu aliela koo

Nyanga nyanga ndiba ndio nyanga

Mikunda kioosi

Nyanga

Kiliba kia sang'i

Nyanga nyanga ndiba ndio nyanga

Fwesi khulwane

Nyanga

Farasi ne chimbwa

Nyanga nyanga ndiba ndio nyanga

Chibele chikhaafu

Nyanga

Chibeele chikhaafu

Nyanga nyanga ndiba ndio nyanga

APPENDICES

APPENDIX A: QUESTIONNAIRE ON A POSSIBLE TRANSLATION OF THE EXERPTS OF ANIMAL FARM INTO LUBUKUSU

Please answer the following questions:

Nosima, chiba kamarebo kalondakho:

A. Name.....

Lisina.....

Age.....

Sisiako.....

Occupation.....

Kimilimo.....

Level of education.....

Sisomelo nisio oli nasio.....

B. Tick where applicable/Sayisia nga kenyikha koo.

1. Do you speak English?  Yes  No

Omanyile Lusungu?  Yee  Tawe

2. Do you speak Lubukusu?  Yes  No

Omanyile Lubukusu?  Yee  Tawe

C. Please, give a Lubukusu word for the words below:

Four legs good, two legs bad

.....

Was that difficult or easy? .....

Ebele endume namwe enyangu?.....

What would you call Animal Farm in Lubukusu?.....

Olanga oli sina Animal Farm Mulubukusu?.....



Enywe muliano

Nyanga

Chilila khulwana

Nyanga nyanga ndiba ndio nyanga

Enyuma mukhakhile

Nyanga

Enyuma mukhakhile

Nyanga nyanga ndiba ndio nyanga...

F. Kindly give your Lubukusu version of the poem below.

*Nosima andika lishairi lino Mulubukusu.*

### COMRADE NAPOLEON

Friend of the fatherless!

Fountain of happiness

Lord of the swill-bucket! Oh, how my soul is on

Fire when I gaze at thy

Calm and commanding eye,

Like the sun in the sky

Comrade Napoleon!

Thou art the giver of

All that thy creatures love

Full belly twice a day, clean straw to roll upon

Every beast great or small

Sleeps at peace in his stall

Thou watchest over all.

Comrade Napoleon!

Had I a sucking – pig

Ere he had grown as big

Even as a pint bottle or as a rolling pin

He should have learnt to be faithful and true to thee

“Comrade Napoleon!”

This is a sample translation of the poem Comrade Napoleon into *Naitiriani Mutekhele*

Omusale we bafubi!  
 Enuma ye busangafu!  
 Omwami we lucho! Ee Kumoyo kwase  
 Kuburukha nembona lilitembelesia nende  
 Emoni ye burabora  
 Nga enyanga mwikulu  
 Naitiriani Mutekhele!

Ewe Khabumbi  
 Owe binaninga nibio khwayanja  
 Enda ekingibala khabili khu ndalo  
 Bulili bwe khwikalangasia  
 Buli esang’i, enditi nende embofu  
 Ekona mumilembe, mwitala liayo  
 Na ewe olinda choosi  
 Naitiriani Mutekhele!

Mbanga nende engurwe enuna.  
 Mala yakhomela khukhomela si!  
 Namwe khamukutiu nga echupa  
 Namwe kumukango...  
 Elakilwa khusoma.  
 Mala ebe esubilifu khwiwe  
 Lundi ekhole kang’ali khwiwe.  
 Eeh, neloma likhuwa lie khuranga  
 Libe “Naitiriani Mutekhele!”

## APPENDIX B

## ORAL INTERVIEW SCHEDULE

Name:.....

*Lisina*.....

Occupation:.....

*Kimilimo*.....

Sex:.....

*Lukendo*.....

Age.....

*Sisiako*:.....

1. When did you last read the Orwell's *Animal Farm*?

*Wasoma sitabu sia Orwell bali Animal Farm lumalilisi lina?*

.....

2. Did you like it?

*Wasisima ku?*

.....

3. a) What did you like in particular?

*Sina sisiakhusimisia lukali po?*

a) Song

a) *Kumwenya*

b) Poem

b) *Lishairi*

c) Slogans

c) *Kimilango*

d) Laws

d) *Kamalaka*

4. Do you know any Bukusu song that can play the same role as Beasts of

England?.....

*Olikho nende kumwenya kwe Lubukusu kunyala kwaba nende enganga nga Beasts of*

*England?*.....

If yes then, which one?.....

*Kabali yee, aba mulala sina?*.....

## APPENDIX C

## DATA

The song "Beasts of England" elicited the following responses from the twenty respondents who are numbered from 1 to 20:

	1	2	3	4	5
Beasts of England	Chisang'i cha	Kamanani ke busungu	Basoleli mukhabanga	Chisang'i che ebulaya	Minani kie ebulaya
Beasts of Ireland	inkilandi, Airilandi	kamanani ka Ailandi			
The day is coming	Nyanga nyanga ndiba ndio	Endalo kheyicha	Esuku yolile	Enyanga yakwa	Chinyinga khachicha
Tyrant man	Omusiku	Omusani we sifuba	Omumayanu	Omukara asialila	Bamina babandi
Be o'erthrown	Aliela koo	Bala mumwata eyo	Lwawa	Lwawa	Balatibia bubwami
Fruitful fields	Kimikunda	Kimikunda kimilayi kie busungu	Bulime	Kimikunda kimilayi	Kimikunda kiefwe
Shall be trod	Kie c	Kong'ene kasenakho	Kenda siotia	Khukhabiale	Kikhalimwe
Rings shall varnish from our noses	Chiring'i twa			Chipingo chilatiba	Chiringi mumolu twa
Bit and spur shall rust forever	Chipiti nende chisipaa chilibola	Bibndu bibi khhulamwata	Bulwani bwewe bupe engekheni	Piti-sipaa mumolu twa	Binyasia chisangi bikhabole
Cruel whips no more	Kimisiariti twa	Biboko khaba sebili ulilikhanakho ta	Biboko twa	Biboko mbao	Biboko twa
Wheat and barley, oats and hay	Kamayilwe	Bunyasi	Bilio	Bilio	Kamayilwe
Clover, beans, and mangel- wurzels	Kamayilwe	Bunyasi	Bilio	Bilio bie chisang'i	Kamayilwe
Cows,	Kimiandu	Chisang'i	Emali	Kimiandu	Kimiandu

horses, geese and turkeys					
Hearken well and spread my tidings	Yonga lulo	Yimba ngoloti	Khina kumuchenje	Tilila ao	Yikumia po
Beasts of every land and clime	Chisang'i che lukingo	Kamanani ke sibala	Chisang'i chasiange		

	6	7	8	9	10
Beast of England Beast of Ireland	Bibiayo bie engelekha	Kamanani ke mumbo kamanani ke mumbo	Kamanani ka Englandi kamanani ka Irelandi	Chisang'i che ebulaya	Bibiayo bie ebusungu
The day is coming	Endalo yolile	Busia buri endalo yolile	Busia buri endalo elikho icha	Enje bwasiere	Enyanga yasoa
Tyrant man	Ewe ling'u	Omundu omubi	Omundu yuno	Koliati	Omukoloni
Be o'erthrown	Mulaba ofathroni	akhamwatibwe	Akhamwatibwe enje	Alaela	Alacha ewabwe
Fruitful fields	Kimikunda	Ne sisialo siosi sye mumbo syebukhala	Sisialo siosi siya sye bukhala	Kimikunda	Bilundu
Shall be trod	Khukhalime	Sikharama	Sikhasikale nende kamanani kong'ene	Kikiefwe	Bilaba bibiefwe
Rings shall varnish from our noses	Chiringi khwamwata	Chipingo chikhatibe	Chiring'i twa	Chiring'i chikharure mumolu	Chiring'i khulamwata
Bit and spur shall rust forever	Bulwani twa	Chipingo chikhape engekheni	Chiring'i chikhape engekheni	Chipingo chilibola	Chipiti nende chisipaa chikhape engekheni
Cruel whips no more	Biboko embao	Kimishariti kie bumemeu	Kimishariti kie burafu sekikhaulilikhane ta	Biboko twa	Kimishariti twa
Wheat and barley, oats and hay	Kamayilwe	Bilio bie chisang'i	Silio sie chisang'i	Silio sie chisang'i	Kamayilwe
Clover,	Kamayilwe	Bilio bie	Kamayilwe	Bilio bie	Kamayilwe

beans and mangel-wurzels		chisang'i		chisang'i	
Cows, horses, geese and turkeys	Kimiandu	Emali	Kimiandu	Bibiayo	Chisang'i
Hearken well and spread my tidings	Mwomisia	Chilila lulwimbo	Yimba kumwenya	Yimba	Yilwacha

	11	12	13	14	15
Beast of England Beast of Ireland	Chisang'i che ebulaya	Chisang'i che ebulaya	Chisang'i che engelekha	Chisang'i che mumbo	Chisang'i che ebulaya
The day is coming	Amba Mutalia	Mukhabanga	Endalo yolile	Nyanga niyo nyanga	Chisawa chiwele
Tyrant man	Dikiteta	Omukoloni	Omundu omubi	Omukoloni	Omundu omumayanu
Be o'erthrown	Akhaele	Aliela	Aliela	Aliuya	Eofisi twa
Fruitful fields	Kimikunda	Kimikunda	Bulime	Bilundu	Bulime
Shall be trod	Kiliba kikiefwe	Kiliba kie chisang'i	Khukharuke	Khukhakendekho	Khukhakende
Rings shall varnish from our noses	Chiring'i chikhawe	Chiring'i chikhatibe	Chiring'i chilirura mumolu	Chiring'i chiliwa mumolu	Chiring'i chikhatibe sio
Bit and spur shall rust forever	Chipiti nende chisipaa chikhape engekheni	Chipingo na kiminyololo kikhable.	Khukhafule bibindu bibiabo bikele	Birere bilipa engekheni	Chipiti nende chisipaa chikhape engekheni
Cruel whips no more	Biboko biliwa	Kimisiariti sio	Biboko twa	Kimisiariti kiliwa	Kimikhomwa sio
Wheat, beans and oats and hay	bilio	bilio	Kamayilwe	Bilio bie chisang'i	Bilio bie chisang'i
Clover, beans and mangel-wurzels	bilio	bilio	Kamayilwe	Kumubimbi	Bilio bie chisang'i

Cows, horses, geese and turkeys	Chisang'i	bibiayo	Chisang'i	Bibiayo	Emali
Hearken well and spread my tidings	Yikumia	Yomisialomoyino	Yakanilulwimbo	Salanisialomoyino	Yikumiamwilwache kano

	16	17	18	19	20
Beast of England Beast of Ireland	Chisang'iche Mumbo	Kutalang'i	Ambamutalia	Chibisitiche ebulaya	Chisang'iche ebulaya
The day is coming	Enjebwasiele	Endalokhayicha	Enjebwasiele	Busiabusia endaloyicha	Nyanganyanaga
Tyrant man	Siembekho naperi	Omundumubi	Omukoloni	Ngalamasi	Omukoloni
Be o'erthrown	Lwawa	Alacha	Alauya	Kakewesio	Alicha
Fruitful fields	Kimikunda	Kimikunda	Bilundu	Kimikunda	Kimikunda
Shall be trod	Kikiefwe	Kikiefwe	Bibiefwe	Kilibakikiefwe	Chisang'ichiliruka
Ring shall varnish from our noses	Chipingomumolu lwa	Chiring'ichikhatibe	Chiring'ichikhatibemumolu	Chiring'itwa	Chiring'ichiliwa
Bit and spur shall rust forever	Chipitindenenchisipaa chikhable	Chipitindenenchisipaa twa	Chibitindenenchisipaa lwawa	Chipingotwa	Chipingochilipangenkheni
Cruel whips no more	Bie efububiliwa	Kimisiaritikihawe	Bibokotwa	Kimisiaritikiliwa	Kimisiaritikiositwa
Wheat and barley, oats and hay	Lusiaka	Bilio bie chisang'i	Bunyasi	Bilio bie chisang'i	Kamayilwe
Clover, beans and mangel-wurzels	Lusiaka	Bilio bie chisang'i	Bunyasi	Bilio bie chisang'i	Chifidiche chisang'i
Cows, horses, geese and turkeys	Bibiayo	Kimiandu	Emali	Kimiandu	Emali
Hearken well and spread	Yikasa mubolele	Mbilombilo	Kendelesiamubabolele	Khakamubolele	Michaelomoyino

my tidings	babandi	tangasia		chisang'i	
------------	---------	----------	--	-----------	--

#### 4.2.2 SLOGANS

##### (a) Four legs good, two legs bad

	1	2	3	4	5	6	7
Four	Bine	Binne	Bine	Bine	Bine	Kine	Bine
Legs	Bikele	Bikele	Bikele	Bikele	Bikele	Kimiasi	Bikele
Good	Bilayi	Bili nende buyanji	Bilayi	Bilayi	Bilayi	Kimilayi	Bilayi
Two	Bibili	Bibili	Bibili	Bibili	Bilayi	Kibili	Bibili
Bad	Bibi	Bibi	Binyasia	Bibi	Bibi	Kimibi	Bibi

	8	9	10	11	12	13	14
Four	Bine	Bine	Bine	Bine	Bine	Bine	Bine
Legs	Bikele	Bikele	Bikele	Bikele	Bikele	Bikele	Bikele
Good	Bilayi	Bilayi	Bilayi	Bilayi	Bilayi	Bilayi	Bilayi
Two	Bibili	Bibili	Bibili	Bibili	Bibili	Bibili	Bibili
Bad	Bibi	Bibi	Bibi	Bimayanu	Bimayanu	Bibi	Bibi



	15	16	17	18	19	20
Four	Bine	Bine	Bine	Bine	Bine	Bine
Legs	Bikele	Bikele	Bikele	Bikele	Bikele	Bikele
Good	Biteka	Bukhala	Bilayi	Bilayi	Bilayi	Bilayi
Two	Bibili	Bibili	Bibili	Bibili	Bibili	Bibili
Bad	Bilasia	Bibi	Bibi	bibi	Bimayanu	Bibi

(b) All animals are equal, but some are more equal than others

	1	2	3	4	5
All	Bioosi	Choosi	Choosi	Choosi	Choosi
Animals	Bibiayo	Chisolo	Chisang'i	Chisang'i	Chisang'i
Equal	Biakana	Chilekhana	Chifwanana	Chakana	Chilekhana
But	Nekhali	Nekakhali	Nekhali	Lakini	Akhaba
Some	Bilala	Chindalakho	Chindala	Chindala	Chindala
More	Khukhila	Khutuma	Khukhila	Lukali	
Than				Khukhila	Chikhila
others	Bibindi	Chichasie	Chindi	Chichindi	Chichindi

	6	7	8	9	10
All	Chosi	Chosi	Busa chosi	Choosi	Chosi
Animals	Chisang'i	Chisang'i	Chisang'i	Chisang'i	Chisang'i
Equal	Chakana	Chakana	Chilekhana	Chakana	Chakana
But		Nekakhali	Nekakhali	Lakini	Nekakhali
Some	Chichindi	Chilio	Chilio	Chindala	Chindala
More		Chindala	chindala	Lukali	
Than		Chikhilao	chilekhana	Khukhila	Chikhila
Others	Chichindi	Chichindi	Chichindi	Chichindi	Echindi

	11	12	13	14	15
All	Choosi	Chosi	Choosi		Choosi
Animals	Chisang'i	Chisang'i	Chisang'i	Chisang'i	Chisang'i
Equal	Chakana	Chilekhana	Chakana	Chakananga	Chakana
But	Nekhali	Nekhali	Nekhali	Nekhali	Nekakhali
Some	Chindala	Chindalakho	Chindala	Ndalakho	Chindala
More					
Than	Khukhila	Khukhila	Khukhila	Khukhila	Khukhila
Others	Chichindi	Chichindi	Chichindi	Chichindi	Chichasie

	16	17	18	19	20
All	Choosi	Choosi	Choosi	Choosi	Choosi
Animals	Chisang'i	Chisang'i	Chisang'i	Chisang'i	Chisang'i

Equal	Chakana	Chakana	Chakana	Chakana	Chakana
But	Nekhali	Nekhali	Nekhali	Nekhali	Nekhali
Some	Chindala	Chindala	Chindala	Chindala	Chindala
More					
Than	Khukhila	Khutuma	Khukhila	Khukhila	Khukhila
Others	Chichindi	Chichindi	Chichindi	Chichindi	Chichindi

Later when the pigs learn to walk on two legs, one of the seven commandments is changed so the sheep shout changes to “four legs good, two legs better”.

#### 4.2.3 POEM

##### “Comrade Napoleon”

**First respondent: Emelda Wakoko**

Friend of the fatherless	Omwicha we bafubi
Fountain of happiness	Enuma ya njekho
Lord of the swill-bucket	Omwami we endoo ye silio
Calm and commanding eye	Omulwalafu moni yong'ene
Comrade Napoleon	Omusale Napoli
Thou art giver of all thy creatures love	Omunyali wa biosi
Every beast great or small sleeps at peace in his stall	Omulindi wa choosi
Thou watchest	Omuloli we batekhele
Had I a sucking pig	Mbanga ne emosi

Ere grown as big as a pint bottle	Yakhaba endoro po
Grown as big as a rolling pin	Yakhaba embangafu
Faithful and true to thee	Ekhusubile ewe

**Second respondent: Vincent Kituyi**

Friend of the fatherless	Omusale we babula rarawabwe
Fountain of happiness	Sisimikha sie busangafu
Lord of the swill-bucket	Omwimelesi we silio
Calm and commanding eye	Emoni eyo engwalafu ye buruki
Comrade Napoleon	Omusale omubofu napolioni
Thou art giver of all thy creatures love	Ewe niwe omuwani wa biosi nibio bimenywa bio biasima
Every beast great or small sleeps at peace in his stall	Esang'i embofu namwe engekhe ekona bulayi abundu wayo
Thou watchest	Omulesi we kamakana
Had I a sucking pig	Mbanga ne ngurwe enuna
Ere grown as big as a pint bottle	Yakhaba khamuka
Grown as big as a rolling pin	Namwe khau
Faithful and true to thee	Yakhakhusubile ne khuba ya bung'ali khwawe

**Third respondent: Elvis Waswa**

This respondent chose to supply a song he thought similar to Beasts of England in terms of militancy and the effects elicited when sang before a war struggle: "Basoleli Mukhabanga"

(Boys who dare to fight). This is a Bukusu war song that was performed to psyche up warriors before a fight.

**Forth respondent: Pakari Mwangongi**

Friend of the fatherless	Omusale we bafubi
Fountain of happiness	Ewe enuma ye busangafu po!
Lord of the swill-bucket	Omwami we edoo ye silio
Calm and commanding eye	Nga enyanga ye mwikulu
Comrade Napoleon	Ewe naitiriani
Giver of all thy creatures love	Ewe omuani wa biosi
Every beast great or small sleeps at peace in his stall	Buli sang'i enditi nende enjou ekona musitolu yayo
Thou watchest	Omwayi
Had I a sucking pig	Ndinga egurwe enuna
Ere grown as big as a pint bottle	Mala yakhomela yeulungusia nga khachupa
Grown as big as a rolling pin	Khamukutiu
Faithful and true to thee	Eklusibile

**Fifth respondent: Wafula Ofwela**

Friend of the fatherless	Msale we bakumba
Fountain of happiness	Enuma ye busangafu
Lord of the swill-bucket	Omukabi wa silio
Calm and commanding eye	Emoni yoo ye bubwami
Comrade Napoleon	Wefwe Napolioni

Giver of all thy creatures love	Ewe oana nibio bikenda biosi biasima
Every beast great or small sleeps at peace in his stall	Enda swa khabili khunyanga nende kumukeka kwe khukonakho
Thou watchest	Omulesi
Had I a sucking pig	Mba ne engurwe enuna
Ere grown as big as a pint bottle	Yachoa erie nga echupa ya kamalwa
Grown as big as a rolling pin	Namwe sichikhi
Faithful and true to thee	Andi yakhuwa liria

### Sixth respondent: Hilda Mutoro

Mutoro chose to replace “Beasts of England” with a contemporary musical rendition by a famous Bukusu lyricist and harpist called Wanjala Mandari called “Kutalang’i” (big lion). The politically committed song calls on the post Moi Bukusu leaders to “finish the job” that was started by the late orator and Vice President, Wamalwa Kijana and the late nationalist, Masinde Muliro. He reminds them that they should meet their civic obligations like bees and defend each other like bees:

*“...enjukhi wapa ndala sokenda wacha ta!”*

*If you beat one bee, the others cannot allow you to walk away!*

### Seventh respondent: Daria Musamali

Friend of the fatherless	Omusale we bafubi
Fountain of happiness	Owanjisyia busangafu
Lord of the swill-bucket	Omwami wa silio
Calm and commanding eye	Mumoni yoo ekomanda

Comrade Napoleon	Omusale Napoleoni
Giver of all thy creatures love	Ona busime nibwo chisang'i chenya
Every beast great or small sleeps at peace in his stall	Buli linani libofu ne lititi
Thou watchest	Omuloli
Had I a sucking pig	Mba nende engurwe enuna
Ere grown as big as a pint bottle	Echoile nga echupa ye epaindi
Grown as big as a rolling pin	Yabofua nga epini
Faithful and true to thee	Ekhusubile

**Eighth respondent: Susan Wanjala**

Friend of the fatherless	Omusale wa abo batamba papa
Fountain of happiness	Sisyanjisyo sye busangafu
Lord of the swill-bucket	Omwami we endekhelo
Calm and commanding eye	Mumoni yoo
Comrade Napoleon	Omusale Napoleoni
Thou art giver of all thy creatures love	Omulongi wa bukote
Every beast great or small sleeps at peace in his stall	Kamani koosi kamabofu ne kamatiti chibisiti chikona musitolu
Thou watchest	Omulindi
Had I a sucking pig	Abanga bali ndi nende engurwe enuna
Ere grown as big as a pint bottle	Yachoa nga echupa ye epaindi
Grown as big as a rolling pin	Yachoa nga epini ya raundi
Faithful and true to thee	Ekhusubile

**Ninth respondent: Joane Wanjala**

Friend of the fatherless	Omusale we bafubi
Fountain of happiness	Esebele ye busangafu
Lord of the swill-bucket	Omwami wa sifuria
Calm and commanding eye	Owe emoni endererefu
Comrade Napoleon	Komureti Napolioni
Thou art giver of all thy creatures love	Omulongi wa buli silayi nisio nasima
Every beast great or small sleeps at peace in his stall	Buli sang'i ekona bulayi mwitala liayo
Thou watchest	Omulindi
Had I a sucking pig	Mbanga ne eng'ana
Ere grown as big as a pint bottle	Echoile nga epaindi
Grown as big as a rolling pin	Echoile nga kumukango
Faithful and true to thee	Ebe sube mwiwe

**Tenth respondent: Eliza Wekesa**

Friend of the fatherless	Omundu we bafubi
Fountain of happiness	Siranga sie khukhwikhoya
Lord of the swill-bucket	Omwami wa buli sindu
Calm and commanding eye	Mu moni eyo enwalafu eruka
Comrade Napoleon	Omukosi Amin
Giver of all thy creatures love	Ewe niwe oana biosi
Every beast great or small sleeps at peace in his stall	Buli esang'i ekhongo namwe enditi ekona khubula liye awayo



Thou wachest	Omuloli
Had I a sucking pig	Mbanga ne eng'ana enuna
Grown as big as a pint bottle	Elame ebofue nga khamesa khatiti
Grown as big as a rolling pin	Namwe khatali
Faithful and true to thee	Akhakhusubile nekhuba omung'ali

**Eleventh respondent: Stanslaus Khaemba**

Friend of the fatherless	Omusale we bafubi
Fountain of happiness	Esebele ye Nanjekho
Lord of the swill-bucket	Khakaba we bilio
Calm and commanding eye	Emoni yoo efwana enyanga
Comrade Napoleon	Aah Khakaba
Giver of all thy creatures love	Omunyali wa biosi
Every beast great or small sleeps at peace in his stall	Buli esang'i
Thou watchest	Omwimelesi
Had I a sucking pig	Mbanga nende engurwe enuna
Ere grown as big as a pint bottle	Mala eangale nga emuka
Grown as big as a rolling pin	Namwe kumukango
Faithful and true to thee	Ebe nesomile subi khwiwe

**Twelfth respondent: Donald Namukayi**

Friend of the fatherless	Omusale we balekhwa
Fountain of happiness	Enuma ye busangafu

Lord of the swill-bucket	Sitoo sie bilio
Calm and commanding eye	Mumoni choo
Comrade Napoleon	Owase Napolioni
Giver of all thy creatures love	Ewe omuani owe binulu
Every beast great or small sleeps at peace in his stall	Buli esang'i enditi nende enjou ekona awayo
Thou watchest	Omuloli
Had I a sucking pig	Mbanga nende engurwe enuna
Ere grown as big as a pint bottle	Ekhulile po nga echupa namwe
Grown as big as a rolling pin	Namwe kumukango
Faithful and true to thee	Lisubila khwiwe

**Thirteenth respondent: Christopher Barasa King'oro**

Friend of the fatherless	Omusale we bafubi
Fountain of happiness	Esebele ye chinjakho
Lord of the swill-bucket	Omwimelesi we silio
Calm and commanding eye	Nendola khumoni yoo
Comrade Napoleon	Owe efuma Napolioni
Giver of all thy creatures love	Omunyali we bibindu biosi
Every beast great or small sleeps at peace in his stall	Khu sang'i choosi
Thou watchest	Ewe omulindi
Had I a sucking pig	Mbanga nende embichi
Ere grown as big as a pint bottle	Ekhulile nga emuka

Grown as big as a rolling pin	Ekhulile nga kumukango
Faithful and true to thee	Ekhusubile ewe weng'ene ewe weng'ene

**Fourteenth respondent: Vincent Wamalwa**

Friend of the fatherless	Omunyali we bibindu biosi
Fountain of happiness	Ebele ye busangafu
Lord of the swill-bucket	Omwami we silio
Calm and commanding eye	Emoni komanda
Comrade Napoleon	Komureti Napolioni
Thou art giver of all thy creatures love	Omuani we bibindu
Every beast great or small sleeps at peace in his stall	Buli esang'i engali nende enditi
Thou watchest	Omwimelesi
Had I a sucking pig	Mbanga nende khanuna
Grown as big as a pint bottle	Khachoile nga khakhendo
Grown as big as a rolling pin	Namwe nga kumukango
Faithful and true to thee	Khukhusubila

**Fifteenth respondent: Johson Nabibia Namakhuli**

Friend of the fatherless	Omwikho we batelwa
Fountain of happiness	Kumwombe kwe enganga
Lord of the swill-bucket	Omwami we sifuria
Calm and commanding eye	Emoni enjela
Comrade Napoleon	Omusibayi Napoli

Giver of all thy creatures love	Omusasaroti we bunyali
Every beast great or small sleeps at peace in his stall	Buli esang'i, njou na nditi ekona siotia
Thou watchest	Omwayi
Had I a sucking pig	Khanuna khabamo
Ere grown as big as a pint bottle	Kharundubafu nga kumwendo
Grown as big as a rolling pin	Namwe bulayi nga kumukango
Faithful and true to thee	Lisubila nende bung'ali khwiwe

**Sixteenth respondent: Zacharia Kusienya**

Friend of the fatherless	Omusale we bafubi
Fountain of happiness	Etapu ye busangafu
Lord of the swill-bucket	Omwami we endoo ye silio
Calm and commanding eye	Emoni yoo ye buruki ekomanda
Comrade Napoleon	Naitiriani Napolioni
Thou art giver of all thy creatures love	Khakaba we busime
Every beast great or small sleeps at peace in his stall	Buli sang'i, nditi nende mbofu ekona mwitala
Had I a sucking pig	Abanga ndi nende engurwe enuna
Ere grown as big as a pint bottle	Mala ekhulu
Grown as big as a rolling pin	Echoile nga epini ya raundi
Faithful and true to thee	Ebe nesomile lisubila khwiwe weng'ene

**Seventeenth respondent: Mathias Kokonya**

Friend of the fatherless	Omusale we bafubi
Fountain of happiness	Lusio lwe chinjakho
Lord of the swill-bucket	Okaba silio
Calm and commanding eye	Emoni yoo enjoki
Comrade Napoleon	Khaambi Napolioni
Thou art giver of all thy creatures love	Owe efuma oananga bukote
Every beast great or small sleeps at peace in his stall	Buli esang'i, enditi nembofu ekona mumilembe awayo
Thou watchest	Omulindi
Had I a sucking pig	Mbanga nende khakurwe khanuna
Ere grown as big as a pint bottle	Khaangale nga emuka
Grown as big as a rolling pin	Namwe kumukango
Faithful and true to thee	Kheyike lisubila khwiwe

**Eighteenth respondent: Rafael Khaacho**

Friend of the fatherless	Omusale we bafubi
Fountain of happiness	Luluchi lwe busangafu
Lord of the swill-bucket	Omukabi we silio
Calm and commanding eye	Emoni yoo engwalafu
Comrade Napoleon	Komreti Napolion
Thou art giver of all thy creatures love	Omunyali we bibindu biosi
Every beast great or small sleeps at peace in	Buli sang'i nditi nende njou

his stall	
Thou watchest	Omulindi
Had I a sucking pig	Mbanga nende eng'ana nuna
Ere grown as big as a pint bottle	Mala echoile nga echupa
Grown as big as a rolling pin	Namwe kumukango
Faithful and true to thee	Kheyika khuba subi

**Nineteenth respondent: Moses Mutoro Munoko**

Friend of the fatherless	Omusale we balekhwa
Fountain of happiness	Esabele ye chinjakho
Lord of the swill-bucket	Omwmelesi we silio
Calm and commanding eye	Chimoni abwene
Comrade Napoleon	Komreti Napolioni
Thou art giver of all thy creatures love	Omuani we busime
Every beast great or small sleeps at peace in his stall	Buli ebisiti enditi ne enjou chikona bulayi musitolu
Thou watchest	Omuloli
Had I a sucking pig	Mbanga nabaya emosi-ngurwe
Ere grown as big as a pint bottle	Eangale nga emuka
Grown as big as a rolling pin	Namwe kumukango
Faithful and true to thee	Ebe nende lisubila po

**Twentieth respondent: Ibrahim Nakhanya**

Friend of the fatherless	Omusale we bafubi
--------------------------	-------------------

Fountain of happiness	Esebele ye bukono
Lord of the swill-bucket	Omwami we endoo ye bilio
Calm and commanding eye	Emoni epokola srii
Comrade Napoleon	Yaya Napolioni
Thou art giver of all thy creatures love	Omuani wa buli sindu
Every beast great or small sleeps at peace in his stall	Buli sang'I, chinjou, ching'ana ekona mwitala liayo
Thou watchest	Ewe omwayi
Had I a sucking pig	Embanga nende enuna
Grown as big as a pint bottle	Echoile nga echupa
Grown as big as a rolling pin	Namwe kumulo
Faithful and true to thee	Yiyike khukhusubila po po po