

**ADDIS ABABA UNIVERSIY
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(GRADUATE PROGRAM)**

**DYNAMIC EQUIVALENCE AND FORMAL
CORRESPONDENCE IN SISAY AYENEW'S
*LOVE UNTO CRYPT***

BY

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List of Abbreviations

ST	Source Text
SL	Source Language
TT	Target Text
TL	Target Language
D-E	Dynamic Equivalence
F-E	Formal Equivalence

Abstract

Translation is practice which started to be practiced from ancient times and the assessment of translation previously had been subjective and vague. Reaction against such vagueness different scholars of the twentieth century began the search of systematic analysis of translation. One of the most important issues was and still is the issue of equivalence. Equivalence is a central concept in translation theory, and much has been written on it by different scholars. Nida's and Newmark's theories of translation equivalence are a continuation of reflections started by Cicero, Jerome and Jacobson. Based on the discussions made by Nida (dynamic and formal) and Newmark's (communicative and semantic) equivalences the study was carried out to determine how the principle of translation equivalences had been tackled in the translation process with reference to the Source Text and Target Text. Therefore, the introduction part gives brief background about the practice of translation in Ethiopia and preliminary how the study was conducted.

Chapter two deals with reviews of different researches conducted on translation. Chapter three discusses the conceptual issues of translation and translational equivalences from Nida's, Newmark's and other scholars perspectives and their application in literary translation in this case *Love unto Crypt*. Chapter four deals with comparative analysis of the Source Text (*Fikir Eske Mekabir*) with the Target Text (*Love unto Crypt*), how translation equivalences are tackled in cultural terms and figurative language. The final, chapter concludes the research by recapitulating the important points concerning translation equivalences discussed in the main part of the thesis.

In the study, it has been found out that some figurative languages and cultural terms which have universal equivalents posed relatively fewer problems to the translator. The translator used partial translation i.e. kept most cultural terms which are culture bound un-translated with their explanation in glossary of Ethiopian terms at the end of the book. In translation of cultural terms he used formal equivalence. It is found that the translator attempts to reproduce as literally and meaningfully as possible the form and content of the original i.e. using dominantly formal equivalence and dynamic equivalence in less frequency. In order to be comprehensible he used footnotes, explanatory notes inside the texts.

CHAPTER ONE

INTRODUCTION

1.1. Background to the Practice of Translation in Ethiopia

Translation implies rendering written or oral materials from one language to another and it crosses different i.e. languages, cultural, territories. Translation plays an important role in spreading religion, culture and literatures. Translation is not new phenomena in our country. There are translated documents which range from religious to literary texts. The translated materials are usually from foreign languages to Amharic or, formerly used now days at verge of extinction, Geez. Getachew Haile (1995:39) in Anthology of Ethiopian Literature explains that Medieval Ethiopia was surrounded by different neighboring countries with little literary tradition and different people went to many part of the world like Egypt, Cyprus, The holy land searching for inspiring ideas. Many stayed in those countries and when they came back they brought books which they translated from different languages to Ge'ez. These translation from foreign languages to Ge'ez shows the tradition of translation. Solomon Deressa (1969:18)

“The development of Ethiopian Culture at its height went along with abundance of literary works rendered in to Ge'ez from several different languages”

The classical literatures of Ethiopia were more or less written in Ge'ez. During the period of Zagwe rulers, it is believed no significant literary works were produced, according to Getachew (1995:45) that it is rather during the Solomonic dynasty virtually all of Ethiopia's works of local origin that we have now were created. Important documents like Kibre Negest (Glory of kings), hymn and poetry were produced like Diggua, Qine, Gedlat (Acts of Saints).

Molvaer (1997) asserts that Amharic was used when Emperor Tewodros made it official court language with a result that three chronicles of his reign were written in Amharic. Different printing pres arrived and the first novel printed in Amharic is ‘Tobbiya’ written by Italian educated Afeworq Gebre-Iyesus. In the pre-occupation of Italian there were authors like Hiruye Weldesilasse, Yoftahe Neguse who wrote fictions, religious books,

history and also plays .Post –occupation period different authors, playwright and poets came like Kebede Michael, Mekonnen Endalkachew , Haddis Alemayehu.

With attempted coup against Emperor Hailesilasse in 1960, stricter censorship came into force .But about the same time; there was an increasing realism and "modernism "coming into Amharic literature. This spirit penetrated novels and plays -----.Authors also developed ways of writing on social problems in such a way that the censors did not quite understand what they were censoring however alert they were, particularly to attack on the imperial honour, the government and the Ethiopian Orthodox church.(ibid).Literature of the classical times were religious based but modern literature in different genres dealt with different issues like politics, social life.

The practice of translation did not stop during the ancient times, it has continued up to now. Different writers like Mamo Wudneh, Tesgaye Gebremedhin, Kebede Michael and others translated dramas; poems of foreign works to local languages. Recently translators like Ayaleneh Mulatu are translating different works.Classe(2000) as regards translations from Amharic (the official language of Ethiopia) it is worth nothing that fiction and drama have figured largely. Translation of fiction includes the first Amharic work of fiction "Tobya"written in 1900 by Afawark Gabraiyausus, which was translated in 1964 by Tadesse Tamirat under the same title. Makonnen Endalkachew's short novel rendered in to English in 1955 by K.M Simon as the city of the poor and Tadesse Liben's short story translated in 1961 under the title "truth: A modern Ethiopian short stories "by Paulos Quanna.Turing now to plays Liji Endalkachew translated Makonnen Endalkachew's Biblical drama in to English in 1955 as "King David the Third, king of Gondar "while Stephen Wright rendered the same play rights three act drama on the Italian occupation of Ethiopia in 1930 under the title the Voice of Blood in 1955. Mengistu Lemma translated his own drama “Yalacha Gabicha” in to English as "Marriage of Unequal" in 1970 and his satirical drama "Telfo bekise"(1962) was rendered in to English and published under the name "Snatch and run” or "Marriage by Abduction" in 1964.Different works were and still are translated by different people, e.g., Mengistu Lemma translated Anton Chekhov’s play “The Bear” in to “ዳንዴወ. ጩቡዴ”

besides translating his plays mentioned above. Tesgaye Gebremedhin translated several plays by Shakespeare, two plays by Moliere and one by Brecht. He rendered his play “Yekermo Sew” to English as “Seasoned one”. There are different modern day writers who translate different works.

If the translation is from foreign language to vernacular languages, in this case Amharic, people will give wrong definition to translation by seeing it as one directional. But the reverse also happen e.g. Amharic to other languages. *Love unto Crypt* is one example that could be mentioned that translation is multidirectional.

1.2. Statement of the problem

Translation has been recognized as one of the important ways of communication. It crosses through one or more cultural and linguistic boundaries to bring about mutual understanding. The translator could face challenges where there is disparity between the source and target languages and cultures involved, in this case Amharic and English. Such languages with different genealogy are one problem. English is a hybrid language which has borrowed from many languages and dialects, has been spoken quite some time with in the cultures of others. Amharic on the other hand, a Semitic language family started to be spoken around 1300 A.D and latter it was developed as official language of Ethiopia during the reign of Tewodros. The absence of knowledge about the languages translated would pose problem in transferring the intended message from Amharic to English and inevitably loss would occur.

Translational equivalence had been an important issue in translation. Some calls it “impossible aim in translation” because of language and cultural difference that exist between languages like Amharic and English. Jacobson cited in Munday (2001:37) maintained that “equivalence in difference is the cardinal problem of language and the pivotal concern of linguistics”. Munday maintains from Jacobson’s discussion that the problem of meaning and equivalence thus focuses on difference in the structure and terminology of languages rather than on any inability of one language to render a message that has been written in another language.

Literary translation poses its own problems on the translation of masterpieces like *Fikir Eske Mekabir*, which is culturally rich and describes situations which are peculiar to Ethiopia with symbols, allegories is not an exception.

As far as the researcher's knowledge is concerned, she believes that the existence of research done on translation particularly Amharic to other languages is inadequate. And also many of the researches investigated the fidelity or errors committed by the translator.

1.3 Objective of the study

Different scholars argue about the translation of literary works like prose and poetry especially if there is large cultural and linguistic gap between the two different languages. The present study is to examine how the principles of dynamic equivalence and formal correspondence have been tackled in the translation process with reference to the Selected ST and TT.

The study specifically intends to

- discuss the issue of equivalence as its focal point. The study examines interconnection between linguistic equivalence and cultural equivalence between the two texts with a view to determine its strong and weak points
- examine how figurative languages are translated in relation to translation equivalence.

1.4. Scope of the Study

The study will not treat poems which are part of the literary works due to the reason that translation of poetry needs a great deal of attention because of the difficulty of the task in translation. Due to time and financial constraints, the researcher is limited only to exploring one Amharic novel translated to English .The other limitation the researcher faced is not knowing why and how the translator changed or kept certain style of the text from his point of view but it could be inferred from the text on how he used a certain style.

1.5. Methods and Procedures:

The discussion of dynamic Equivalence and formal correspondence in the present study is based on the analysis of a literary text, which is one of the greatest literary works in Ethiopian literature. The original work is entitled *Fikir Eske Mekabir* written by the well known writer Dr Haddis Alemayehu in 1958 E.C and consists of a total of five hundred and fifty eight pages. The translated version entitled *Love unto Crypt* (2005) translated by Sisay Ayenew and has total of three hundred and ninety pages. The translator is, as mentioned in the foreword of the book , is native speaker of Amharic and that he had learned the English language for some time and spent fifteen years of working on the book.

The translated version of *Fikir Eske Mekabir* is chosen for two main reasons: First Haddis Alemayehu is one of the greatest writers of the high times of Ethiopian literature. His works are widely read by the society and in particular *Fikir Eske Mekabir* which is not only read as novel but also included in textbooks and also narrated in radio programmes. His familiarity with the spirit of the time, customs and this enabled him to create a fresh nostalgia for the person reader. The second reason is due to the time gap between the original and the translated text. The original work is derived form daily life situations which dramatized through the artistic touches of connotations with literary devices. Accordingly it is a true representation of the cultural belief, cognitive attitudes and social costumes of Ethiopian culture and these stir questions on how the translator presents cultures and way of life that exists in the past to the reader. This makes it interesting from a translational view point and an excellent material for demonstrating formal and dynamic equivalence analysis.

A. Selection of Samples

To compare and analyze the whole book would be a mammoth task , it would seem as translating the book again. Due to different limitations this study selects randomly chapters which could serve the intension of the study through random sampling still with in these chapters extracts will be chosen for comparison and analysis.

B. Method of Analysis

The method of analysis adopted in the present study: is the comparative analysis method. The translation equivalence discussed in the present study will be analyzed with in the framework of the theories of translation equivalence based on Nida, Newmark's general theories of translation equivalence.

The analytical method is conducted by means of close analysis of examples (extracts) not so much to pass judgments on the product rather to analyze the strategies adopted by the translator and how they led to equivalence. To check the equivalence the extracts could be at word level or textual level.

The comparative method, on the other hand is used to make a comparison of the two texts involved in the study (the English translation and the Amharic source) , thus , by using this method it is hoped to highlight the difference between two linguistic codes(Amharic – English)and their cultural associations. After comparison comment are given based on theories and practices mentioned in the theoretical framework Section.

1.6. Organization of the Thesis

This thesis is organized to contain five chapters. The first chapter is preliminary discussions. The second chapter presents the review of related studies conducted. The third chapter presents the theoretical framework, which discusses theoretical bases for dynamic equivalence and formal correspondence in literary translation. The fourth chapter deals with result and discussions. In this chapter comparison is made between the ST and TT so as to arrive at how dynamic equivalence or formal correspondences are manifested. The last chapter presents the conclusion reached based on the findings in the analysis section.

1.7. Significance of the study

The purpose of translation is to provide readers who does not have access to a literary text or who does not know the language. Duff (1981) said “– the fact that the reader turns to the translation nearly always because he cannot go to original. He drinks from water –

jar because he cannot go to the fountain “.This study will encourage translators to translate Ethiopian literary texts so that it will be accessible to different readers (non natives) or Ethiopians who grew up in different countries and does not know the language and the culture.

This study will be helpful in developing the awareness of the translators on how and to translate translatable and untranslatable features of style and culture by using dynamic or formal equivalence when they are translating literary texts.

A study such as this will enhance the status of translation theory and criticism in Ethiopia. This study approaches the translation process of Style and Culture by using translation equivalence. Most of the studies conducted in Addis Abeba University focused on errors committed in translation. To the best of the researchers' knowledge few studies dealt with the translation particularly of Amharic literature from translation equivalence perspective. Thus, this study invites further researches to be done on translations and in particular to translation of Amharic or any local language to other languages.

CHAPTER TWO: A REVIEW OF RELATED LITERATURE

2.1. A Review of Research Works

Researches conducted on literary translation by taking the theory translation equivalence as means of investigating quality of translation is very little. However numbers of different Senior Essays, MA thesis are conducted on the subject of translation .Most of the researches tried to investigate issues of fidelity and faithfulness of the translation, accommodation on culture and style in translation of novel, adaptations of foreign dramas, translation of figures of speech.

Different Senior Essays like Mulugeta W/Hana's (1992) 'A Brief Analysis of problems in translation with special reference to 'Talaq Tesfa'', Zewdu Wondimu's (1993) "Fidelity in Translation of 'Red Tears", Tesfaye Zewge (1997) "A critical analysis of translation Errors in "Mannew". These papers dealt with errors made in translations from the source language to the target language.

Most of the senior essays which are written in Amharic dealt with errors committed during the process of translation but there are some like Lemelem G/Egziabher (1974) "translation of figurative speech in 'Eri Bey Agere'", Demissew Kebede(1998) "Translatability in 'tabote Tsion filega'" and Bekale Seyoum (1976) "Translation of form and content in Vendetta". Lemlem (1974) dealt with idioms and metaphoric (figurative speech) and found out that in terms of translation of idioms and figurative language the translated version is good and that the translator used free translation.

Demissew (1998), the objective of his study is to identify the translation problems and showing in order that others can learn from it and he also investigated what caused the errors .At the end of the investigation he found out that the translator added words of his own without considering the situation between source and target language as a result, due to the errors which occurred distorted the message of the SL.

Bekale (1976) Tried to study what type of translation is used by the translator and checked weakness and strong points of the translated version in relation to Nida's, Newmark's and Beekman's theories .This senior essay helps this research to construct a frame work, since it touches issues of dynamic equivalence and formal equivalence .However, Bekale conducted his study on characters, setting and other narrative techniques and this study tried to see culture and style .

The M.A thesis of Teferra Mekonnen (1996) "Shakespeare in Amharic Translation: Julius Caesar in Focus" dealt with foreign works in particular drama translated into Amharic.Teferra (1990) in his thesis focused on four translated Amharic plays translated from one Shakespearian tragedy Julius Caesar. He tried to specify the difficulty of translation in general and translation of play in particular. He concluded that two versions which are abridged ,simplified and translated and modification –centered are "hardly genuine or equivalent rendering of the original text .on the other had the others which are line by line (literal), source-centered and faithfully closer translations helps the translator to translate the entire message , mood and spirit of the original play.

Getu Mulat (1996) "Amharic Adaptation of English Drama" he came up with analysis of how some English plays have been adapted into Amharic. Not only he tried to asses the problems existing in the area of translating plays but also tried to distinguish and clarify the confusion that existed between these two literary terms: translation and adaptation.

Belachew W/Gabriel (2007) in his thesis "Literary Translation: Stylistic and Cultural Accommodation in translation of Sidney Sheldon 'the sky is falling' in to Amharic as 'Dana' by Abel Seife" he examined how the translator accommodated the style and cultural aspects the original novel reflects. He found out that the translator had knowledge of translating theories and principles and classified the degree of rendition, event in different parts of the target text "First there are some parts which are well done and to be accepted with applause stylistically and culturally. Second, there are some parts which reveal the translators good stand in relation to translation theory but are not fully realized. Finally there are some parts that are not properly done." Belachew analysis is

important because it examines stylistic and cultural accommodations by using Catford's and Newmark's categories as framework to describe the steps taken by the translator.

These thesis and senior essays will be helpful in understanding the errors which occurs while translating from source language to target language and adaptation of foreign works of different genres to Amharic. This study will different from the above thesis and senior essays, it deals with the translation of Ethiopian known novel in to English by using translation equivalence theory. The researcher believes that enough research has not been done concerning translations of Amharic literary work to other languages; this is one reason that inspired the researcher to conduct this study.

CHAPTER THREE

THEORETICAL FRAMEWORKS

3.1. Conceptual Issues in Translation

3.1.1. Definition of Translation

Translation can be one way which serves as bridge between two different or similar worlds in terms of language, culture, socio-political status and so forth. The term translation is defined in Encarta dictionary (2009) as being, among other things

1. Version in another language: a word, phrase or text in another language that has a meaning equivalent to that of the original.
2. Expressing of something in different language: the rendering of something written or spoken in one language in words of a different language.

Nida (1964, 161) believes that different people came up with various definitions of translation and these different definitions are due to the vast difference in the materials translated in the purpose of the publication and in the need of the prospective audience .he also added that languages and stylistic preferences are constantly changing thus a translation accepted in one period is often quite unacceptable at a later time.

Benjamin (1813) cited in Newmark (1988:18) stated that “translation goes beyond enriching the language and culture of a country which it contributes to , beyond renewing and maturing the life of the original text, beyond expressing and analyzing the most intimate relationship of languages with each other and becomes a way of entry into a universal language.

Some tried to define translation in terms of translating poetry. Many scholars agree that translation poetry is more difficult task and try to underline that definitions of translation cannot escape basic difficulties. Leonard Forester (1958,6) Cited in Nida (1964, 161) defines a good translation as "one which fulfills the same purpose in the new language as the original did in the language in which it was written."

For Catford (1965,20) translation is concerned with certain types of relationship between the source language (SL) and Target language(TL) and is consequently a branch of comparative linguistics .He defined translation as the replacement of textual material in one language (SL) by equivalent textual material in another language(TL).Here he used the two terms 'textual material' and 'equivalent', he explained their meaning as “The use of the term textual material underline the fact that in normal condition it is not the entirety of SL text which is translated that is replaced by TL equivalents. At one or more levels of language there may be simple replacement by non-equivalent TL material.”

Pope (2002, 247) defines translation as “the realization of meaning and effects in one language that correspond in some way to the meaning and effects realized in another. ‘Translation’ refers both the process of translating and the product of that process ‘translation’.”

Newmark (1988:7) defines translation as “a craft consisting in the attempt to replace a written message and /or statement in one language by the same message and/or statement in another language”

Gutt (1991:111) explains what the role of translation should be as” it is claimed at times in the literatures that a good translation should read not like a translation at all but like a target language original, Usually this merely expresses the requirement that in terms of style, or naturalness of expression, a translation should be indistinguishable from a receptor language original”

3.1.2. Principles of Translation

Nida (1964:156) identified factors which needs focus in order to choose which translation fit the translation process.

1. Nature of the message –the emphasis here is on the fact that message differs depending on the extent in which priority is given in content or form message .Nida explains that form or content cannot be separated but in some cases one is sacrificed in place of the

other for example in translation of poetry content is given a primary consideration that the form

2. The purpose or purposes of the author and, by proxy of the translator: the purpose of the translator is one factor in deciding what type of translation is going to be used. Nida believes that “the translator has purposes generally similar to or at least compatible with those of the original author but this is not necessarily so” he justified his explanation by giving an example of an author whose main purpose is to amuse his/her audience and an ethnographer’s whose purpose would be giving an insight into places described by the author or the personalities reflected in the text.
3. The type of the target audience is the third factor Nida explained. One has to consider the extent to which prospective audience differ both in decoding ability and in potential interest .In decoding ability Nida found four principal levels and these are
 - a) The capacity of children with limited vocabulary and cultural experience
 - b) The double standard capacity of new literates who can decode oral messages with facility but whose ability to decode written messages is limited
 - c) The capacity of average literate adult who is able to handle written and oral message with relative ease
 - d) The unusually high capacity of specialists (Doctors, Theologians) within their own area of specialization

After identifying the purpose of translation, a translator could use different kinds of translation. Catford (1965:21) identified categories of translation in terms of extent, level and rank of translation. Only some of the categories which are related to the study are defined

1. Extent

- 1.1 *Partial translation*-some part or parts of the SL text are left untranslated: they are simply transferred to and incorporated in the TL text. Such translation is common in literary translation for reasons of the existence of untranslatable words or to keep the ‘local color’ of the SL text in to TL.

2. Rank of Translation

This relates to the rank in a grammatical or phonological hierarchy at which translation equivalence is established.

2.1 *Free translation*-not literal or exact

2.2 *Word for word* -in exactly the same words; verbatim.

2.3 *Literal translation* means the close adherence to the forms of a source language text. As an example to illustrate the functions of the above mentioned ranks of translation Catford (1965:p26) gave an example of Russian sentence to English.

SL Text Бог с ними!

TL Text 1. God with them! (Word –for –Word)

2. God is with them! (Literal)

3. Never mind about them! (Free)

3.1.3. Comparative literature and Translation

The tradition of translation was established during Cicero , Horace ,St Jerome on bible translating even if there were conflicting ideologies. Munday (2001:7) describes three areas in which translation became the subject of research .These are: grammar analysis method, comparative literature and contrastive analysis. The first one is rejected because grammar analysis was used in schools however when students are encouraged to learn the language from authentic materials translation was abandoned .The contrastive analysis on the other hand concerns itself with two languages in contrast and they try to identify their difference between them. Catford is one of the scholars who is influenced by this method. Munday underlines that contrastive analysis “ although it is useful , contrastive analysis doesn’t , however ,incorporate socio cultural and pragmatic factors nor the role of translation as communicative act” (ibid:9)

Comparative literature is the study of literature of two or more different linguistic, national cultural groups. Munday defines comparatives literature as “where literature is studied and compared transnationally and transculturally, necessitating the reading of some literature in translation”. Because of its eclectic nature many scholars believe that is very wide and would pose problem in defining it. Comparative literature because it crosses boundaries of linguistic , culture and nation , comparatists (those who are considered in the field) needed to be familiarize with translation study , sociology , cultural studies ,

history and other fields. In Wikipedia, the free encyclopedia, describes comparative literature as

Comparative literature is an interdisciplinary field whose practitioners study literature across national borders, across time periods, across languages, across genres, across boundaries between literature and the other arts (music, painting, dance, film, etc.), across disciplines (literature and psychology, philosophy, science, history, architecture, sociology, politics, etc.). Defined most broadly, comparative literature is the study of "literature without borders."

Lefevere (1995) believes that the relationship between comparative literature and translation was not of good start. The comparatists were relatively reserved when it comes to translation. In the earlier times when comparative literature was dealing with European literature it was possible to find scholar who knows three or four languages of that time. But when the time came for the comparatist to compare different literatures out of Europe of different periods, they were forced to consult translation. Lefevere strongly stress that those in present day who does not accept translation are those comparatist who limit themselves to literature of Europe. He added that “Conservatives, it would seem, do not like translation, precisely because they see translation as a potential threat to what they are trying to conserve, rather than as a potential enrichment of it”

Translation in Romantic period was under the shadow , few translation was made by them and they gave the excuse that the genius writer is the one who should translate the genius authors work and they accepted few translations in which their culture they are familiar to as “national literature” as Lefever maintains “or, perhaps, unavoidable "Masterpieces of World Literature." Even more paradoxical is the fact that whereas these texts are translated over and over again, new texts are rarely admitted to this secondary canon, even if they have been translated.”Lefever maintains that the coming of literary theories like reception theory who states that the impact of literature depends on the image created by the translator as the writer of the original work. Deconstruction also contributed in bringing it into spotlight as

“ the important point here is that deconstruction severely questioned the hierarchical relationship--originally based on the sacred character of the original--between original and translation, thereby undermining the last

vestiges of the concept of accuracy. The text becomes an original only when it has been translated; without translation it remains a text and nothing more.

3.1.4. Literary Translation

In the previous section it is mentioned that many scholars came up with different definitions and these differences are created by type of material translated and others. There are three types of translations based on different materials and these are literary translation, technical translation and scientific translation.

Writing on ‘Literary Translation: Research Issues’ in the Routledge Encyclopedia of Translation Studies (Baker, 1998) Jose Lambert believes that the term literature and translation are not simple concept to define in most cultures he added that “the very use and combination of literary and translation is symptomatic of the casual way in which the concepts of literature and of translation have so far been taken for granted”. In support of his idea Hermans (2007:81)

the study of translation generally had to emancipate itself from its ancillary status with respect to translation criticism and translator training so as to be able to approach translation as a phenomenon worthy of attention in its own right .in a parallel movement the study of literary translation had to legitimize itself in the context of comparative literature by pointing to the significance of translations, not just as vicarious objects standing in for originals as best they can, but as significant counters in the symbolic economy and carriers of ideas , attitudes and values

The term literature is difficult to define because the significance of the definition are dictated by the questions like who makes the definition , at what time , in what place and for whom. Some tried to explain literature through its functions. Burton and Carter(2006,273) tried to explain that literary works use language as mode of communication just like others do but what makes it different is that it functions differently . “Some of the difference can be demarcated with reference to such criteria as media dependence, re-registration, semantic density produced by the interaction of linguistic levels displaced interaction, polysemy and discourse patterning”

All these function serves to create a certain effect in the reader than scientific and other non literary text. But rather the question is how the translator transmits different features of the text, which are created by the author to the target language audience.

In Wikipedia, the free encyclopedia, literary translators are often adhere to the source text and try to transmit the local color of the source language to the target audience. For Nida and Taber (1974:14) they identified four fundamental set of priorities for judging what should be done in specific instances of translation and these are

1. contextual consistency has priority over verbal consistency
2. *dynamic equivalence has priority over formal correspondence*
3. The aural(heard) form has priority over written form
4. Forms that are used by and acceptable to the audience of which a translation is intended have priority over forms that may be traditionally more prestigious. For them they prefer dynamic equivalence be it in literary translation or any other.

Literary works demands different strategies of translation from the other materials to be translated due to the fact that its characteristic dictates the translators or the process translation but the decision rests on the translator on how to translate it. Newmark (1988: 6) explained that some tried to choose which translation best fit technical translation and literary translation but he believes that the translator needs to know literary and non-literary criticism in order to asses the quality of the text before interpreting and translating it. He added that the difference between literary text and non literary text

“the basic difference between the artistic and the non-literary is that the first is symbolical or allegorical and the second representational intention, the difference in translation is that more attention is paid to connotation and emotion in imaginative literature, the translator has to be a good judge of writing, he must asses not only the literary quality but the moral seriousness of a text” (ibid)

The terms fidelity and fluency had been for quite sometime had been considered as important qualities that are needed to be achieved by the translator particularly in literary translation.. The term ‘fidelity’ as explained in Wikipedia, the free encyclopedia, refers to a translation of source text without adding or subtracting meaning of the text. ‘Fluency’

on the other hand, refers to translation which appears to the target group as it is originally been written in their language. “If translation that meets the first criterion is said to be a “faithful translation”, a translation that meets the second criterion, an “idiomatic translation”

3.2. The Concept of Equivalence

The term equivalence means according to Webster dictionary is the condition of being equality of quantity, value, force, meaning etc. Equivalence does not mean sameness because of existence of difference of languages: their structure, alphabet, sound and their genealogy.

Different scholars like (Catford 1965; Nida 1964; Halverson 2006) believe that the concept of equivalence can be identified as one of the most contentious and thus potentially most significant concept in the study of translation. As there are advocators of equivalence there are opponents who strongly believe that there is no such thing as translation equivalence. Hornby (1988:22 cited in Halverson (2006, 102) concludes that

“...equivalence is unsuitable as basic concept in translation theory: the term equivalence apart from being imprecise and ill-defined (even after a heated debate of over twenty years)presents an illusion of symmetry between languages which hardly exists beyond the level of vague approximation and which distorts the basic problems of translation”

Here Belloc (1931:37) cited in Nida (1964:159) believes that “there are properly speaking no such things as identical equivalents and hence he believe that in translating one must seek to find the closest possible equivalent”. Nida (1964:183) out of three criteria used in judging translation , which are general efficiency of the communication process , comprehension of intent , equivalence of response is one of it.

Chesterman (1998, p16-27) cited in encyclopedia of language and linguistic (2006) describes three stages based on views of different scholars.

A. Equative View

It is one of the oldest views and according to Chesterman "it is based on the original mathematical definition of equivalence, denoting a reversible relation. A is B and B is A". This view had been linked to the earliest known (more specifically western Writing) *Scholars* who held such view also believed that equivalence of source and target language is a unitary notion.

B. Taxonomic view

This view is one of more recent significance. Scholars under such categories like Nida, Catford, Newmark and believe that "equivalence is not a unitary notion, but a multiple one in other words, there is not one kind of equivalence but many.

Nida is one of influential who identified two basic orientations in translation and these are 'formal' and 'dynamic' equivalences. Also Catford identified two types of equivalences 'formal correspondence' and 'dynamic equivalence'. The other influential person is Newmark he identified two methods 'Semantic' and 'communicative' translation.

C. The relativist View

This is one of radical development. Scholars under this categories strongly believe that there is no such thing as equivalence. They took a stand of complete rejection of equivalence; they believe equivalence in translation is philosophically unattainable given the instability of meaning.

3.2.1 Is Translation an Art or a Science?

Texts, whether literary or non literary texts, use language to express different messages. Different materials had been translated but the question is can translation be seen as an art or a science. Newmark (1988:p16) argued that translation can be both. He believed that all texts may be regard by the translator as mixtures of two types of languages standardized and non-standardized languages.

Standardized language includes technical terms, partly of terminologies. However, technical terms are not the only terms included in this category but also “commonly used metaphor, idioms ,proverbs ,public notice, social phrase, expletive, the usual ways of stating the date or time of day giving dimensions, performatives expressed in accepted formula”(ibid) are also included. Newmark explains that some technical terms are internationally known and can find the equivalent term and some are polysemous so translators are recommended when referring to bilingual dictionary for a certain word it is needed to check also in different sources and target monolingual dictionaries.

The technical terms used by the standardized language when they are translated in terms of equivalence Newmark explained it as “there should be only one correct equivalent provided one exists, provided it is used in the same situation, by the same kind of person, and that is the ‘science of translation’ .Whilst for non standardized language of whatever length, there is rarely only one correct equivalent and that is the art of craft of translation” (ibid).

Non standardized languages, on the other hand, include the everyday language use by every one and the creative use of the language. Translation here becomes an art however to avoid too much subjectivity scientific method also applies here in order to

1. Test the sense of translation for each unit and stretch of language against the original and vice versa
2. Against the reference so that clear errors of language and fact are eliminated
3. The translation has to be seen as natural language acceptably used in the context if it is in the original (ibid, 17).

Quah (2006:29) in his book *Translation and Technology* believes that the opinions about translation as a science or an art is the view held by linguists and literary critics.

“The notion that translation is a science or perhaps a ‘discipline’ is accepted to linguistics who strive to make objective observations and descriptions of linguistic phenomena .It is the notion of translation as an art or craft as influenced by literary theory and criticism, philosophy and rhetoric with the creative aspect as the focal point in translation .”

Newmark recommends that translator who translate non standardized language to have knowledge of the source language due to the fact that different writers use deviation.

Deviation according to dictionary definition is a marked or noticeable difference from accepted standard (in this case of language). This manner could be reflected in literary works. The translator needs to know to what extent a certain text deviates from the standard language. He also added that “Translation shares with the arts and other crafts the feature that its standards of excellence can be determined only through the informed discussion of experts or exceptionally intelligent laymen”(ibid , p18).

3.2.2. Equivalence and Correspondence

Nida came up with influential work about equivalence which will be dealt in the next session. A German scholar Warner Koller also worked on equivalence and identified the difference between correspondence and equivalence as cited in Munday (2001:47)

Field	Contrastive linguistic	Science of translation
Research Area	Correspondence phenomena and conditions describing corresponding structures and sentence in the TL and SL systems	Equivalence phenomena describing hierarchy of utterance and texts in SL and TL according to equivalence criterion
Knowledge	Langue	Parole
Competence	Foreign language competence	Translation competence

Table 3.1 Differentiation of equivalence and correspondence (following description in Koller 1979:183-5)

Koller categorized correspondence under contrastive linguistic which is a study conducted between the two languages and describes the difference and its similarities. Scholars like Catford (1965:32) sees translation under such view and identified formal correspondence as “any TL category which may be said to occupy as nearly as possible the ‘same’ place in the economy of the TL as the given SL category occupies in the SL. Koller connected correspondence with Saussure’s langue, which is the set of rules and conventions of the language. Equivalence on the other hand which is the parole, the competence expected from it is translation competence.

Style as Leech and Short (1981:11) define it “is the manner in which language is used by a person in a given context, for a given purpose “. From the definition it can be understood that style uses the language to manifest itself. Nida (1964:221) believes that

when one deals with analysis of formal correspondence be it grammar or lexical they are dealing with ingredients of style. Accordingly, though style depends on grammar, or the formal structure of the language it is essentially different from grammar, for while grammar is predictive (i.e. describes what can be said), style is classificatory and dynamic.(Saporta 1960 :16 cited in Nida 1964: 222)

3.2.3. Nida's and Newmark's Translation Equivalence

Earlier times there was a debate between scholars on word-for- word and free translation .However , Nida as one of translation scholars , turned around the views of translation by coming up with dynamic and formal equivalence. Newmark (1988:22) identified two methods of translation that are appropriate to any texts. These are communicative and semantic translation. It can be noted that the two methods distinguished by Newmark is similar to Nida's types of equivalences. For "communicative translation "which tends to create the same effect on the reader of the TT as those obtained by readers of the ST resembles Nida's notion of dynamic equivalence where as "Semantic equivalence which focuses on the rendition of the contextual meaning of SL according to the syntactic and semantic characteristics of the TL, is similar to Nida's formal equivalence.

3.2.3.1 Formal Correspondence and Semantic translation

Formal (correspondence) equivalence is one type of equivalence which focuses on the message itself that is its form and content .The correspondence here is poetry to poetry , sentence to sentence , paragraph to paragraph .This type of translation is source oriented and therefore , Nida maintains that " the message in the receptor language should match as closely as possible the different elements in the SL.Gloss translation can be mentioned as an example under formal equivalence , which the translator uses to make the text comprehensible to the reader by using foot note.As for Newmark(1988:39) Semantic translation is " rendering as closely as possible the contextual meaning of the original by matching the semantic and syntactic structures as the second language allows"

3.2.3.2. Principles Governing Formal Correspondence and Semantic Translation

Since formal (correspondence) equivalence is rigid adherence to the form of the original language it attempts, according to Nida(1964:165) to produce several formal elements including

1. Grammatical units –here the reproduction of grammatical units include: translating noun by nouns, verbs by verbs, keeping all phrases and sentences in tact, preserving all formal indicators e.g. Punctuation, paragraph breaks. Language genealogy difference can be observed in the structures .Thus , it will be ambiguous if the translator tried to match non to noun or other correspondence with out the rules of the given language. Newmark maintains that semantic translation is more awkward, complex , and difficult for the TT audience to understand it .For eg. The Spanis word Los ojos negros if it is translated word-for –word by corresponding article for article , adjective for adjective, noun for noun here it would sound like

Los ojos negros

The eyes blacks. Here the translation is ambiguous an wrong .In Spanish language the noun comes before the adjective where as in English the adjective comes before the noun.Newmark (1988:44) believes that “ length of sentences , however long or short , position and integrity of clauses , word-position for emphasis are preserved unless the divergence between the relevant norms of the source and target language is extensive”

2. Consistency in word usage
3. Meaning in terms of the source context –here Nida explains that in order for the reader to understand a term(e.g. idioms) the translator is not to make adjustment to it so that the reader could visualize how the source text use ‘local cultural’ elements to transfer meaning .

Newmark believes that semantic translation is more awkward unintelligible because it is committed to the ST .Because of its commitment in semantic translation “corrections and improvements are usually inadmissible”(1988:42).To solve awkwardness Nida asserts that if a translator uses the formal equivalence translation, he has to use explanatory terms by using parenthesis, italics to explain unintelligible words which are vague to the reader.

Nida recommends the use of dynamic equivalence rather than formal (correspondence) equivalence. However, Newmark believes that even if semantic translation is always inferior to its original since it involves loss of meaning it could be used together with communicative translation as situation dictates it.

3.2.3.3. Dynamic equivalence and communicative translation

Communicative translation addresses itself solely to the second reader, who does not anticipate difficulties or obscurities and would expect a generous transfer of foreign elements in to his own culture as well as his language where necessary. (Newmark :1988;39) .

Nida (1964:p166) defined dynamic translation on ‘the principle of equivalent effect’ describing it as “the closest natural equivalent to the source language message. There are terms in the definitions which signifies as follows: *Equivalent* points towards the source language message, *natural* which points towards the receptor language and *closest* which binds the two orientations together on the basis of the highest degree of approximation”

Nida gives paramount importance to the notion of naturalness. He explains the aim of dynamic equivalence as to “complete naturalness of expression and tries to relate the receptor to modes of behavior relevant within the context of his own culture” (ibid: p159)

3.2.3.4. Principles Governing Dynamic Equivalence or Communicative translation

As formal equivalence is oriented towards the source, dynamic equivalence focus is on receptor response. In order for the natural translation to be applicable the natural rendering must fit the receptor language and culture as a whole, the context of the particular message and the receptor language audience.

Natural translation involves two principal areas of adaptation grammar and lexicon. Grammatical changes can be used by the translator as the structure of the target language dictates it, it could be changing verbs by nouns, shifting word order and so on. When lexicon is discussed because the lexical structure of the source message is less readily

adjusted to the semantic requirements of the receptor language there are three lexical levels to be considered.

I. Terms for which there is available parallel e.g. river, tree, stone

II. Terms which identify culturally different objects but with somewhat similar function

.As an example Nida gave the term *book* by relating it with modern day definition of it and the New testament time usage.

III. Terms which identify cultural specialties e.g. Synagogue, jubilee. (ibid: 167)

Naturalness of expression should not only be appropriate to the receptors language and culture but also to the context of the message included in the text. There are problems of co-suitability of message and context and these are: intonation and sentence rhythm, slang or colloquialism and use of anachronism. Anachronism is anything that is out of its proper historical time. According to Nida (1964:169) “Anachronisms involve two types of error: one is using contemporary words which falsify life at historically different periods .and the second one is using old fashioned language in the receptor language.”

The translator will face a challenging task if there is cultural gap between the two texts. Newmark (1988:35) says “interpretation presents the translator with challenge .In particular when he is faced with documents of a past age or of a geographically remote culture, he has to probe layers of lexical development: words as spirits, as myths, as people, as objects, as objects and symbols, as metaphors, as idioms”

Nida is criticized for his equivalent effect by scholars like Van den Broeck (1978:40) and Larose (1989:78) cited in Munday (2001:30) raised the question on how the equivalent effect is going to be measured and on whom? They also questioned the idea “how can a text possibly have the same effect and elicit the same response in two different cultures and times?”

The basic difference between Nida and Newmark is that Nida prefer dynamic equivalence and Newmark believes both can be achievable. Newmark adds the difference between semantic and communicative translation as “is the stress on ‘message’ and ‘meaning’, ‘reader’ and ‘author’, ‘Utterance’ and ‘thought-processes’, ‘like’ or ‘as’ and

‘how’ , ‘performative’ and ‘constative’, but this is a matter of difference in emphasis rather than kind.”(Newmark 1981:23).

3.2.3..5. Areas of Tension between Formal Correspondence and Dynamic

Equivalence

Translations can be located on a spectrum , which would have at one extreme, rigid adherence to the form of the original language (formal correspondence) and at the other extreme, complete disregard for the form (not the message) of the original language from this it can be guessed that there exists tension between them.

Nida (1964:171) identified three basic areas of tension and these are: Formal and Functional equivalents, Optional and Obligatory equivalents and the rate of decidability.

Tension is created between functional and formal equivalents when there is no object or event in the receptor language which corresponds to a certain referent in the source text but its function realized in another object. The other tension created in this category is when a term in the receptor culture refers to the same object or event which can transmit the source message but it may have an entirely different function.

There are four ways to solve problems created in this area; one is by using term for the formal equivalent and explaining the function of the term by using footnote, this is one procedure used by formal equivalence. The second way is “placing the functional equivalent in the text with or without identifying the formal referent in the margin-the usual procedure in D-E translation”(ibid).The third way is using borrowed words with or without descriptive classifier. Finally, the fourth way is in stead of borrowing words, using descriptive equivalents.

The tension in optional and obligatory equivalents occur when languages of the target or the source presents its self to the translators with its rules and regulations. Some obliges the translator to respect it and some gives the freedom to choose the alternatives .This category is one area where translators face difficult problems.Nida explains this nature of the languages as

“When a particular feature is obligatory in the receptor language, the translator really has no alternative to employing it, for the first requirement of any adequate translation whether F-E or D-E, is that it conform to the obligatory formal features of the receptor language. The real difficulties for the translator are to be found in dealing with the optional features. Here he is not compelled by any evident “rules” but is free to choose between alternatives, which in varying degrees reflect proximity to the source message”(ibid:173)

The rate of decidability refers to the speed with which the receptor can decode. Nida believes that “in contrast with formal equivalence translation a dynamic equivalence translation aims at a higher degree of decidability, even if it involves a rather extensive redundancy, which expands the translation in order to make it relevant to a contemporary setting”(ibid:175).

3.2.4. Equivalence in Translation of Culture and Style

3.2.4.1. Culture, Language and Translation

Language had been created by societies to communicate and it contains different ideologies, beliefs of different society and these created an interest in different fields to study the language. It can serve as a data for the linguists, anthropologists, feminists, psychologists and for others.

One of many reasons why there is language variation is due to cultural difference. Yule(1996:246)explained that such view has been influenced by work of anthropologists who considered language as one part in the definition of culture. He also explained the relationship between language and how one views the world he said

“If two languages appear to have very different ways of describing the way the world is, then it may be that as you learn one of those languages the way your language is organized will determine how you perceive the world being organized”(ibid: p246-247)

According to Foley (1997:381) “cultures and languages do not exist in isolation, nor are they unchanging. Cultures and languages are constantly in flux, sometimes due to internal forces i.e. conflicts of interests among groups and sometimes from contact with other cultures and languages”

3.2.4.2. The Translation of Culture by Dynamic or Formal Correspondence

Mona Bayar (2007) in her book *To Mean or Not to Mean*, she distinguishes different equivalence and cultural equivalence is one of them. She believes that cultural equivalence is one of the most difficult and ‘controversial kind of equivalence because it deals with ‘human identity’ .She defines it as

“Cultural equivalence aims at the reproduction of whatever cultural features the ST holds in to the TT. These vary from things specific to the geographical, situation, the climate, the history, the tradition, the religion, the interpersonal or intercommunity social behavior, to any cultural event having an effect on the language community”(p26)

There is possibility in losses when one is translating cultures of source language to a target language but in dealing with such losses there is advice given by Mutahi(1987: 12 cited in Okombo (1994:23).“In translating the work loss is inevitable especially in situations where the two languages involved are from different cultures and environments .In such cases there will be many instances where one can only hope for a paraphrase or an explanatory not.”

Dynamic equivalence as explained in previous section deals with the notion of ‘naturalness’ and it is about creating for the receptor and the message the same effect created on the source receptor and the message.

Despite the wide spreading of globalization, turning cultures in to one, cultures of different countries are diverse and this is one challenge which pose problem to the translator. Actually cultural equivalence can be easily reached if the cultural words or expressions in both source language and target language are universally known but his can be diminished with cultural differences that language may have.

Dynamic equivalence translation requires the natural translation to fit the receptors language and culture. Simon (1996:139) also agrees with the above idea by saying “The question is not simply “what does the concept mean within a culture alien to us?” but “to what extent can we consider this concept equivalent or analogous to one which we can

frame in our own terms?” the answer is to be found only in a value judgment decreeing the degree of possible equivalence between cosmogonies”

When a certain expression in source text could be offending when translated to target text one can choose to render it on the context of the target text. Nida (1964: 49) came up with equation to explain such rendering as

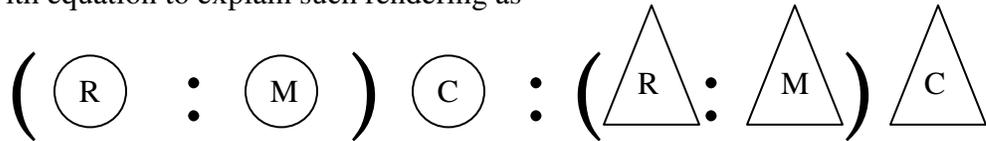


Figure 3.1 Dynamic relationships of various receptors to the respective messages

“This is to say, the receptor in the circle culture should be able with in his own culture, to respond to the message as given in his language in substantially the same manner as the receptor in the triangle culture responded, within the context of his own culture, to the message as communicated to him in his own language”

Here dynamic (communicative) translation is an attempt to transpose ideas from an alien culture in to another. In addition, communicative translation was a means of compensating for the lack of formal equivalence.

Formal (semantic) translation on the other hand, is source oriented and strives to match as close as possible the message in the receptor language to the source language. The cultural aspect is presented as close as it is depicted in the source text and being as such could be less intelligible, ambiguous to the reader. Newmark (1988:39) explains that semantic translation is usually “more complex, more awkward, more detailed”. In such translation use of explanatory notes, footnotes are used to solve the problem of ambiguity but these are dangerous in literary translation .Duff (1981:11) explains the use of these aids “for the literary translator embedded explanations and source words in brackets impede the flow of the writing: wherever possible, the ‘untranslatable’ must be translated”.

Different scholars’ defined different methods of translation and recommend one of many .Nida identified two basic orientation and recommends dynamic equivalence.

Nida(1964:160) believes that there is a marked shift of emphasis from formal equivalence to dynamic equivalence by literary artists , professional translators .He gives an example the translation of poetry in support of the above statement by saying “Since this poetic superstructure is so diverse in different languages , it is understandable that formal agreement is rare. Therefore, in the translation of poetry one must abandon formal equivalence and strive for dynamic equivalence” (ibid: 177)

Newmark (1988:40) on the other hand believes on the applicability of both types of translation (formal and dynamic) and opposes Nida’s recommendation of one method. “There is no one communicative nor one semantic method of translating a text –these are in fact widely overlapping bands of methods. A translation can be more, or less semantic-more, or less, communicative even a particular section or sentence can be treated more communicative or less semantic”

3.2.4.3. Cultural Categories

In 1988 Newmark defined culture as “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression”. He identified the following cultural categories as cited in <http://www.translatinginterpreting.com/cultural-translation/>

- Ecology: flora, fauna, hills, winds, plains

Geographical and ecological features are perceived as cultural items if they are unique to their country of origin and have a degree of uniqueness (Newmark, 1988:96). In translating this group of items, Nida points out that certain geographical and ecological features 'where they are irregular or unknown may not be understood denotatively or figuratively' by the TT reader (ibid.).

- Material Culture: food, clothes etc

Food is for many the most sensitive and important expression of national culture; food terms are subject to the widest variety of translation procedures" (Newmark, 1988:97). Another example of material culture includes an eponym.

Clothes

The translation method depends mainly on the importance of the clothing item in the text, however, 'national costumes, when distinctive, are not translated' (Newmark 1988: 97).

Flora and Fauna

Local species of flora and fauna are cultural items. 'They are not translated unless they appear in the SL and the TL environment' (Newmark 1988:98).

- Social Culture: work and leisure
- Organizations Customs, Activities, Procedures, Concepts: • Political and administrative • Religious • artistic
- Gestures and Habits.

Gestures are actions which are used to communicate intention or feeling. There are different types of gestures Bennett and Slater (2008:44) identified three types of gestures: emblems, illustrators, and adapters. Emblems are gestures with specific cultural meanings and often used as substitutes for words. Illustrators are gestures used to emphasize the speakers word.” all cultures have a rich repertoire of illustrators spoken messages, but this is certainly an area in which widespread cultural difference can be observed” (ibid.). Adapters are unconscious gestures.

CHAPTER FOUR

TRANSLATIONAL EQUIVALENCE IN SISAY AYENEW’S *LOVE UNTO CRYPT*

This chapter aims at building list of cultural equivalence occurring in the translation of literary texts. In the previous chapter it is discussed about dynamic and formal equivalences and their intention in the translation process. This chapter focuses on Sisay uses of formal correspondence and dynamic equivalence to produce cultural equivalence which is stated in different categories. The discussion of cultural equivalence will be on cultural categories identified by Newmark. By studying how the interconnection between linguistic and cultural equivalence it will be able comment on the strong and weak points the translator has made.

It is believed that cultural equivalence depends on degree of relatedness between two languages that represent different cultures. Nida (1964:161) “difference between cultures cause many more sever complications for the translator than do difference in language structures”. In this study the ST language (Amharic, a Semitic language) and the TT language (English, Indo-European language) are not related and the ST (*Fikir Eske Mekabir*) describes traditions and beliefs which existed in the past. Therefore, maintaining cultural and linguistic equivalence is quite a challenge. The translator makes the decision whether to recreate the feeling of the time period of the text or change the form of the language to be modernized to make text more accessible to the contemporary reader.

4.1 Translation of Culture and Figurative Language by Dynamic Equivalence

The aim of dynamic equivalence (communicative translation) is to reproduce the meaning of the text in the context of the TT. The translator tries here to find the close natural equivalent of a term .

4.1.1 Cultural Equivalence

4.1.1.1 Social Organization

(1)When Likura Behulou saw her madam as heavily decorated with the different ornaments as the Christmas tree for the holiday of Christmas was decorated lavishly...” (Sisay: 190)

እንደ መስቀል ደመራ በልዩ ልዩ ጌጥ አምረው ስታያቸው በጣም ደስ አላትና... (ሀዲስ: 283)

The translator faced a challenge here with the religious celebration “መስቀል ደመራ” it is a religious ceremony which exists in Ethiopia. He translated the term with Christmas tree tried to naturalize the term “መስቀል ደመራ” to the target audience by using dynamic equivalence. However Christmas also existed in Ethiopian religious ceremony and they are celebrated for different reason. As dynamic equivalence has problem of over translation Sisay could have left it untranslated and give explanation in the glossary of terms rather than replacing it with a celebration which already existed.

4.1.2. Translation of Other Cultural terms

4.1.2.1 Translation of Chapters Titles

The English Version	The Amharic Version
The son of a vow	የስለገት ልጅ
The bereaved parents	የወላድ መካኖች
Unexpected grievous incident	የብራ መብረቅ

Table 4.1. List of Translated Titles by Dynamic Equivalence

When the translator changed the title “የስለገት ልጅ» to “The son of a vow” the Amharic word “ልጅ” does not refer to a particular person it simply expressing as indefinite article would be used. The English version used the definite article to refer to which person it is talking about and can serve as /anaphora/ to show the child it is talking about is previously mentioned. The Amharic version refers to a cataphora in which it will put the reader under suspension to find out about who it is taking about. The word ልጅ can be translated as child not as son

He translated “የወላድ መከላከያ” as “The Bereaved parents” The Amharic title is an irony , two opposite things are being used these are being barren and at the same time being able to give birth, the ST author used such expression to give emphasis to what happened to the parents. Rather the translator tried to find the equivalent but end up using “Bereaved parents” losing the irony created by the combination of two words. The term bereaved means to lose a dear one to death. Bezabih did not die, however for them it could feel like it. The translator strived for the general sense that it changed the image of the original. Thus, such kind of translation is dynamic equivalence.

The translator used dynamic equivalence to translate “የብራ መብረቅ” as “unexpected Grievous incident” when we say ብራ ሆነ it means there is no rain if we translate it would be like thunder without rain .Grammatically speaking it is correct but I would be nonsensical thus the translator decided to bring equivalence on semantic level by translation of its sense.

4.1.3 Translation of Figurative Language

4.1.3.1 Proverbs

Traditionally, Ethiopian proverbs have had strong communicative value and have played an important and influential role in Ethiopian life, functioning as the basis for many literary works. They exhibit diversity in their relationships between meaning, message (the concept carried by the linguistic and cultural form) and the literal interpretation of the linguistic form. As well, proverbs range from culturally-bound concepts to universally understood and appreciated truisms.

(2) Hitch your wagon to a star (sisay :98)

ቸር ተመኝ ቸር እንድታገኝ(ሀዲስ:153)

The proverb of the TT (2) is quoted by the famous American poet Ralph Waldo Emerson in his message, its meaning is always keep a lofty goal before you. The denotative meaning would be getting a ride to the stars in the sky .Stars indicates aiming high, something bright. The context in which the ST proverb relates about the day Fitawrari Meshesha is going to fight duel against Fitawrari Assegey. His wife and daughter knew that he would not win the fights so they cried. But Kegnazmach Akalu

told them not to cry, he advised them not to cry but wish that some thing good will happen i.e. Fitawrari Meshesha might win. Despite the linguistic difference the message of the ST is translated in to the context of the TT.

(3) What is bred in the bone will not out of the flesh (Sisay: 119)

ዘር ከልጉዋም ይስባል፡፡(ሀዲስ:184)

What's bred in the bone will come out in the flesh means lifelong habits or inherited characteristics cannot be concealed. The TT proverb is used in the text by Fitawrari Meshesha , who tells Bezabih that Seble is naturally talented just like her ancestors like Empress Mintiwab . Even if she does not want it clings to her. Despite the fact that Empress Minitiwab was not ancestor of Seble the message in the proverb is that the talent that she inherited cannot be concealed, blood will tell.

(4) He who fights and runs away may live to fight another day (Sisay: 140)

አለባብሰዉ ቢያርሱ በአረም ይመለሱ፡፡ (ሀዲስ:212)

The linguistic meaning of the TT proverb is if one begins a fight and leaves it without finishing it, will have to fight again another time. The message is one has to finish what he has started or he has to it all over again. The context in which the TT is when the peasants could not bring a steer to feast, besides their debt which had been decreed on them they refused to pay. Fitawrar demanded that they pay and their answer is that they could not. They could not come to agreement, thus the proverb is used to show that if they could not solve the problem, tomorrow something will come up and they will end up arguing pointlessly. Despite the images of the ST and TT are different they explain a relationship of cause i.e. starting something and leaving without finishing it and as a consequence one has to do it all over again.

(5) Omelets are not made without breaking eggs (Sisay :199)

ደፋርና ጭስ መውጫ አያጣም፡፡(ሀዲስ:294)

The denotative meaning that can be referred from the TT proverb is that to prepare omelete one has to break the egg. In the ST Fitawrari Meshesha attacked the villages of the peasants and feasted on their cattle, destroyed their property. He took such action

despite he was advised that the peasants would not easily be defeated. For the time being he seemed to succeed and one of his commanders said that despite what they said he got what he wanted. Fitawrari took the risk of attacking them and for a moment he got what he wanted. The ST and TT proverbs used different images to transmit the message the sense is preserved.

(6)The darkest place is under the candle stick (Sisay :232)

ጆሮ የባለቤቱን ጉድ አይሰማም::(ሀዲስ: 340)

The denotative meaning the TT tells that candle is used to light up darkness however, darkness remains under it. Darkness refers to ignorance, here the message it tries to transfer is about person who is ignorant of his affairs where as others know well about it. Guddu Kassa and Bezabih were talking about wheter Seblewongle’s mother knew about the love affair between Bezabih and Seble , and he said he doesnot think so .This proverb is used to show that Seble’s mother doesnot know what is happening under her roof while others knew.

(7)A prophet is not without honor save in his own country (Sisay :237)

የያዙት ወርቅ ከነሃስ ይረክሳል::(ሀዲስ:346)

The above proverb is widely known Biblical proverb .It is used to describe the situation when Jesus was not accepted by his own people. The TT proverb is used in the context when Bezabih talked to his friend about eloping with Seble and that she was unhappy despite the fact that she is the daughter of a lord .The proverb is to show that when one gets certain thing , because one has it in its grasp will not give it much value as he/she used to.

Extracts above are translated by dynamic equivalence the translator’s job is relatively less challenging because the ST had equivalent proverb in the TT. Because the images of the proverbs are translated in to the TT cultural context it presents to the target audience clear image what each saying meant. Here by using dynamic (communicative) equivalence the translator's goal is to reproduce in the receptor language a proverb which communicates the same message as the SL, but using the natural proverb of the receptor language.

4.1.3.2 Metaphors

As Leech and Short define metaphor (1981:25) “Metaphor ...is not fanciful embroidery of the facts .It is a way of experiencing the facts. Metaphor denies us a literal sense, and so induces us to make sense,”.

(8) when people see you going out, being dressed up nicely and your face being beautiful, they think you are living happily satisfying your sexual desire.

ሰው ለብሰውና መልክዎ አምሮ ሲወጡ ሲያይ ደስ ብሎዎ የስጋ ፈቃድዎን ፈጽመው የሚኖሩ ይመስላችዋል::(ሀዲስ:12)

The metaphor የስጋ ፈቃድዎን is translated by replacing the image in the ST with a standard TL image. The above Amharic metaphor which suggest is the subject about sex .Such taboo is implicitly expressed in the Amharic version .However, the translator changed it into cultural equivalent of the TT explicitly .He could have translated it as obscure as it is to show the reader about the culture of not speaking taboo words.

(9) Humans have two kinds of eyes namely the physical eye and mind’s eye.(Sisay :9)

ለሠው ሁለት አይነት አይኖች አሉት ::አንዱ አይነት አካላዊ ሁለተኛው አይን አይነ ህሊና ናቸው::(ሀዲስ:23)

The image in this metaphor is አይነ ህሊና the equivalent in the TT is mind’s eye .Sisay used replacing the image in the SL with Standard TL image and it made it sensible translation which could easily be understood by the TT readers.

Dynamic equivalence is used in the above extracts are at word level and in proverbs at sentence level. In translation of proverbs the use of dynamic equivalence the translator tried to help the TT readers understand as the ST readers would , the TT tried to preserve the message of the ST despite the formal difference. At the word level dynamic equivalence , changes the idea of the single word in the context thus some errors created in these words did not distort the message the ST tried to convey rather they confuse by giving wrong image.

4.2. Translation of Cultural and Figurative Language by Formal Correspondence

4.2.1 Cultural Equivalence

4.2.1.1 Material Culture

A. Food

Different countries have their national dish which belongs to that society. Food is one way of expressing culture. When there are words which describe food (food stuffs) which is universally known it would be less difficult to translate it .Because it has parallel word in the TL, however, there are some which cannot be translated.

Injera is traditional food of Ethiopia, unlike the other types of foods it is different from the material it is made to how it is prepared. Here the translator decided to leave it as it is without translating it .The translator wrote the word in italics and explained about it for the TT reader in glossary of Ethiopian words and names at the end of the book.

The traditional drink ‘Tella and Tejj’ are also left untranslated by the translator .These terms are untranslatable because these words do not have readily available parallels and connections with the culture .The translator left words as it is by transcribing it in English but explained what it meant in glossary .In the glossary Tejj , Tella and Injera are translated as

Tejj	Honey wine (Sisay :394)
Tella	A common Ethiopian beverage (beer)(Sisay:394)
Injera	Bread (Sisay:393)

Table 4.2. Translation of food and drinks

Sisay translated ‘Tejj’ as honey wine and it is translated by using dynamic equivalence to in the context of the target audience. Wine is widely known alcoholic drink and it is made from juice of grapes. Despite the fact that both are fermented by organism called yeast they are made from different material .Such will create a wrong image in the target

audience. Sisay also tried to translate “Injera” as bread. Even though the translator took a good decision on not to translate these foods and drinks, he explained these terms with terms which exist in the TT culture and as a result they lose what they meant to the ST society. To avoid ambiguity he could have used descriptive statement just like the statement he used to explain about “ Tella” .

B. Cloth Material

Cloth is part of material culture .There are some manners of dressing and cloths which are culture embedded like Japanese have ‘kimono’. When they are unique to the society it is rather difficult to translate them.

(10) Bought himself the best calico trousers that his wife has spun and made for him. Then a tunic with broad red band was made for him and later he bought a burnoose that was trimmed in the land of Arabia with beautiful embroidery (Sisay:20)

መጀመሪያ ምሽታቸው እየፈተሱ ከሚያሰሩላቸው የዘወትር ሱሪ ሌላ ለክት የሚሆን አቡጂዲ ሱሪ ዝቶ ከዚያ ቀጥሎ ጥሩ ጃኖ ሽማ ተሠራላቸው በሁዋላ በባህር አረብ የተከፈሏቸው ዝምዝም ያማረ ማለፊያ በርኅስ ዝቶ።(ሀዲስ:39)

The term burnoose mentioned in (10) need not be translated because such clothing is used by the Arabs and it is recognized. Here phonetic equivalence is achieved [bur nóoss] which rarely happens especially between two different languages (Amharic and English).Other terms like“ጃኖ ሽማ” is translated in to “Tunic” and “አቡጂዲ ሱሪ”as calico trousers which are their equivalents.

(11) Please, please, you go and award this handsome student and bring him back. Right away Bezabih wore Wordufa trousers, an embroidered tunic and an embroidered kuta (Sisay :53)

ንሳ ንሳ ይህን ደማም ተማሪ ሙሉ ልብስ ሽልመህ አምጣልኝ አሉ ወዲያው በዛብህ መርዳፋ ሱሪ ባለ ዛፍ እጅ ጠባብና ቀጭን ጥበብ ኩታ ለብሶ ሲመጣ- - -(ሀዲስ:82)

While keeping the some terms as they are , the translator made easily detectable mistake of changing the Amharic name “መርዳፋ ስራ” to “Wordufa”. If he intended to keep their names he should have been more careful. The translator failed to explain whether be it in glossary or foot note what Shema means.

(12) When the peasants came in they were wearing the Shama down over their shoulders and around their waists as a sign of respect .(sisay:114)

የጎንቻ ባላገሮች ምን ሊደርስብን የሆን እያሉ አደግድገው ገቡ። (ሀዲስ:178)

In the source text (12) Haddis described the way the peasants dressed by using one word that is “አደግድገው ገቡ”. The word “አደግድገው” explained the manner of dressing which reflects the cultural dressing manner which existed in Ethiopia. Such word cannot find an equivalent term in TT because it is cultural gesture of a particular nation. The dressing manner is expressed in single word and it would not be difficult to the ST readers however, the translator opted to elevate the problem of equivalence by using descriptive equivalence. The translator translated it as “ when the peasants came in, they were wearing the shama down over their shoulders and around their waists as a sign of respect”

(13) Saying this , he took of his hat , dabalo , netela ,shorts , trousers and necktalis man(Sisay: 357)

ቆባቸውን ደበሉዋቸውን ነጠላቸውን ቁምጣ ስራያቸውን ያንገት ክታባቸውን አወልቀው-- - (ሀዲስ:505)

The translator translated in (13) “ቁምጣ ስራያቸውን” as shorts and trousers as if they are separate items .In Amharic people refers shorts together with trouser but the translator did not pay attention on such type of term. The translator was able to find equivalent terms for the clothes which have universally known and they posed less challenge to translate them because due to the existence of another term in the TT.

(14)She did not know where all the ornaments were placed .She began looking for her head Weleba , Netela to be worn around the neck , Cross, earrings , bracelets , finger rings and annular or foot (Sisay :189)

የራስ ወለባዉ ያንገት ነጠላና ሽርብ ድረዉ አሸንክታቡ ሠልሠሙ መስቀሉ የጆሮ ጉትቻዉ የእጅ አምባሩና የጣት ቀለበት የእግር አልቦዉ እና ደረጃ (ሀዲስ:280)

All the traditional jewelry mentioned in the ST are translated in to their natural equivalents in the TT culture because of the existence of universally known words .These ornaments are translated as follows.

- Earrings —————→ የጆሮ ጉትቻ
- bracelets —————→ የጅ አንባር Scarves ያንገት ነጠላ
- finger rings —————→ የጣት ቀለበት Cross —————→ መስቀል
- Annular of foot —————→ የእግር አልቦ Necklaces —————→ ሽርብ ድረዉ
- Amulets of colorful designs, —————→ አሸን ክታቡ ጠልሰሙ

C. Flora and Fauna

(15) On the wide field that Fitawrari called gebbi (fenced lawn) , the grass that would become hay was growing and there was also a mixture of different kinds of grass-namely ,Serdo , Akirma , Gudayy .(Sisay: 66)

ፊታዉራሪ መሸሻ ግቢ በሚሉት ሠፊ ሜዳ ለድርቆሽ የሚያስጠብቁት ከሠርዶ ካክርማ ከጉዳይና ከዋራት አንድ ላይ ተደባልቆ ያደገዉ ሳር- - - (ሀዲስ:91)

Other terms (flowers and trees) were translated easily because of the equivalent terms in the ST. Like

- ቁጥቋጦ —————→ bush ዋርካ —————→ sycamore tree

(14) Raked through bushes and went around and around the sycamore tree and the place near the sycamore tree each and every minute. (Sisay:352)

ቁጥቋጦዉን ሲጥስ ወርካዋንና በወርካዋ አጠገብ ያለዉን ቦታ ሁሉ በየደቂቃዉ ሲዞር - - - (ሀዲስ:497)

Nida and Taber’s one criterion of judging translation is contextual consistency over verbal consistency. The term “ዋርካ” or “sycamore tree” in (15) is significant in the society like it is place were elders meet and many other things. In the ST the tree is mentioned only to serve the purpose of describing a tree .Thus the translator is able to find its equivalent term, with shows the decision is context wise.

4.2.1.2 Social Organization

Religion is one part of culture which can be categorized under social organization. . One ritual with is acceptable in one religion may not be acceptable in another society. Paden (2008) “Religion is best understood as the power of a society to make things sacred or profane in the lives of its individual members”. In case of Ethiopia people cherish their belief and the practice of it is strongly depicted in the ST. The translator tried to translate religious based terms as follows:

(16) Father confessor, named Priest Tamiru (sisay :1)

-- - የንስሃ አባት ቁስ ታምሩ(ሀዲስ:11)

(17) please send your mercy , my mother , my honey , if you save him , he will be your servant all his life. He will burn incense in your church I will raise him up in a school in order that he will be your slave and servant. Let it be my vow.(Sisay :14)

አባክሀ ምረትሽን ላኪ እናቱ ወለላዎ ያዳንሺወ እንደሆነ እድሜወን ሙሉ ላንቺ አገልጋይ ይሆናል ቤተክርስቲያንሽን አጥኖ ሳታትሽን ቆሞ ያገለግልሻል ያንቺ ባርያ ያንቺ አገልጋይ እንዲሆን በተማሪ ቤት አሳድገዋለሁ ስእለት ይሁንብኝ(ሀዲስ:30)

(18)two years after he joined school , and when he was eight years old, he studied the psalms of David and when he was thirteen , he studied Tsoma Diggwa and became a clergyman .(sisay :21)

ወዲያወ ትምህርት በገባ በሁለት አመቱ ከተወለደ በስምንት አመቱ ዳዊት ደግሞ በአስራ ሶስት አመቱ ጾመ ድጉዋ አወቀና ክህነት ተቀበለ። (ሀዲስ:39)

Sisay tried to find equivalentents for some of religious terms like father confessor , burning incense in the church. Extract (18) the translator omitted the phrase ሳታትሽን ቆሞ ያገለግልሻል. For terms like ጾመ ድጉዋ he left them untranslated or used partial translation to preserve the spirit of the story.

(19) I had gone to Mota to learn christening service (Sisay :37)

ሞጣ አቋቋም ለመማር ሄጄ ነበር(ሀዲስ:61)

(20) Then a voice was heard from the story .It was Alaqa Kinfu ‘s voice. There was a student on the ground who would rattle off what Alaqa Kinfu would improvise. He started from the first strophe and then when he got to the envoy he became animated as usual, walking to and fro , just like a man who would utter a heroic act , he began pouring down the rain of poetry. (Sisay : 47)

አእመረ አለ አንድ ድምጽ ከፎቅ ላይ አለቃ ክንፉ ናቸው።
 አእመረ አለ ተቀባዩ ተማሪ ከመሬት
 የአምር ያእምርን ያእምር አእማሪ አእማሪት አእማርያን አእምሮ አሉ አለቃ
 ክንፉ ተማሪውም ተቀበለ። ከዚያ በኋላ ለምሳሌ ያክል ከየቤቱ ሁለት ሁለት ግስ ገሰው ዘረፉ ጀመሩ።
 ከጉባዩ ቃና ጀምረው እመወድስ ሲደርሱ እንደሁልጊዜው ሞቅ አላቸውና ብድግ ብለው እንደፎካሪ ከወዲያ ወዲህ እየተንጎራደዱ ማእበሉን ያወርዱት ጀመር።

Here (20) the translator chose omission because terms chanted by Alaqa Kinfu is non existent in the TT. He could have put it without translating it with footnote or glossary but the chants could not be easily explained without confusing the target audience. Formal equivalence is established by correspondence between noun to noun , phrase for phrase or paragraph for paragraph. Sisay omitted the cultural embedded terms and mixed the first paragraph with three lines of the second paragraph of page 75 of the Amharic version. He also jumped the phrase “ከዚያ በኋላ ለምሳሌ ያክል ከየቤቱ ሁለት ሁለት ግስ ገሰው ዘረፉ ጀመሩ።”

ከጉባዩቃና → first Strophe እመወድስ → envoy

Here the translator used technique of addition to amplify from the implicit to explicit status “ማእበሉን” the storm served as anaphora which is mentioned to refer that it is already mentioned in the title “የቅኔ ማእበል”. It implied ቅኔ but the translator added that the storm is of poetry and instead of creating parallel effect with the title “ Storm of Poetry” just like the Amharic version he used raining of poetry . Extract (20) the translator used technique of addition in the translated version “he began pouring down the rain of poetry” to amplify from the implicit to explicit status of the original text

phrase “ማእበሉን ያወርዱት ጀመር” .In the ST the term poetry is not mentioned He changed the style of the author.

(21)Having finished the first poem and starting the second one , he told the students to rattle off again however, the student was tired and until the other students came to substitute him he kept pouring down the poetry .Then the other student arrived in the middle and rattled off until the envoy.(Sisay:47)
መወድሱን ሲጨርሱ እንደገና ተቀበል አሉና ከጉባዩ ቃና አንድ ብለው ጀመሩ ነገር ግን ተቀባዩ ስለደከመው እርሱ ተቀምጦ ሌላው እስኪተካ ጉባዩ ቃናውንና ዘአምላክየውን አለተቀባይ አንጎደጎዱት እስላሴ ላይ ተቀባይ ደረሰና እስከ መወድስ ተቀበለ::(ሀዲስ:75)

Like the previous extract the translator omitted the word like “ዘአምላክየውን” “እስላሴ” which the translator can omitted if he believes that the TT audience does not necessarily need to know the detail of the story.

(22)After the geber, they were drinking again. And the youngsters began singing from one side. The clergy men, in their own part began a song in praise for the feast. (Sisay: 52).
ከግብር በኅላ እንደገና መጠጥ እየተጠጣ ጎበዛዝት በአንድ በኩል ዘፈን ጀመሩ ካህናትም በበኩላቸው ማህሌት ገንቦዋቸው ይወርቡ ጀመር:: (ሀዲስ: 81)

The translator chooses to translate “ማህሌተ ገንቦ” with descriptive equivalence.” Praise for the feast”. He translated the word in terms of its function.

(23)Afterward, Fitawrari Meshesha spoke of his determination and bellicosity to fight a duel with Fitawrai Asseggey in front of his relatives to be on the holiday of St. George. The holiday was the 27th day in November....(Sisay:95)
ሀዳር ጊዩርጊስ ፊታውራሪ መሸሻ ፊታውራሪ አሰንን እፈለማለሁ ብለው ቤተዘመዱ በተሠበሠበበት ከተናገሩ በሁዋላ በሠባተኛው ቀን ይውል ነበር:: (ሀዲስ: 147)

The translator tried in this extract to introduce the reader to the holiday of St. George but the Amharic version intension is to explain in a week time after Fitawrary spoke fall on St. Georg’s day which was a week later. One thing that Sisay had made a mistake is when he is translating the date when St George is commemorated the correct date will be on Hidar 23rd which is on 2nd of December; however he took it as 27th of November. The translator has to have enough information about the commemoration of saints because it is still celebrated among Ethiopian Orthodox Tewahado Church

(24)This devil, along with his escorts that possessed her, is the one who made her pass the age of youth that God has given her to enjoy and spend with love and happiness. (Sisay 76)

ይህ ከነጭፍሮች የተቆራኛት ጋኔን ነው በፍቅርና በደስታ እንዳታሳልፈው ከፈጣሪ የተሰጣትን የልጅነት እድሜ ባዛንና በትካዜ እንድታሳልፍ ያደረጋት አሱ ነው...”(ሀዲስ: 117)

The families of Seble were contemplating with the idea that she is devil possessed. Even in another extract. The translator tried to translate as formally as possible the word “የተቆራኛት ጋኔን ነው” as demon possessed. Sisay made a good choice here because by dynamic equivalence he can try to naturalize it by using contemporary word “mentally distressed” for modern day reader. However, the danger of translating such kind of words by dynamic equivalence is according to Nida (1904:169) is to “falsify life at historically different period”. The translator choice is formal equivalence.

4.2.1.3. Social Culture

It implies work and leisure.

(25) He was skilful too .There was no one who could beat him in playing Chess , Sillus, sharp shooting , riding a horse or in a Googs.

በሰንጠረዥና በስሉስ በገናና በተኩስ በፈረስና በጉግስ እንኩዋን የሚበልጣቸው የሚስተካከላቸው አልነበረም::(ሀዲስ:133)

Sisay translated the leisure practices like “ሰንጠረዥ በተኩስ በፈረስ “ with their equivalents “chess, sharp shooting and riding horse” they pose relatively less difficulty because these are activities which are wildly practiced. He did not translate “Googs, and Sillus”. Sillus is a game which is not known and Sisay chose not to translate it however

Googs is a game in which two opposite teams mounted on horse back and by using a stick to push a ball. Such game is known everywhere with the name polo. Here the translator had the choice of translating it to its equivalents.

4.2.1.4 Gestures and habits

Gestures are body movements and they are culturally embedded. Some greetings in gestures are common to all and some have different significance in different cultures. Bennett and Slater (2008:17) “ In New Zealand traditional Maori greeting is the Hongi, a touching of noses to share the breath of life” In Thailand the Wai is a greeting gesture in which the Palms of the hand are put together and held upright just below the chin. This is followed by slight bow of the head”.

(26)Bogale could also see the way Alaqa Belay was preaching. He could see the Alaqa pointing his fingers bending his knees, gesturing with his hand left and right and up and down and making his face smile and the look stern” (Sisay: 11)

.... አቤተ ክርስቲያን የሰበኩትን ሲሠሙ ራሳቸውን አለቃ በላይን እንዳንድ ጊዜ በእግር ጥፍራቸው እየቆሙ እየረዘሙ እንዳንድ ጊዜም ጉልበታቸውን ሽብረክ እያደረጉ እያጠሩ ክንዳቸውን ቀኝና ግራ ላይና ታች እያወናጨፋ ፈታቸውን ፈገግ ኮስተር እያደረጉ ባይነ ህሊናቸው ሲያዩ ቆዩና...” (ሀዲስ: 26)

Extract (26) is gestures which is not strange for the target audience. It is simply illustrative gestures i.e gestures performed by Alaqqa Belay are used to reinforce his preaching.

(27)Bezabih said “Daddy and sacked his lips to tell his father that he wanted to get kissed as well (Sisay: 13)

“አባባ እምጳ” አለ በዛብሀ ከንፈሩን አጨፍሆ:: እኔንም እንደ ማማ ሳላመኝ ማለቱ ነው::(ሀዲስ: 29)

Here (27) the translator is faced with onomatopoeic expression “እምጳ” the sound of kiss but rather the translator omitted the translation and translated as “smack his lips ” Nida

(1964:169) stated that onomatopoeic expression are considered equivalent to slang by the speakers of some language but. Sisay resorted to omitting word in the translated version.

(28)They would step on his foot as if they hadn't seem him or accidentally, and they would pinch him; or as if accidentally, they would drop a flower or lemon(which is the expression of love) by him that they had brought from a long way” (Sissay:25).

“ባአጠገቡ ሲያልፋ እንዳላዩ እግሩን ረገጥ ወይም ቆንጠጥ አድርገውት ሲያልፋ ከሩቅ ይዘውት የመጡትን ሎሚ ወይም አበባ እርሱ ፊት ሲደርሱ ያመለጣቸው አስመስለው ሲጥሱና...”(ሀዲስ: 45)

The gesture of drop a flower or pinching are culture bounded terms and to make the gestures understandable Sisay explained the function of these gestures in bracket .This is one way of avoiding ambiguity when formal equivalence is chosen.

(29)“right away the second student brought water in a Qimcana and washed Bezaibh’s feet. (Sisay:45)

ወዲያውኑ ሁለተኛው ተማሪ ወሃ በቅምጫና አቅርቦ እግሩን አጠበወ.:(ሀዲስ:73)

(30).....go and drop shama (the agreement and determination of fighting) in front of him (Sisay:84)

“ሂድና ሽማ ጥለህለት.....”(ሀዲስ: 130)

Washing feet in extract (29)is a symbolic gesture to show respect. Bezabih is a teacher and students wash his feet. Such gesture is not new because even in the Bible Jesus washed feet of his disciples to show love of one another and obedience, thus it is not difficult for the translator to translate it in to TL. However, extract (30) ሽማ መጣል is cultural gesture to show that the fighters are determined to fight so Sisay explained what such gesture meant.

(31)Kneeling down putting his forehead upon the door of the step of the holy place, he would recite the lords prayer and the prayer of St. George. He would spit on his hand and rub them with the dust of the floor of the church and smearing his face with it... (Sisay:101).

.....ተንበርክከው ግንባራቸውን እመቅደሱ በር ላይ ያሳርፋና አቡነ ዘመያያትንና በሰላመ ቅዱስ ገብርኤልን ደግመው ሲጨርሱ ተነሱት

ምራቃቸውን ትፍ ትፍ ብለው እጃቸው ሲርስ ፊታቸውን ቀብተው በዚያ ላይ የደረጃውን ትቢያ እዩጠራረጉ ፈታቸውን አባብሠው.....(ሀዲስ: 101)

Extract (31) is gesture to show respect specially one is at church and it is something not new for the TT.

(32)Mrs. Yeserash did as she always had done; submissively she bowed and kissed his knee and then lips” (Sisay 191)

ወይዘሮ የሠራሽ እንደ ድሮው ለጥ ብለው እጅ ነስተው ጉልበት ስመው አፋቸው ተሰመው..... (ሀዲስ: 284)

The concubine of Fitawrari Meshesa, greeted him by showing submission. The societies described in the novel Women are inferior to men and in the extract it is shown by the greeting gesture Mrs Yeserash has shown. The superiority is shown that the concubine did the kneeling down and it is not she but he who does the action of kissing. In the Amharic version it said “ጉልበት ስመው አፋቸው ተሰመው “here the doer of the action is Fitawrari and it is explained in passive voice. The translator used active voice “she bowed and kissed his knee and then lips”. Here the doer of the action becomes the concubine. The translator did translate it word for word in another word formally. However in order to establish formal equivalence the translator needs to establish or keep all phrase and sentences in tact. Here by changing the active and passive phrases he distorted the meaning of transmitting the role of women and men based on the context of the story.

(33)They expressed their disagreement for the meaning that Fitawrari gave for the poem, by bowing their heads and remaining silent (Sisay:160)

ፊታውራሪ ለግጥሙ በሠጡት ትርጉም አለመስማማታቸውን አንገታቸውን ደፍተው ዝም በማለት ገለጹ። (ሀዲስ: 236)

(34)Bezabih replied, bowing his head so that they could not tell from his eyes that he was telling a falsehood (Sisay: 161)

አለ በዛብህ ውሸቱ ካይኑና ከፊቱ እንዳይታወቅበት አንገቱን ደፍቶ። (ሀዲስ: 137)

In the previous two extracts (33) and (34) the translator used the illustrative feature i.e. a bowing head “in both extracts with context different each described by descriptive phrases. In some cases some expressed disagreement by nodding their head. The first phrase could be changed as “the expressed their disagreement for the meaning that Fitawrari gave for the poem by shaking their heads.

Such translation can be used to present cultures where bowing heads has other significance. However such translation might distort the main idea of the passage even if it is technically correct. As Nida and Taber specification of priorities, contextual consistency has priority over verbal consistency the context of the phrase dictate the translator to use the word “bowing head”. Because in the story the people are afraid of annoying Fitawrari Meshesha and could not be able to express bold gestures as “shaking their head”. The same is true for the second usage of the word “bowing head” because it is translated context wise.

(35)For fifteen days and fifteen nights I stood by one foot and prayed, and this was my reward. (Sisay:240)

አስራ አምስት ቀንና...አስራ አምስት ሌሊት ባንድ እግራ ቆሜ ስጸልይ የተሸለምሁት ነው። (ሀዲስ: 420)

The gesture of standing and praying is an illustrative gesture which indicates the action of prayer. It has religious attachment with a saint in Ethiopian Orthodox Christianity. The translator used literal translation .He tried to foreground formal equivalence by translating the grammatical units. He avoided the (---) sign which indicates the manner (discontinuation) of the speaker. Such a gesture is only understood by native speakers of ST. He could use explanatory notes or glossary to explain such term.

(36)“He approached Seble and standing still, while he closed his feet, he was looking up and then down to the floor, he began intoning. His mouth was seen moving, but what he was saying couldn’t be heard. He kept intoning again and again he puffed and puffed and then , he would roll the cross in the air to the left and right” (Sisay: 291).

ወደ ሠብላ ቀረብ ብለው እግሮቻቸውን ገጥመው ቆመው አንድ ጊዜ ወደ ሠማይ እንዳንድ ጊዜ ወደ መሬት እያዩ ይዳግሙ ጀመረ። አፋቸው ሲነቃነቅ ከመታየት በቀር ድምፃቸው አይሠማም ይደግሙ ይደግሙና እፍፍ እፍፍ እያሉ አዩሩን ወደ ላይ ወደ ታች ወደ ቀኝ ወደ ግራ በመስቀሉ ይቀዝፈታል። (ሀዲስ: 421)

The gesture described in extract (36) signifies a ritual performed by a religious person to exorcise evil spirit. Even if it is translated literally it is not ambiguous how ever Sisay’s choice for the word **ይቀዝፈታል** is rolling but the word paddle would be the appropriate word. The translator tried to restore the color of such ritual by being as formal as possible

(37)“saying all these while her tears were pouring down from the darkened place where her eyes once had been, she was falling down and was rolling over the ground” (Sisay: 29).

እያሉ ድሮ አይኖቻቸው በነበሩበት የንባ ጎርፍ እየጎረፈ ወደቀው ሲንከባለሉ እንዳንድ ጊዜም ተነስተው ሲምቦራቹ... (ሀዲስ: 51)

(38)Mrs. Tiruaynet ripped her dress from her chest and her back and scratching her face and rolling over the ground, she was screaming” (Sisay: 344)

ወ/ሮ ጥሩ ቀሚሣቸውን ከደረታቸውም ከጀርባቸውም ቀደው ፈታቸውን ሙልጭ አድረገው ፈጀተው እየተንስባለሉ ሲጮሁ....(ሀዲስ:487)

In extract (37) and (38) gestures mention as “rolling down , scratching face and ripping dress” shows in the SL a great degree of exasperation, vexation. It is however understandable in the TL as it shares the same connotations. The literal translation is therefore possible in this case allowing the TT cultural message to be the same as the ST cultural meaning.

(39)Fitawrari Asseggey , kissing the neck of Fitawrari Meshesha on the left and the right side”.(Sisay:109)

ፊታውራሪ አሰጌ የፊታውራሪ መሸሻን አንገት ግራ ቀኝ እዩሳሙ (ሀዲስ: 170)

(40)”no matter how much I forget, would I forget you,Debtera Beyene “ Said Bezabih , and they kissed (Sisay :36)

“ ስረሳ ብወል አንተን እረሳለሁ? ደብተራ በየነ” አለና ተሳሳሙ።:(ሀዲስ:61)

In Ethiopia, if people had not seen each other for long time or friends and relatives greet each other by kissing cheeks and it is customary thing to do. However such gestures have negative connotations in other cultures some consider kissing with homosexuality. Considering the negative connotation of such a word the translator could change it in to they greeted each other or explained it by using footnote.

4.2.2. Translation of Other Cultural Terms

Proper names and cultural terms according to Newmark refers to objects, person or process of which belong to certain community but proper names refer to single reference and cultural terms refer to group of entities.

4.2.2.1. Names of People

<u>Fikir Eske Mekabir</u>	<u>Love unto Crypt</u>	<u>Fikir Eske Mekabir</u>	<u>Love unto Crypt</u>
ቦጋለ ሙብራቱ	Bogale Mebratu	ክሌኒ	Elleni
ወድነሽ በጣሙ	Wudinesh Betamu	ገላውዴዎስ	Gelawdewyous
በዛብህ	Bezabih	ሱስኔዎስ	Susenyos
ጠጂቱ	Tjjitu	ጥኩመ ልሣን	Tiomelisan
ኢሳያስ	Esayase	ሄኖክ	Enoch
ስብለወንጌል	Seblewongel		

The translator changed proper name **ሄኖክ** to the English version ‘Enoch’ because scholar like Newmark believes those names which exist in Bible could be translated into their respective accepted form .Name is culture embedded, unless there is established translation for a given name it remains untranslated. Some names have meanings with the context of the story .The name Bezabih was given by his mother and father to show that he had suffered a lot .The translator explained about the meaning of name as (which means you suffered a lot). Some name which have historical relevance like Elleni, Gelawdewyous, Susenyos, who were royals in the past, were left untranslated. Thus such translation is formal equivalence.

4.2.2.2. Names of Institutions

St. Michael Church → በሚካኤል ቤተክርስቲያን

School → ተማሪ ቤት

Poetry school → ቅኔ ቤት

Palace → ቤተ መንግስት

The two nouns schools and place are single words but the original Amharic version is two Words their equivalence is met by semantic equivalence.

Poetry school.

School is previously translated as



ቅኔ

ቤት

የተማሪ ቤት

ቅኔ የተማሪ ቤት → would be mistaken. In English language the word (student ተማሪ) cannot be added. It should be as it is. The term ቤተክርስቲያን has equivalent term “church” because it is universally known institution in other cultures.

4.2.2.3.. Titles and Surnames

Different surnames in different cultures have different connotations. In Spanish Señorita serves as surname which refer to unmarried women it also has pejorative meaning it also means a bar lady.

Love unto crypt	Fakir Eske Mekabir
Abba	አባ
Alaqa	አለቃ
Ayya	አያ
Balambaras	ባላምባራስ
Baldaras	ባልደራስ
Belatta	ደብተራ
Debtera	እማሆይ
Emahoye	እቴቴ
Itetey	ፊታውራሪ
Fitawrari	

Ghera Gheta	ግራ ጌታ
Ghirazmach	ግራዝማች
Lij	ልጅ
Qennyazmach	ቀኝ አዝማች
Yeneta	የኔታ

Table 4.3 Lists of Titles and Surnames

These titles are surnames are kept untranslated as it can be seen in the table so as to keep and present the local color of the source text. Some of military title could be translated in terms of corporal, sergeant, but would loss their color and flavors of the period. For these terms the translator defined them in glossary of Ethiopian terms at the back of the book.

He translated titles like ‘ነጋድ-ሰ’ (132) as business man (301) he also used the term “business men” as translation of “ነጋዴ”.

ነጋዴ → Merchant
 → Businessmen but the term “Negadras” used as a title in a particular time so he could have left it as it is.

He also translated the term “መምህር” as “teacher”. The term teacher could include different kinds of teachers but they could easily be understood from context of the story and besides that the teacher have title to be identified with .The following are titles and surnames which exist in English and Amharic language.

Love unto Crypt

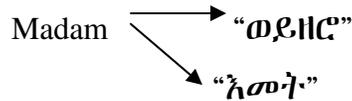
Fikir Eske Mekabir

ወይዘሮ ፣ አመት ፣ አመደቱ

Mrs., Madam, Mother, My lady, My lord,

At the beginning of the book introduced a widow named Wudinesh Betamu. In the first chapter she was called Mrs. Wudinesh which he translated from ወይዘሮ Wudinesh. Here ‘Mrs.’ and “ወይዘሮ” are natural close equivalent they are used to signify married women. The translator needs to have reason for a change he creates in the text. He

translated “ወ/ሮ” in one part of the text as madam and latter when the original text changed the surname from “ወይዘሮ” to “እመት” ወደነሽ he used the term madam again.



The word ‘Madam’ according to its definitions in dictionary; it is French word which is equivalent to Mrs. and “ወይዘሮ” in Amharic. እመት is a title given to show respect for a person. “Madam is also used as polite title used in speaking to women. Here the translator used one word “madam” to ወይዘሮ and እመት to establish equivalence based on the context .he also translated “እመቤት” as madam to indicate that she had been owner of household.

In chapter 6 and 7 Bezabih (protagonist of the story) met a person named Tejjitu and stayed with her for sometime as if it is his home. The ST introduce this women as “እመት Tejjitu” until her part ended in the story. The translator used Madam at the beginning of the story when Bezabih and Tejjitu met. After sometime their relationship changed because she saw him as her son and him as his mother. Then the translator used Mother Tejjitu to replace “እመት ጠጂቱ”

(41)Bezabih had his guest follow him and for dinner, they went to the house of mother Tejjitu” (Sisay: 37).

በዛብህ እንግዳውን አስከትሎ ለራት ወደ እመት ጠጅቱ ቤት ሄደ (ሀዲስ: 22)

Here the words translated here are not close equivalents “እመት” and “mother”. The translator made a change to show that the relationship had grown. However the St remains the same without revealing any information about the relationship. The translator did not use “mother” in the dialogue of Bezabih but rather the narrator used such word. Here the translator should have the natural equivalent of the source text.

After Bezabih stayed with madam Tejjitu a time came when Bezabih has to leave. Their love existed because they were together.

(42)Bezabih said “My lady if Thune will stay outside for a moment I have an affair to tell you”. (Sisay: 41).

“እመይቱ ትሁኔ አንድ ጊዜ ወደውጭ ብትቆይ የምነግሮት ጉዳይ ነበረኝ አለ:: (ሀዲስ:67)

The translator choose such word “my lady” “እመይቱ” because madam can be used as sign of respect and “እመት” is also serve for such purpose. The words as Webster dictionary defines it the term madam in the past were two words

Ma dame means my lady

Refers to possessive pronoun in English it is my lady and in Amharic “እመይቱ” “ቱ” refers to possessive pronoun. Here the translator created formal equivalence by (historical grammar). The translator here indicated the awkward situation created between them because of his leaving.

The translator again used “mother, madam and my lady” in the following extracts

(43)Then mother Tejjitu went on, saying “Now do you plan to return to your country?” (Sisay: 42)

ከዚያ እመት ጠጅቱ ቀጠሉና ላሁን ወደ ሀገርህ ለመመለስ ነው ያሰብኸው?
(ሀዲስ: 28).

In another extract in the same chapter

(44) ‘slightly laughing, Mother Tejjitu said “Okay, May God help you” (Sisay: 42).

እመት ጠጅቱ እንደመሳቅ አሉና «በላ እግዚአብሔር ይርዳህ» አሉ (ሀዲስ: 29)

(45)Tejjitu had dried her eyes and came back again (Sisay 42)

እመት ጠጅቱ አይናቸውን አደራርቀው እንደገና ወጡና...» (ሀዲስ: 29)

(46)“Since there are people with whom I have made appointments to go to Shewa, I had better go not to miss them, my lady”.

“Okay, may God be with you”, said mother Tejjitu (Sisay: 43)

«አብራካቸው ወደሸዋ ለመሻገር የተቃጠርኩዎቸው ሰዎች እንዳያመልጡኝ ብሄድ ይሻለኛል እመይቱ::»

«በል እንግዲህ እግዚአብሔር ካንተ ጋር ይሁን» አሉ እመት ጠጅቱ

By using my lady → እመይቱ he was able to achieve equivalence and able to show the discomfort Bezabih felt when he told her the news. But for Tejjitu the narrator seems to address her in more than one surname, it could be to indicate her situation. The translator tried to translate this surnames as the context dictates it. However, the source text chooses not to be as reveling as the translation because of existence of description about their

situation in sentences. As the deconstructionist Derrida had said meaning is illusive, the translator needs to be very careful.

As he established the pattern of translating

እመይቱ → My lady

እመታ → Madam

ወይዘሮ → Mrs.

In chapter 16. Bezabih was asked to teach Fitawrari Meshesha's daughter. Here even if Seble is young unmarried women he was forced to call her "Madam" "ወይዘሮ" because she was daughter of an aristocrat.

(47) "To teach Widdase Maryam, Qiddase Maryam and commentary, one needs to know grammar first. I don't think that my lady Seble knows grammar .." (Sisay: 120)

“ውዳሴ ማርያምና ቅዳሴ ማርያም ትርጉም ለመማር እና ሰዋሰው ማወቅ ያስፈልጋልና እመይቱ ሰብላ ሰዋሰው የተማሩ አይመስለኝም... (ሀዲስ: 185)

(48) Since I can't Rebuke Madam Seble, ... (Sisay: 120)

“ብቻ እኔ እመይቱ ሰብላን መቆጣት ስለማልችል ... (ሀዲስ: 186)

The translator seems to break his pattern by translating እመይቱ as Madam. The translator should be as much consistent as the ST dictates it. In chapter 16, the concubine of Fitawrari Meshesha is being referred as ወይዘሮ Yeserash → Mrs. Yeserash. The surname “my lady” or “እሜቱ” was given to her only to indicate the power she has to order everybody. Her servant seems to reply “madam” or “my lady”.

4.2.2.4. Markers of Social Status and Pronouns

Respect makers exist in Amharic language however it does not exist in the English language. These difference are demonstrated below.

መደብ 1ኛ	ነጠላ እኔ	ብዙ እኛ
2ኛ ተባዕታይ አነስታይ	አንተ አንቺ	እናንተ
3ኛ ተባዕታይ አነስታይ አክብሮት	እሱ እሷ እርሶ ወይም አንቱ	እነሱ
	Singular	Plural
1 st person	I	We
2 nd person (male (female)	You	You
3 rd person (male) (female)	He She	They

Table 4.4. Personal Pronouns in Amharic and English Language

As Catford (1964: 12) believes that in order to say one language is formally correspondent to the other language. “because the category in question operates in approximately the same way in the structure of higher rank units in both languages but this in turn, implies that we have established a correspondence between these higher rank units” Catford’s formal correspondence of languages he took as an example English and French. He compared them based on grammatical units at five rank (sentence, clause, group, word, morpheme) and he added by saying “we can reasonably say that there is formal correspondence between two hierarchies of units, each has the same kind of relationship between units of the different ranks.

We can see the difference between the Amharic language and the English language as they are typologically and genetically different. Here formal correspondence could be established between the two languages on 1st person plural and singular and third person (he and she) plural and singular. But the 2nd person English pronoun you does not specify if it is referring to male or female unlike Amharic. Also it does not have respect marker “አርሶ”. In the story as a sign of respect “አርሶ” is used it is also used by lower cases to respect their masters even if they are young. Bezabih was expected to call Seble “አርሶ” because she was daughter of an aristocrat.

(49) To teach Wuddase Mariam, Qiddase Maryam and commentary one needs to know grammar first! And I don't think that my lady Seble knows grammar,” (Sisay: 120).

ውዳሴ ማርያምና ቅዳሴ ማርያም ትርጉም ለመማርና ሰዋሰው ማወቅ ያስፈልጋል! እመይቴ ሰብሰ ሰዋሰው የተማሩ አይመስኝም» (ሀዲስ: 185)

The pronouns as a rule need to agree with their verbs. If we use “አርሶ” the verbal should be in agreement. Here ST Shows that Bezabih talked about Seble with respect by using respect marker “አርሳቸው” with their verbal agreement. However, in the TT the respect marker is non existent and he used the 2nd person pronoun she i.e. Seble knows. Because of lack of correspondence between the two languages, there is a loss of transmitting the local flavor of respect and in the context of the story the fear of poor (Bezabih) of the rich (Seble). However, the translator tried to compensate the lose by using surname. “My lady Seble...” with the word “My lady” which indicates that the speaker is under the control of the person mentioned. Later in the story as he get to know Seble well, her mother asked him to drop the formality. One day when Seble’s father asked him now her study is going he said.

(50) “The way Irswa maters a lesson, she has no resemblance; she just now has finished Widdasse Maryam...” (Sisay: 124).

“ቀለም ስትቀበል መሰል የላትም አሁንም ውዳሴ ማርያም ጨርሳ...” (ሀዲስ: 192)

When Bezabih referred to Seble as “She” (he dropped the formality) her, father was very angry with him. Her “እርሷ” met the proper equivalence “she” for the ST Readers would easily understand why the father is furious with him but the TT readers would be confused because they use “she” whether formally or informally speaking.

(51)Don’t criticize the boy. He refused to say anything except ‘Irswo’ for many days. It was us ‘Seble and I, who forced him to say “Anchi” since calling anyone ‘Irswo’ while teaching is useless and tasteless” (Sisay: 126).

ልጁን በከንቱ አትውቀሱት እሱ እስከብዙ ቀን ድረስ እርስዎ ካላልኩ ብሎ ነበር እኛ ነን እኔና ሰብል ነን አንቺ በል ብለን ያስገደድነው እርስዎ እያሉ ማስተማር የማይጥም ስለሆነ ...» (ሀዲስ: 195).

In the above extract the translator left untranslated ‘Irswo’ because there is no equivalent word for it. He also left untranslated and «አንቺ» the natural equivalent would be you but it is not gender specific. Therefore, the translator tried to reconcile the conflict created between the two languages by explaining them in glossary items as:

Irswo: Pronoun you/polite, especially for older people)

Irswa: Pronoun she/ for a woman

Anchi: Pronoun you (singular for female)

Anta: Pronoun you (singular for male).

The respect marker “Irswo’ is not gender specific like he or she, and sometimes it is used create a feeling in a reader by hiding the identity of a person. In the ST, the author used ‘Irswo’ to keep the identity of the person (monk) Abba Alemlemne hidden. Here such usage presented puzzle like situation where the reader is to solve by some clues.

(52)“Without eating any food Abba Alemlemne, traveled two nights and one day through the jungle and become tired. The sleep and hunger, the sleep and hunger, blood that was flooding were hit by stumbling stones and from his feet that pierced by thorns added to his torment and made it nearly impossible for him to walk. (Sisay: 348)

«አባ አለም ለምኔ ሁለት ሌሊትና አንድ ቀን ጠማቸውን ጫካ ለጫካ ሲጉዋዙ ደክመው ከእንቅልፍና ከራብ ሌላ እንቅፋት ሲመታቸውና ሾህ ሲወጋቸው እግሮቻቸው የሚጎርፈው ደም ከስቃዩ ጋር አላስኬዳቸው ስላለ ሾህ ለማውጣትና የግሮቻቸውን ቁስል ለማሰር መቀመጥ ግድ ሆነባቸው። (ሀዲስ 492)

The identity of Abba Alemlemne remains hidden until s/he met Bezabih at the end of the book. The discovery was left to the reader. Since the English pronoun system could not provide equivalent term for the Amharic word ‘Irswo’, the translator used “he” by referring to Abba Alemlemne. If he used “she” the text would be indulgent and would loose the style of the author and spirit of the story. The choice of the translator can be praise it would have been easier in Spanish or French language where there exist equivalent word for ‘Irsaw’ but the text is English.

Fakir Eske Mekabir	Love unto crypt
ቦጋለ መብራቱና ወድነሽ በጣሙ	Bogale Mebratu and Widinesh Betamu
በዛብህ	Bezabih
የሚታይ እንጂ የማይበላ ፍሬ	A Fruit to be seen but not to be eaten
ነፃነት	Freedom
የመጨረሻ ኑዛዜ	The final avowal
የቅኔ ማዕበል	The storm of poetry
ተክለ አልፋኦ	The Holiday of Tekla Alpha
ሰብለ ወንጌል	Seblewongel
የፊታውራሪ አሰገና የሰብለወንጌል ጋብቻ መቅረት	The Failed Marriage of Fitawrari Asseggey and Seblewongel
ጉዳ ካሣ	Gudu Kassa
ፍልሚያ	Duel
ህዳር ጊዮርጊስ	The holyday of St. George in November
የጋራ ድል	Common victory

የሠብለ ወንጌል ትምህርት	SableWongel's education
ትዝታ	Memory
የባላገር መልዕክተኞች	The messengers of the peasants
የፍቅር ዋዜማ	Eve of love
የባላገሮች አድማ	The plot of the peasants
ዘመቻ	Military expedition
አዲስአለም	New World
አፍ ዝም ቢል ሌላው ይናገራል	Though the mouth remained silent, the other would speak
በዛብህና ቀለሙ	Bezabih and Kelemu
መሰናዶ	Preparation
ሰብለ እንዴት እንደታሰረች	How Seble Got tied up and locked up
ከሰማይ የወረደ መስቀል	The cross that came down from Heaven
አዲስ አበባ	Addis Ababa
መርዶ	Bad news
ሠርግና ተዝካር	Wedding and funeral
አባ አለምለምኔ	Abba Alemlemne
ስርቅታ	Hiccup
ፍቅር እስከ መቃብር	Love unto crypt

Table4.5 List of Translated Titles by Formal Correspondence

As Newmark (1981: 71) maintains that unless there are readily accepted translations, proper nouns like names of person, surnames, geographical names should remain as they are.

The names of persons like ‘Bogale and Widinesh Betamu, Bezabih, Seblewongel, Fitawrari Assegey, Gudu Kassa, Bezabih and Kelemu, Abba Alemlemne. All the names refer to something in the story and unless there are Biblical or universal names there is no equivalent for them. Even if the translator decides to change them to foreign names, as Newmark said, they would loose their nationality. Names like Abba Alemlemne as the translator translated it (Alemlemne means what benefit to me is the world), the name is strongly related to the story even if Seblewongel is hidden under that name. As Catford

identification on types of translation these are partial translations because most of them are left untranslated to keep the local color of story. The names of geographic places are also left untranslated.

The names of celebration “**ህዳር ጊዮርጊስ**” “**ተክለ አልፋ**” for the source text reader ““**ህዳር ጊዮርጊስ**” means something they can easily understand however it needs to be a bit specified so the translator added an explanatory term “Holiday” to bring close equivalence. The term “**ጊዮርጊስ**” is name of an angel which seems to be known by other religion so he translated to George. He used the same technique i.e., addition to present a clearer image to the TT reader.

He translated “**የሚታይ እንጂ የማይበላ ፍሬ**” as “A fruit to be seen but not to be eaten” Here the places of “**ፍሬ**” or “A fruit” are not correspondent the English rule obliges the noun as subject to be in front and in the Amharic translation at the end. If the translator had translated it word by word it would be

የማይታይ እንጂ የማይበላ ፍሬ

To be seen but not to be eaten a fruit”

Such translation would be ridicules because it is senseless. The translator tried to translate it as far as the rules of the TT allowed it. The translator translated the following titles with their equivalents as **ነፃነት** → freedom, **ፍልሚያ** → duel, **ሠብሰውንጌል ትምህርት** → Seblewonge’s education, **የጋራ ድል** → common victory, **ትዝታ** → memory, **የባላገር መልዕክተኞች** → The messengers of the peasant, **የፍቅር ዋዜማ** → Eve of Love, **የባላገሮች አድማ** → The Plot of Peasant, **አዲስ አለም** → New world, **መሰናዶ** → preparation, **ስርግና ተዝካር** → Wedding and funeral, **ስርቅታ** → Hiccup. The translation of these titles posed fewer problems to the translator, because they have their equivalent in the TL. Here the translator used literal translation.

Other titles had few changes (not word for word) because of their grammatical rules and regulations. If the title “**ፊታውራሪ አሰንና የሰብሰ ወንጌል ጋብቻ እንደቀረ**” word for word translation would be “Fitawrary Aseggey and Seblewongel’s marriage failed. Here the translator use failed marriage at the beginning of the sentence. Word for word sometimes

obscures the message and gives nonsense meaning. For Catford literal translation is more or less like word for word but with little adjustment. “አፍ ዝም ቢል ሌላው ይናገራል” if one would use word for word it would be like mouth silent is the other will speak. But by using literal translation the translator translated it as “Though the mouth remained silent, the other would speak”. The translator used some type of translation to translate. «ሰብለ» እንዴት ታሰረች? He translated as How Seble got tied up and locked up. The translator added locked up to bring the implicitly implied in the Amharic “ታሰረች” to explicit meaning.

“Love unto crypt”

«ፍቅር እስከ መቃብር»

The two terms ‘crypt’ and ‘grave’ according to dictionary meaning have difference.

Grave

- a. Place in the ground where a dead person is buried
- b. Serious or solemn in manner (important or needing attention)
- c. Put above a letter to show pronunciation
- d. Associated with death

Crypt → un underground room especially under a church.

Based on the context we can discard (b) and (c) of definitions of grave Seble showed the grave (crypt in this case) of Bezabih.

(52)Then she got up she lighten up a tuwaf and in the direction of the medeb, where they were sitting and talking, she opened a wooden board of a compartment which was covered by a flower carpet : “There he is!” she said. The crypt was built by stone from the inside and plastered its floor as well as the compartment was smeared and plastered with ash. It looked like a house that was taken care of with good care, but wouldn’t look like a grave pit. Inside there was one coffin that was covered with a clean tunic on the right and another coffin that was not covered with a tunic on the left. However the crypt was wide enough to put another coffin in. (Sisay: 389)

ከዚያ ተነስታ ወፍራም ጡዋፍ አበራችና ተቀምጠው ሲነጋገሩ ካመሹበት መደብ አንጣር አንድ ያበባ ምንጣፍ የለበሰ የሳንቃ ክዳን ክፍት አድርጋ እየውልህ! አለች። መቃብሩ ከውስጥ

በድንጋይ ተገንብቶ ከተለሰነ በኋላ ወለሉም ህንጻውም ጥሩ ሆኖ ባመድ ተለቅልቆ ተጠንቅቀው የያዙት ቤት እንጂ የመቃብር ጉድጓድ አይመስልም። ከዚያ ውስጥ አንድ ንፁህ ሸማ የለበሰ ሳጥን በቀኝ አንድ ያለበሰ ሳጥን በግራ ሆነው ይታያሉ ጉድጓዱ ግን ሌላ ሳጥንም ሊያስቀምጥ የሚችል ነው። (ሀዲስ፡ 551).

Crypt in the above definition specify about the place i.e., Bezabih was buried underground inside the church. However, there is no specific information that the underground room is used for burials. Grave is associated with death and the love between Bezabih Seble is strong even if death separated then. Grave have is used to emphasize the greatness of love between the two couples. It also refers to burial place because there is Gudu Kassa who also joined their burial place. The translator did not use the term crypt, or grave put consistently in the extracts given above.

- e.g., Crypt → መቃብሩ
- Grave pit → የመቃብር ጉድጓድ
- Crypt → ጉድጓድ

The word equivalent for መቃብር is grave because it refers to the place where people are buried. And crypt refers to place underground situated in church. It would have been better to say “Love unto Grave” than Love unto Crypt”. Few translations using word by word tried to achieve formal equivalence on grammatical units (e.g., noun by nouns...). Most tried to establish formal equivalence on higher levels because of typological and genetically difference between the two languages.

4.2.3 Translation of Figurative Language

4.2.3.1. Similes

Simile is one type of figurative speech which states that something is like another thing which is not usually associated with. Similes use the forms “like “ , “as-----as” , “ is similar to”. The Amharic “ እንጂ ”.Newmark (1981: 125) “ Similes are more precise more restricted and usually less radical, less committed than metaphors , since they limit the resemblance of the object”. Simile has three structures, consisting of topic (the entity described by the simile) vehicle (the entity into which the topic is compared) and

comparison marker (the properties shared by the topic and the marker) .Similes in literary works fulfill aesthetic functions.

(53)Her clear chest looked like a radiation of the sun (Sisay: 122)

የጸሀይ ወጋገን የመሰለ ብሩህ ደረቷን (ሀዲስ:189)

In extract (53) the entities that are being compared are the chest of the lady with the light of the sun. Such comparison is used to show her beauty .The TT used as radiation of the sun" as the equivalent term for "የጸሀይ ወጋገን" . Radiation is register used in astronomy to refer to the rays of the sun however when comparing person with the sun he could use her chest looks as radiant as the sun .

(54)Her face was looking like a colossal image that has no life (Sisay :286)

ፊትዋ ህይወት እንደሌለው ጥሩ ምስል (ሀዲስ:414)

Both extracts have the surface markers; verb “look like” is used to signal objective and subjective similarity. The surface marker in the ST “እንደ” is used to compare the two entities. The two entities that are being compared in (54) is the face of Seblewengel with the vehicle colossal image.

(55)He also began fearing her (Sisay :322)

ጸሐዳን እንደጣእረሞት ይፈራት ነበር:(ሀዲስ:464)

In extract (55) he dropped the function of simile for the ST in to non –Figurative statement. The translator could translate it as he fears her like an apparition. In the ST the simile is used to create a picture inside the readers mind what really Tseada is .In the ST Tseada is described as cold exhibiting no sense of friendship or caring which compares her with ghosts who has no sense of whatever mentioned above.

(57)He would love new thing as much as a child would (Sisay:173)

ፊታወራራ እንደትንሽ ልጅ አዲስ ነገር አጥብቀው ይወዳሉ(ሀዲስ:256)

(57) Is explicit simile the vehicle used is child to reinforce what Fitawrari is like. It is explicit simile because it carries an explanation. (He would *love new thing* as much as a child). The simile marker used in the TT as+adjective (much)+as to show the intensity of

the love of new thing Fitawrari has . The TT as+adjective (much) +as is the natural equivalent for the simile marker in the ST “አጥብቀዉ”.

(58)Looked like a fallen angel from heaven (Sisay :349)

አባ አለም ለምኔ ከሰማይ የወደቀ መላክ መስለዉ(ሀዲስ:493)

In (58), the simile marker in the ST is መስለዉ, it is translated with verbal marker “looked like” which is natural equivalent. The equivalent simile markers signals objective and subjective similarity. The vehicle “ከሰማይ የወደቀ መላክ” is used to enrich the topic i.e. Abba Alemlemne’s situation. In the ST it is mentioned that after walking two nights and one day without food and with much pain he rested under sycamore tree. In the ST descriptive statement is mentioned how he is sitting under the tree as “ አባ አለም ለምኔ በጥቁር ደበሎ የተሸነፉ ክንዶቻቸዉን ግራ ቀኝ ዘርግተዉ ከሰማይ የወደቀ መላክ መስለዉ ተጋድመዉ ላያቸዉ” . Simile in the ST tries to create image how Abba sat after a tiresome journey .However, the vehicle of the simile in the TT “fallen angel from heaven” triggers a meaning of a rebellious angel who was punished by God by being banished from heaven. The world “ሰማይ ” can have a natural equivalent i.e. sky .

(59)The love of a stranger person especially that of a journeyer was like a bread of dreams.(Sisay:48)

የባእድ ፍቅር ይልቁንም የመንገደኛ እንደ ህልም እዣት ነዉ (ሀዲስ:26)

For (59) the translator used formal equivalence i.e translated the vehicle “ህልም እዣት” to “bread of dreams” .The ST used the vehicle to explain the tenor .The message this simile tries to transmit is the kind of love between Bezabih and Tejjitu .Tejjitu invited Bezabih when she saw him at the church , she did it because he reminded her of her son. Bezabih stayed for some time and the time came when he had to leave .The word “ህልም እዣት” means plenty one has in a dream. It refers to riches or plenty one can dream of but which vanish when one wakes up. The translator tried to preserve the image created by the ST by translating it with its equivalent .The simile used in (59) is used to reinforce the fact that love of stranger is temporary because they do not have tie that could keep them together.

(60)The world is mixed up just like a beggar’s food (Sisay:321)

አለሙ እንደ ለማኝ እህል ድብልቅልቅ ያለ(ሀዲስ:463)

Extract (60) the translator kept the vehicle **ለማኝ እህል** with same vehicle in the TT as “beggar’s food” .**የለማኝ እህል** may be a bit difficult to understand .The vehicle is used to reinforce the idea that the world is full of different things. In the books context , the *Debteras* solicits food from different houses and as it can be imagined the food solicited are different from one house and the other. To avoid ambiguity he translated the simile by retaining the simile and using gloss. He explained using brackets as (food solicited from different houses in the community that was mixed up in a pouch). He tried to preserve both the tenor and vehicle to show the ST culture to the TT reader.

Newmark (1981:118) contends that figurative languages reflect extra linguistic reality and this sometimes compels the translator to change the vehicle (the thing that is mentioned as comparison which tells about the topic i.e tenor) or the scenario in order to preserve the tenor (topic). The translator tried to render the expressions using similes as equivalent as possible. Here the vehicles the tenors are translated literally .The vehicles are not difficult for the TT readers thus, as formal equivalence strives to preserve and help the reader to visualize the local cultural element, the translator translated them as formally as possible. As Newmark suggested changing the scenario (vehicle) to preserve the tenor is dynamic equivalence.

4.2.3.2 Proverbs

Proverbs are sayings in common use that expresses some obvious truth or familiar experience .There are internationally known proverbs which pose little challenge to the translator and culturally embedded once which exist nationally.

(61)Should a splinter tuck in someone’s wound nobody else feels the pain.

But only the person with the sore could feel the pain (Sisay: 198)

በሠዉ ቁስል እንጨት ቢሰዱ አያምም እሙሙ የሚሰማዉ ባለቁስሉን ብቻ ነዉ.:(ሀዲስ: 153)

In extract (61) the translator tried to translate it literally and as a result it end up being obscure. The translator could translate it by natural equivalent as “no one knows where the shoe pinches but he who wears it.” The context used here is Fitawrari decided to fight a duel and Seblewonge and her mother knew he would not survive it. They cried bitterly and were accused of not wishing well. The pain of losing their loved one is only felt by them not the accuser.

(62)The son of wood is fire; the son of fire is ash (Sisay: 170)

የእንጨት ልጅ እሳት የሳት ልጅ አመድ::(ሀዲስ:251)

The denotative meaning one refers to is when one burns the wood it would produce fire and the final result would be ash. The proverb in the ST is used to refer to Fitawrari Meshesha .The proverb of TT is structurally parallel to the ST proverb. However, meaning could be understood by inferring the context .Not by looking at the sentence only. Description is given in the book to mean that the father of Fitawrari was better for the peasants but when Fitawrari came he became the worst. Without the explanation and context of the proverb it would be difficult for the TT reader to understand it/literally.

(63)A fool farmer, when he hunts beasts, will his oxen be eaten by beasts.(Sisay :172)

ሞኝ ገበሬ አውሬ ሲያድን በሬውን አውሬ ያስበላል::(ሀዲስ:250)

One of many functions of proverb is educative. The proverb (63) tells what will happen when a fool farmer went hunting .The meaning can be inferred from the denotative meaning of the proverb .Thus being translated formally did not complicate the message the proverb intended to transmit.

(64)Ear is far away from its owner (Sisay: 75)

ጆሮ ለባለቤቱ ሩቅ ነው::(ሀዲስ:115)

In number (64) grammatical equivalence i.e. both tenses are present tense and there is correspondence between noun to noun, however it is achieved at the expense of meaning by translating literally and as a result it end up losing its vividness of the expression of the ST. As Newmark defined semantic (formal equivalence) sometimes creates an awkward meaning for the target reader. However it is problem of proofreading from the

translator's side because translated the same proverb with a natural equivalent with known equivalent "The dark place is under the candle stick"

(65)The friendship of a relative differs from the friendship of another when there is a serious problem (Sisay: 181)

የዘመድ ወዳጅ ከባእድ ወዳጅ የሚለየው ብርቱ ችግር በደረሰ ጊዜ ነው ።(ሀዲስ:270)

(66)Though the tie of the relations of the relatives gets thinner, a blade can't cut it. (Sisay: 194)

የዘመድና ማሰሪያው ምንም ቢቀጥን ምንም ቢሰለስል ስለት ሊቆርጠው አይችልም።(ሀዲስ:285)

Extracts (65) and (66) are used to reinforce the relationship of the relatives that it is stronger and in good times or bad times. It does have a close natural equivalent in the TT that is " blood is thicker than water" . (65) the ST proverb is used in the text when Kegnazmach Akalu was accused by Fitawrari Meshesha that he is looking after his interest and as a result the peasants plotted against him. The relatives advised Kegnazmach Akalu since he is relative he should not decide to stop advising Fitawrari Meshesha rather to continue because he is family. Extract (66) is used in the context when Fitawrari Meshesha refused to listen to his relative's advice and went to military expedition to fight the peasants without the relatives. Even if they did not like his decision because he is their blood they went to assist him.Both proverbs transmit the same message in the context, could be translated by the natural equivalent.

4.2.3.3. Metaphors

Metaphor is figure of speech; it is an implied comparison between two unlike objects or things where one object is stated to be other object. Newmark identified seven kinds of procedures, the translator can use any one of them to translate metaphors as situation dictates it .These are;

1. Reproducing the same image in the TL
2. Replace the image in the SL with a standard TL image
3. Translation of metaphor by simile
4. Translation of metaphor or simile by simile plus sense

5. Conversion of metaphor to sense.

6. Deletion

7. Same Metaphor combined with sense

He defined sense as which shows in what particular aspects the object and the image are similar. Image is the item used to describe the object and object is the topic that is introduced.

(67) His heart was galloping (Sisay :245)

የሱም ልብ ሽምጥ የጋልብ(ሀዲስ:358)

The vehicle used in the extract (67) is galloping which is used usually with ridding a horse , it is used to refer to speed .In this case it is used to describe how the heart beats .The use of such metaphor is also spoken in the TT . In the ST the word ሽምጥ is used to the word to describe the pace is faster .However in the TT is not used because the verb galloping implies fast pace of riding.

(68)Here the main thing is blood and bone .A person ,who has dignified bones and blood ever since his birth , even before that ever since he was just an embryo , is to be respected and honored(Sisay :124)

ዋናው ነገር ነገር ነገር እድሜ አይደለም ዋናው ነገር አጥንትና ደም ነው. የተከበረ አጥንትና ደም ያለው ሰው ሲወለድ ጀምሮ አረ ከዚያም በፊት ከጽንሱ ጀምሮ የተከበረ ነው.:(ሀዲስ:194)

The vehicles used in this extract is blood and bone .Such proverb is used in the context when Fitawrari Meshesha is arguing that Bezabih should address Seblewongel formally because she has a family blood .Blood has meaning in TT which implies relation , or heritage however bone is however in the ST serves as addition with blood to show relation however bone beside its denotative meaning in the ST has negative connotation , thus the translator could have avoided it.

(69) It is an incarnated huge devil the devil having large horns and a beard , along with his escorts is the one who possessed my sister(Sisay:76)

ስጋ የለበሰ ግዙፍ ጋኔን ነው. ያ ቀንዳሙ ጢማሙ ጋኔን ከነጭፍሮቹ ነው. እህቴን የተቆራኛት.:(ሀዲስ:118)

In Extract (69) the topic that is Fitawrari Meshesha is described as being a devil. The linguistic meaning would be, he is described with what people think of physical appearance of the devil which in fact he is not. The hidden meaning is that Guddu Kassa

referred to Fitawrari Meshesha that he with the rest of his relatives are the ones who caused the misery of Seblewongel .The rumor is that she is possessed by the devil and the devil represents Fitawrari’s vain thinking.

(70) Salves of tradition, cattle and stones .(Sisay :80)

የልማድ ባሮች ከብቶች ድንጋዮች እያለ(ሀዲስ:122)

The translator used (70) explicit metaphor i.e. they are slaves of tradition, cattle and stones. Guddu Kassa in the story tell the peasants that even if they knew about the system under which they are living they instead of opposing it they accepted the system which declared that they are created to serve their masters. Guddu Kassa calls them because they say nothing for their right . the vehicles used in the ST "cattle " is to refer that they follow where ever they are led without question and "Stone " refers to they accept what ever is imposed upon them .

(71) Either you are lying or he is a lamb.(Sisay :135)

ወይ አንቺ ወሸታም ነሽ ወይ እሱ በግ ነዉ.:(ሀዲስ:207)

Metaphor (71) is translated by reproducing the same image in the TL. The translator translated **እሱ በግ ነዉ.** with the same image “lamp”. The animal metaphors are usually untransferable because one animal may mean something in one culture and another for the other culture. However, Lamp or **በግ** is universally associated with connotation as fool or naïve .Translation of such metaphors eases the translator’s task.

Metaphors are defined as “to carry over” sense from one area to another implicitly taking about one thing in terms of something else. Their meaning cannot directly be equated with in the cumulative meaning, of the words in the expression” (Duff,1981:89). Here whether the translator intends to clarify or change it for the TT audience or remain faithful to the ST, he has to understand the intended implicit message.

The translator used formal correspondence to preserve the spirit of the novel that is created in the ST by Haddis Alemayehu. He tried to translate the major theme of Fikir

Eske Mekabir, how the feudal system operated in the society. The major theme of the novel is translated as follows in extract (72).

(72)የማህበራችን አቁዋም የተሰራበት ስራት ልማዱ ወጉ ህጉ እንደህይወታዊ ስራተ ማህበር ሳይሆን ህይወት እንደሌለው የደንጋይ ካብ ባንዱ ላይ ተደራርቦ የላይኛው የታችኛውን ተጭኖ የታችኛው የላይኛውን ተሸክሞ አንዲኖር ሆኖ የተሰራ በመሆኑ ከጊዜ ብዛት የታችኛው ማፈንገጡ ስለማይቀር ይህ ህንጻው በሙሉ እንዳይፈርስ እንደገና ተሻሽሎ ሰውን ከድንጋይ በተሻለ መልክ የሚያሳይ የህያዋን አቁዋመ ማህበር ያስፈልጋል፡፡(ሀዲስ:122)

The system, the tradition, the custom, and the laws of the infrastructures of our society is like a lifeless pile of stones being set one on the top of the other, and the top one pressing down the lower, and the lower one being pressed down .The lower stone is forced to carry the weight of the top and since it was forced to live like this with a passage of time, it is inevitable for the lower stone to recede. When that happens the entire building gets torn down. Therefore, it is necessary to correct the infrastructure”(Sisay :80)

CHAPTER FIVE

CONCLUSION

In this paper the notion of translation equivalences which are dynamic and formal were explored. Cultural terms and figurative languages are investigated under the theory of translation equivalence. Nida and Newmark, theoreticians of translation equivalence identified dynamic (communicative) equivalence and formal correspondence (semantic) and their definition of the above terms are more or less similar. However, they disagreed on one issue, Nida believes the translator should opt for dynamic equivalence because formal equivalence distorts the message, Newmark on the other hand believes that both translation equivalences have risk of over and under translating but he believes that it is useful to combine the two translation equivalence. The following can be concluded from the different theoretical discussion and practical investigation made in the course of this study.

In translating cultural terms which are reflected in Fikir *Eske Mekabir* , the translator chose to use partial translation i.e. left most of the terms; clothes, foods, religious rooted words , names of people , geographical areas , titles and surnames which are culture bound and does not have close natural equivalent in the TT. He opted for translating culture rooted words as formally as possible with explanations and using footnotes to solve the problem of ambiguity. He used strategies like omission where some words (especially religious) which do not have equivalents in the TT culture. With the existing difference between English and Amharic language, he tried to achieve formal equivalence by considering the rules of the TL.

The use of formal equivalence is not without its faults, attention need to be made on the connotation of some words: gestures like kissing in such cases the translator needs to explain it in glossary to minimize negative meanings attached by the TT culture. These connotations are not only visible in gestures but in the grammar of the ST and in some titles of the book which the translator failed to notice and end up distorting the sense veiled in the text.

Some experts consider that proverbs and metaphors are not part of equivalence because they represent the specificity and identity of the source language. Sisay made good decisions on preserving the images wisdoms transferred by the similes metaphors and proverbs by using formal equivalence. However, translating such figurative language literally (formally) has also its own danger of being obscure for example the translation of “Ear is far away from its owner” (75) ጆሮ ለባለቤቱ ሩቅ ነጩ.:(115). Saying this the researcher also believes that finding equivalent phrases using dynamic equivalence is not an attack to source language identity but a way of understanding the appropriate meaning in a given context. Sisay translated some of proverbs by finding their natural equivalent in the TT. For Metaphors and similes he retained their image and translated them with same image in the TT.

Sisay choice of translation is more on the formal equivalence which is totally different from what Nida had in mind in terms of preference .He also used dynamic equivalence (even if it is not used so much) and his choice of combining both translation equivalences make him more similar to choice of Newmark. The decision of using Formal equivalences by Sisay, despite its short comings, is good choice because it is able to preserve its local color that is observed in *Fikir Eske Mekabir*.

In conclusion this study had a translator who is a native speaker of the source language. He intended to be faithful to the source text by using formal equivalence with a bit use of dynamic translation. He as much as possible tried to preserve the tradition of Ethiopia even if some of them existed in the past.

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I, the undersigned, declare that the thesis entitled “Dynamic Equivalence and Formal Correspondence in Sisay Ayenew’s Love unto Crypt” is my original work and that all the sources used for the thesis have been duly acknowledged.

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This thesis has been submitted for examination with my approval as the university advisor.

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Signature _____

Date of Approval _____