



ADDIS ABABA UNIVERSITY COLLEGE OF LANGUAGE
STUDIES, HUMANITIES, JOURNALISM AND
COMMUNICATION DEPARTMENT OF FOREIGN
LANGUAGES AND LITERATURE

TRANSLATION STRATEGIES IN YISMAKE WORKU'S
'DERTOGADA' FROM AMHARIC INTO ENGLISH

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE
OF MASTER OF ARTS IN LITERATURE

BY

SEWNET AYELE

ADVISOR

MELAKNEH MENGISTU (PHD)

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Approved by Examining Board:

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Examiner

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List of Abbreviations

ST Source Text

SL Source Language

TT Target Text

TL Target Language

SC source culture

TC target culture

ECR Extra linguistic Cultural Reference

DTS Descriptive Translation Studies

Abstract

This research paper aims at answering the very question of the translation strategies and procedures applied to translate Yesmake Worku's "DERTOGADA" from source language Amharic into target language English. However, the research also attempts to give analysis how the translator translate culture- specific terms found in the original texts, by presenting some of the most popular theories related to the culture-bound terms and their equivalents. This is because every language has its own way to perceive reality, which influences the way in which reality is expressed by the members of a community. When translating, people find out things about others, about a world which is not theirs. If translation did not exist, it would be difficult to communicate with people from other countries, by communication meaning not only the transmission of words and phrases but also the sense of a text, because what translators should translate is messages, senses, and texts. Different translation scholars offer various translation strategies and procedures in which translation problems could be solved so that the receiving audience may perceive the culture and the otherness of another world. Finally, to a certain degree and losing a part of the otherness of the source culture, culture can be translated by using some translation strategies and procedures like the so-called equivalence, according to the functionalist theories.

In view of that, the researcher has find out that some figurative languages and cultural terms which have universal equivalents posed relatively fewer problems to the translator. As a result the translator used a translation strategy like partial translation i.e. kept most cultural terms which are culture bound un-translated with his own explanation as part of the text. Moreover, the translator used explanatory translation strategy to translate some cultural specific terms. This means the researcher find out that the translator tried to transmit meaning as literally and meaningfully as possible to the form and content of the original texts using descriptive and explanatory translation strategies predominantly. He also used what Fernandez explains untranslatability translation strategy when he faced texts which are so culture-bound for the original language.

Table of Contents

Acknowledgements.....	i
List of Abbreviations	ii
Abstract.....	iii
CHAPTER ONE: INTRODUCTION.....	1
1.1. HISTORICAL BACKGROUND	3
1.1.1. Translation of “DERTOGADA”	3
1.1.2. Translation practice in Ethiopia	4
1.2. STATEMENT OF THE PROBLEM.....	6
1.3. OBJECTIVE OF THE STUDY	7
1.3.1. General objective of the study	7
1.3.2. Specific objectives of the study	7
1.4. RESEARCH QUESTIONS.....	7
1.5. SCOPE OF THE STUDY.....	7
1.6. METHODOLOGY OF THE STUDY.....	8
1.6.1. Selection of samples.....	8
1.6.2. Method of analysis.....	8
1.7. ORGANIZATION OF THE RESEARCH	8
1.8. SIGNIFICANCE OF THE STUDY.....	9
CHAPTER TWO: REVIEW OF LITERATURE.....	10
2.1 Review of related literature	10
CHAPTER THREE: TRANSLATION DEFINITIONS, THEORIES AND THEORETICAL FRAMEWORKS	13
3.1. Definition of translation	13
3.2. Theoretical framework of translation strategies and procedures.....	14
3.2.1. Domestication and foreignization as translation strategies and procedures.....	15
3.2.2. Dynamic equivalence and formal correspondence as translation strategies and procedures	16
3.2.3. Translation strategies and procedures of cultural expressions and terms	19
3.2.4. Culture and language differences and translation strategies and procedures	22
3.2.5. Figurative languages and translation strategies and procedures	24

CHAPTER FOUR.....	25
4.1 TRANSLATION STRATEGIES AND PROCEDURES IN YISMAKE WORKU’S “DERTOGADA” FROM AMHARIC INTO ENGLISH.....	25
4.1.1. Translation of religious expressions.....	25
4.1.2. Translation of cultural specific expressions and terms	32
4.1.3. Translation of cultural respect markers	45
4.1.4. Translation of figurative speeches	46
4.2 CONCLUSION	55
4.3. RECOMMENDATION	58
Bibliography	59

CHAPTER ONE: INTRODUCTION

The translation process involves the changing of the original text, the source text (ST) in the source language (SL) into the target text (TT) in the receiving, or target, language (TL). There are different strategies in translation works. Descriptive translation strategy can be considered as one out of many others. Munday explains that a methodology for descriptive translation has been developed by Toury in 1995. He further noted by saying “*For Toury the employment of translation strategies is determined by the position occupied by translations in the social and literary systems of a target culture.*” (Munday, 2001, PP. 65).

According to Munday for systematic descriptive translation strategy (DTS) Toury proposes a three-phase methodology; the first one is situate the text within the target culture system, looking at its significance or acceptability. The second one is comparing the ST and the TT for shifts, identifying relationships between ‘coupled pairs’ of ST and TT segments, and the third one is attempting generalizations about the underlying concept of translation. Draw implications for decision-making in future translating. (Munday, 2001, PP. 65-66)

Munday says translation shifts are small linguistic changes occurring in translation of ST to TT, by the use of this methodology, it is possible to build up a “descriptive profile of translations according to genre, period, author etc.” (Munday, 2001, PP. 66). This profile, then, is a tool for the identification of translation strategies, norms and, ultimately, the stating of laws of translational behavior in general.

Toury defined translation norms as; “*the translation of general values or ideas shared by a community – as to what is right or wrong, adequate or inadequate – into performance instructions appropriate for and applicable to particular situations.*” (Toury, 1995, PP. 123)

For Toury the translation process, or activity, is governed by norms. The norms can be expected to operate not only in translation of all kinds, but also at every stage in the translation event. So, by analyzing the translation product, it is possible to make statements about the translation strategies and to identify the translator’s decision-making processes. (Toury, 2000, PP. 126)

Toury further explains that there are two sources for the reconstruction of translational norms. The textual source is the translated text itself; i.e. the product of this norm-governed activity. The extra textual source consists of e.g. statements made about norms by translators, publishers, reviewers and other participants in the translation act. However, norms operate at many different stages of the translation event; they are reflected at every level of translation. It is an activity which inevitably involves at least two languages and two cultural traditions. (Toury, 1995, PP. 128)

In addition, Toury identifies different kinds of norms in the translation process. The basic initial norm can be regarded as the choice between the norm-system of the source culture and that of the target culture; subjection to source norms, realized in the ST, or subjection to target culture norms. This will have consequences for the relationship between ST and TT. The translation will be either ST-oriented or TT-oriented. If the translator subscribes to the norms realized in the source text, s/he subscribes to the norms of the source culture and language. This is sometimes referred to as “the pursuit of adequate translation”. (Toury, 2000, PP. 130) This means the adequacy of the translation as compared to the source text. Reversely, adherence to norms in the target culture or language is said to determine the acceptability of the translation. However, Munday elucidates the poles between adequate and acceptable translations “are on a continuum since no translation is ever totally adequate or totally acceptable” (Munday, 2001, PP. 72). But, for Toury translation shifts are inevitable; they are a “true universal of translation” and are also norm-governed. He further explains that the most ST-oriented translation involves shifts from the source text. (Toury, 2000, PP. 132)

Toury also distinguishes between preliminary and operational norms. Preliminary norms consider the existence and nature of a definite translation policy; i.e. those factors that govern the choice of text type to be translated into a particular language or culture at a particular time. These choices are affected by e.g. agents and publishers. Preliminary norms also consider the directness of translation. This consideration involves “the threshold of tolerance for translating from languages other than the ultimate source language”.(Toury, 2000, PP. 134)

Operational norms, then, “may be conceived of as directing the decisions made during the act of translation itself”. (Toury, 2000, PP. 135) It is divided into matricial and textual-linguistic norms, where the former have to do with the completeness of the TT. According to him operational norms are involve additions, omissions, relocation, distribution and segmentation of the text. The

textual linguistic norms govern the selection of linguistic material with which to replace the original ST-material, involving e.g. lexical items, phrases and stylistic features. Toury stresses that each of these norms is a “graded notion”, since “a translator’s behavior cannot be expected to be fully systematic”. (Toury, 2000, PP. 138)

1.1. HISTORICAL BACKGROUND

1.1.1. Translation of “DERTOGADA”

The book was first published in Ethiopia’s working language Amharic, and it is published in 2009 by a young person called Yismake Worku, 22 years old at the time of publication. However, it integrates and bases itself on real personalities, places, history and incidences. The book also provides a detailed description of the facts using various evidences and references.

The story begins with a flashback. Amazingly constructed with arithmetic poem around Laurite Tsegaye Gebremedhin’s famous poem called the ‘Passion of Peter’, ‘Dertogada’ requires the reader’s watchfulness, fusion and attention to detail. The plot of the book is an imbroglio in that it revolves around continents, various sequences and many causes and effects. You can also find many points of climax while reading the narrative thus keeping the reader intact to the action.

It also heavily dwells on the world of spying involving the world’s biggest spying agencies all after same Ethiopian scientist using Ethiopian recruits. Dertogada contained a complex story build up style with a great inspiration and design of a new Ethiopia. Dertogada encompasses some of these overarching themes: love, history, technology, espionage, faithfulness, renaissance, freedom and development.

The first English translation was made in 2012, by Zelalem Nigussie, it has 358 pages. According to Zelalem, Yismake integrated local stories with international flavors making it a book suitable for readers of the globalised world. Apparently, it is now translated into English making it available for international readership. And, he explains about the book as “I read very few factious novels and books in Amharic, English or French. I prefer nonfiction. Dertogada is one of the few fiction novels that I read and was worth spending the money, time and attentiveness.”

1.1.2. Translation practice in Ethiopia

Translation is not new phenomena in our country. On his thesis Bezaye Abakano explains the earliest extant literary works in Ge'ez are translations of Christian religious writings from Greek, which may have influenced their style and syntax. From the 7th century to the 13th, a period marked by political disturbances, there was no new literary activity; but, with the proclamation of the new Solomon dynasty in Ethiopia in 1270, there began the most productive era of Ge'ez literature, again characterized by translation, not from Greek but from Arabic, though the originals were frequently Coptic, Syrian, or Greek (Bezaye Abakano, 2010, PP.34). According to Bezaye the subject matter was mostly theological or strongly flavored by religious considerations. Of course, in the history of Ethiopia literature there are many 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.

On this thesis it is also explained 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, and 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 translations from foreign languages to Ge'ez show the tradition of translation. (Bezaye Abakano, 2010, PP.34-36)

According to Getachew Haile during the period of Zagwe rulers, it is believed no significant literary works were produced. However, during the Solomonic dynasty virtually all of Ethiopia's works of local origin that we have now were created. In this period, written histories were usually in the form of royal biographies and dynastic chronicles, supplemented by hagiographic literature and universal histories in the form of annals. (Getachew Haile1995, PP. 46)

Molvaer 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 press 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. (Molvaer, 1997, PP.

46) Dr Melakneh states “*Mengistu Lemma and Richard Pankhurst had also translated a poem entitled “Wazema Tornet” originally composed in Ge’ez into English as “On the Eve of Battle” which was subsequently published in Ethiopia Observer (1957).*” (Melakneh, 2012, PP. 57)

Melakneh explains Mengistu has among others, composed two plays in the tradition of comedy of manners entitled “Yalacha Gabicha” into English *The Marriage of Unequals* (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" (1972) both of which were subsequently rendered into Amharic. *The Marriage of Unequal* deals with the problem of social class discrimination and generation gap including the predicament of the been-to in the context of tradition status quo. (Melakneh, 2012, PP. 89)

Melakneh in his book entitled “Map of African Literature” affirms that in the sphere of Ethiopian literature in English certain canonical works originally composed in Amharic are being translated into English. A case in point is Fikre-Markos Desta’s ethnographic novel *Land of Yellow Bulls* (2003) Another case in point is the translation of Haddis Alemayehu’s masterpiece *Fikir-Eske Makabir* by sisay Desta (2006). In retrospect, we realize that Ethiopia’ first novel *Tobiya* (1905) by Afework gebreyesus was rendered into English (1964) by Tadesse Tamrat. (Melakneh:2012, PP.89)

He further explains in his book that in Ethiopia literature after post-occupation period different authors, playwright and poets came like Kebede Michael, Mekonnin Endalkachew, and Haddis Alemayehu. Literatures 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. In addition, different writers like Mamo Wudneh, Tesgaye Gebremedhin, Kebede Michael and others translated dramas; poems of foreign work to local languages. Recently translators like Ayaleneh Mulatu are translating different works. (Melakneh:2012, PP.89)

According to Bezaye, 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. (Bezaye Abakano, 2010, PP.35).

In general in Ethiopia literary different works were and still are translated by different people, e.g., Mengistu Lemma translated Anton Chekhov's play "The Bear" into "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 may take wrong definition to translation by seeing it as one directional. But the reverse also happen e.g. Amharic to other languages. Loves unto Crypt, DERTOGADA are some examples 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. In Ethiopia most creative literatures like novels are produce in Amharic language which is intended only to reach local readers. This is true too, for the SL version of 'Dertogada'.

However, there is a genealogy difference between Amharic and English languages. Some scholars Jacobson and Munday argue translation equivalence "impossible aim in translation" if there is language and cultural difference between SL and TL. The researcher of this study believes there are significant meaning and expression differences between the original SLT and TLT.

Accordingly, the aims of this study are to make a comparative analysis on Yesmake Worku's 'Dertogada' and its English translation basically to identify problems encountered on the translation process. And, also to investigate translation strategies and procedures used by the

translator to overcome those challenges as a result of language and culture differences between the SL and TL.

1.3. OBJECTIVE OF THE STUDY

1.3.1. General objective of the study

The present study aimed at making investigating translation strategies applied in ‘Dertogada’ translation and to examine meaning shifts between the SLT and TLT.

1.3.2. Specific objectives of the study

- Discuss the issue of translation strategies used to solve language and culture differences between source language and target language as its focal point.
- The studies also examine the impacts of language and cultural differences and identify the strong and weak points of the translation.
- How figurative languages are translated in relation to translation equivalence.

1.4. RESEARCH QUESTIONS

Following the above mentioned general and specific objectives, the following three research questions are being formulated.

1. What kind of the translation strategies and procedures used by the translator to deal with the cultural specific items to convey equivalent meaning into target language? Is the translator followed consistency in his translation strategies?
2. What is the dominant translation strategies and techniques the translator applied? Domestication or Foreignization?

1.5. SCOPE OF THE STUDY

The study will not treat poems which are part of the ‘Dertogada’ 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 presenter of this study is limited only to exploring a single Amharic novel translated into English i.e. ‘Dertogada’.

1.6. METHODOLOGY OF THE STUDY

According to Munday, description translation strategies analysis is one of the schemes for translation processes proposed by Toury for the first time (Munday, 2001, PP. 65). And, the analysis this research paper follows Toury's methodology for descriptive translation strategies. To this end the research conducted by comparing the ST and TT for shifts in meaning. The results are presented as a macro-level descriptive analysis of the STs and the TTs. Based on the theoretical framework of this research paper basically the translation strategies applied by the translator will be discussed intensively, but the TT is also compared with the ST for shifts in meaning.

1.6.1. Selection of samples

To compare and analyze the whole book would be a huge task; it would seem as translating the book again. Due to different limitations this study used purposeful selection of texts from the all chapters of the SLT and TLT which have much relevant to the objectives of this study. .

1.6.2. Method of analysis

The analysis method adopted in the present study is the descriptive, i.e. by describing and the translation strategies applied by the translator and by comparing the ST and TT meaning shifts. Based on the theoretical concepts mentioned in the theoretical framework of the research paper the SLT and TLT are extracted and categorized.

1.7. ORGANIZATION OF THE RESEARCH

This thesis is organized to contain four 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 frameworks and concepts of translation strategies and procedures. The fourth chapter deals with result and discussions. In this chapter solutions made by the translator will be analyzed as parts of super ordinate translation strategies, which are in turn governed by translation norms. If the solutions indicate that the translator's strategy is oriented towards the target language it can be described as a domesticating strategy, which is governed by norms in the target culture. Target culture norms may exert prescriptive

influence on translation of foreign texts. If the translator retains the names in the original text, it is indicative of an orientation towards the source language, and to norms in the source culture.

1.8. SIGNIFICANCE OF THE STUDY

This study is intended to (a) help professional translators, interpreters, translation students, and language learners know more about the occurrence of some language phenomena of the languages under study in translation so that they can be aware of them in decision making, (b) elucidate more to translation strategies and selection on effective translation strategies in translating Amharic language texts into English language. And, it also gives some knowledge about translation strategies especially for translators, so that they can choose suitable translation strategies while they translate Ethiopian literary texts into different languages.

CHAPTER TWO: REVIEW OF LITERATURE

2.1 Review of related literature

Researchers 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, and 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.

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 Shakespearean 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 assess 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 Welde Gebriel (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.”

Bezayew Abakano (2010) made a thesis entitled “Dynamic Equivalence and Formal Correspondence in Sisay Ayenew’s LOVE UNTO CRYPT”. Bezayews’ thesis deals with the translation of Ethiopian known novel in to English by using translation equivalence theory. He examined how the principles of dynamic equivalence and formal correspondence have been tackled in the translation process with reference to the Selected ST and TT. And, 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. Bezayew analysis is important because it examines translation equivalence by

using Nida's and Newmark's theory on Dynamic Equivalence and Formal Correspondence 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 because it aimed to examine comparative study based on different translation theory, procedures and strategies taking 'Dertogada' translation from source language Amharic into target language English as reference.

In addition, the researcher believes to make Amharic literary work more accessible to foreign readers more researches on translation strategies should be held to give translator better understanding on translation strategies, so this is one reason that inspired the researcher to conduct this study.

CHAPTER THREE: TRANSLATION DEFINITIONS, THEORIES AND THEORETICAL FRAMEWORKS

3.1. Definition of translation

It has been long taken for granted that translation deals only with language. However, many scholars and translators believe that cultural perspective has never been brought into discussion. This can be seen in most of the following definitions.

Definition presented by Catford says that translation is the replacement of textual material in one language by equivalent textual material in another language (Catford, 1965, PP. 38-39). In this definition, the most important thing is equivalent textual material. Yet, it is still vague in terms of the type of equivalence. Moreover, culture is not taken into account.

Very much similar to this definition is that by Savory who maintains that translation is made possible by an equivalent of thought that lies behind its different verbal expressions. (Savory, 1968, PP. 30)

Next, Nida and Taber explain the process of translating as follows;

Translating consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style.(Nida and Taber 1969, PP 45)

In Translation: Applications and Research, Brislin defines translation as "the general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the languages are in written or oral form; whether the languages have established orthographies or do not have such standardization or whether one or both languages is based on signs, as with sign languages of the deaf." (Brislin, 1976, PP. 12)

It can be observed that in the definitions described above some similarities have been existed. These are, there is a change of expression from one language to the other, the meaning and message are rendered in the TL, and the translator has an obligation to seek for the closest equivalent in the TL. Yet, there is no indication that culture is taken into account except in that of Nida and Taber. Following their explanation on "closest natural equivalent ", however, we can infer that cultural consideration is considered. They maintain that the equivalent sought after in

every effort of translating is the one that is so close that the meaning/message can be transferred well.

Newmark defines translation as *"Translation is 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."* (Newmark, 1981, PP. 45) However, Newmark does not say anything in his definition about the relationship between translation and culture. Willis also defines translation more or less similarly as *"Translation is a transfer process which aims at the transformation of a written SL text into an optimally equivalent TL text, and which requires the syntactic, the semantic and the pragmatic understanding and analytical processing of the SL"*. (Willis in Noss, 1982, PP. 67)

3.2. Theoretical framework of translation strategies and procedures

According to Krings translation strategies are usually defined as the procedures leading to the optimal solution of a translation problem. (Krings, 1969, PP. 56) Translation strategies based on comparative stylistics, also used by other scholars like Vazquez Ayora, Newmark and others. The techniques suggested by Bible translator (Nida, Nida and Tabor, Margot), intended to propose a Meta language and to catalogue possible solutions in the task of translation.

However, according to Hurtado, such producers have been sometimes criticized, among other reasons because there is even a lack of consensus as to what name should be given to these categories like, procedures, techniques, strategies or methods because they are often interrelated and used as synonyms (Hurtado, 1998, PP. 67).

Hurtado further explains such problems occur because the procedures sometimes overlap, they only catalogue differences in terms of language and not usage, and they focus on translation results rather than on the translation process, they have been, however, several attempts of differentiate procedures from strategies, which are more related to the translation process (Hurtado, 1998, PP. 67).

According to Vazquez Ayora translation the procedures or strategies those are analyze and catalogue translation equivalence and to improve the acquisition of translation competence, since knowledge and comparing them is definitively necessary to obtain an adequate translation. One of the leading categorizing translation strategies, and certainly the best known, is that of Vinay

and Dacbernet. The seven basic translation producer are, according to them, adaptation, calque, equivalence, modulation, borrowing, literal translation, although they also refer to compensatory expansion and contraction. Other authors have reformulated and added new procedures, or broken down the aforementioned ones in to distinct subcategories. Among the well known reformulations we should mention the one proposed by Vazquez Ayora, for example who distinguishes between (i) oblique translation procedure (adaptation empritication, compensation, equivalence, explication, modulation, omissory and transposition) and (ii) direct methods (calque, loan and literal translation). Hurtado expands the list with strategies that account for solutions of textual nature extension, emplification, compression, discursive creation, description, generalization, particularization, reduction, paralinguistic or linguistic substitution, and variation.

3.2.1. Domestication and foreignization as translation strategies and procedures

The question of which language and culture translators should focus upon made Venuti distinguish between two types of translation strategy: domestication and foreignization. According to Venuti description of translation, domestication moves the writer to the reader, whereas foreignization does the opposite. Another distinction is that while domestication assimilates text to target linguistic and cultural values, in foreignization some significant traces of the original text are retained. (Munday, 2001, PP. 86).

These two strategies concern both the choice of text to translate and the translation method. According to Munday, domestication involves an ethnocentric reduction of the foreign text to target-language cultural value. This means that texts to translate could be chosen in accordance with these domestic values; texts that “are likely to lend themselves to such a translation strategy” (Munday, 2001, PP.87).

As Munday explains when translators from other languages tend to translate ‘fluently’ into English the target text becomes idiomatic and ‘readable’. This will give an illusion of transparency, as the foreignness of the target text is then minimized. The translator is thus made “invisible”, whereas the foreignizing method makes the translator “visible”, because here the translator is more present; the foreignness of the source text is highlighted and protected from the dominant values of the target culture (Munday, 2001, PP.88).

However, this appears to be somewhat contradictory, because how can a translator be “more present” if he, for instance, refrains from translating and retains e.g. a cultural reference exactly as it reads in the original? The foreignness may be highlighted, but the translator has not “done” anything. Foreignizing element makes the reader aware that s/he is reading a translation; the reader is, as it were, sent abroad by registering the linguistic and cultural difference of the foreign text. What the translator does is that s/he (visibly) resists the ideological dominance of the target culture by protecting the source text from it. According to Venuti domesticating translation is more a matter of “concealing” partiality to the source text as foreign elements such as cultural references are translated into the target language; the translator makes himself “invisible” by not resisting target culture values. (Venuti, 1998, PP.90)

3.2.2. Dynamic equivalence and formal correspondence as translation strategies and procedures

Other type of category on translation strategies forwarded by Nida is about dynamic equivalence and formal correspondence translation. According to Nida explanation formal equivalence is oriented towards the source; dynamic equivalence focus is on target language. 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. (Nida, 1964, PP.204)

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. (Nida, 1964, PP.206)

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 “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 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 and Larose 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?” (Munday,2001, PP. 95)

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, PP.145)

3.2.2.1. 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 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” (Nida, 1964, PP. 208).

The third way is using borrowed words with or without descriptive classifier. Finally, the fourth way is instead 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” (Nida, 1964, pp.209)

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”(Nida,1964, pp.211).

3.2.3. Translation strategies and procedures of cultural expressions and terms

Mona Bayar 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”.(Mona, 2007, PP.32)

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 “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.” (Okombo, 1994, 125)

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 also agrees with the above idea by saying “The question is not simply “what does the concept mean within a culture alien to us?” (Simon, 1996, PP. 65)

However, to what extent can we consider this concept equivalent or analogous to one which we can frame in our own terms? Simon says 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. According to Newmark 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. (Newmark, 1988, 46)

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 explains that semantic translation is usually “more complex, more awkward, and 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 (Newmark ,1988, PP.49). On the other hand Newmark 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”. (Newmark, 1988, pp. 56)

3.2.3.1. Culture-specific expressions and terms and translation strategies and procedures

Culture-specific items are abbreviated as CSIs by Javier Franco Aixela, who believes that CSIs are only CSIs in context. Franco Aixela defines Culture-Specific Items in Translation as “Those textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target text.” (Franco Aixela, 1996, PP. 32-33)

According to Franco Aixela, it is clear that culture holds close connections to translation. Actually, translation helps various communities to become familiar with 'otherness' and peculiarities found in other societies. Aixela argued that culture occupies a major place in translation due to the fact that there are some terms that have either different value in the receptor culture or do not exist at all. Such kinds of references are referred to as culture-specific terms. They can be defined as words or phrases that refer to objects and ideas familiar to a particular cultural group but not beyond. These items are considered problematic by many translation scholars since their literal translation may be too exotic to target language readers. As a result, translation studies move from mere focus on linguistic approaches towards taking into account the cultural factors during the translation process.

According to Bassnett this shift to cultural aspects of translation is called "a cultural turn" (Bassnett, 2002, PP. 67). However, Nida affirms that biculturalism is even more important than bilingualism as words only have meanings in terms of the cultures in which they function. Obviously, cultural translation takes into consideration the vital role of context in fleshing out the meaning. For Nida the meaning of utterances comes from the situational context in which they take place and not from the ideas of the words which constitute them. (Nida, 1964,PP.30)

It can be argued that a great significance is given to two opposing translation strategies when discussing how culture specific items should be treated. These are foreignization and domestication translation strategies which are distinguished by Venuti in 1995. The former one is aimed at preserving the strangeness of the source culture in an effort to bring it close to that of the readers. However, the latter refers to the attempt to translate the source text in a transparent way. This means, minimizing the foreign culture as much as possible in order for the target text to be accessible to the target audience. The application of these strategies in novel translations is said to have bonds with the intention behind the translation. For instance, in some texts, foreignization translation strategies may be followed for the sake of introducing others' cultures to the target audience. Nonetheless, readers' expectations and needs should be fulfilled which can result in forcing the translator to adopt a particular strategy during the process of translation. However, according to Wanh it is worth noting that people who belong to totally different cultures may not be tolerant enough towards the content of the concrete text. Thus it should be handled in a specific manner. (Wills in Noss, 1982, PP. 32)

3.2.3.2. Extralinguistic cultural references and translation strategies and procedures

Jan Pedersen has introduced the term Extralinguistic Culture-bound Reference, or ECR.

Extralinguistic Culture-bound Reference is defined as;

reference that is attempted by means of any culture-bound linguistic expression, which refers to an extralinguistic entity or process, and which is assumed to have a discourse referent that is identifiable to a relevant audience as this referent is within the encyclopaedic knowledge of this audience. (Pedersen, 2005, PP.60)

He modifies it into Extralinguistic Cultural Reference, defining it as "references to places, people, institutions, customs, food etc, which you may not know even if you know the language

in question.” They are “expressions pertaining to cultural items, which are not part of a language system (Pedersen, 2005, pp.60); they are culture-bound and require encyclopaedic knowledge of the culture in question. Following Venuti’s distinction between foreignization and domestication, the strategies for rendering ECRs then range between the most foreignizing and the most domesticating strategies (Pedersen, 2005, PP.61).

According to Pedersen the SL-oriented, or foreignizing, strategies are retention, specification, and direct translation, where as the TL-oriented, or domesticating, strategies are generalization, substitution and omission. These strategies “describe linguistically how ECRs are transferred from ST to TT” (Pedersen, 2005, PP.61), and they are symptomatic of the norms in operation in the translation process, because they result in specific translation decisions that indicate what overall strategy and what norms the translator adheres to. These decisions are the solutions of translation problems, crisis points, encountered by the translator. When there is no obvious official equivalent, references to the source culture constitute one of the most revealing translation crisis points. Such a crisis point “reveals the workings of many norms, such as domestication vs. foreignization..., awareness of skopos etc.” (Pedersen, 2005, PP. 61).

Geographical names, a type of proper names, are instances of crisis points, forcing the translator to decide whether they should be translated at all. If they are translated, how are they rendered? Why are not all names translated? The translator may not be totally aware of all the decisions and choices that s/he makes, because parts of the process may be internalized and subconscious. For example, the translator may not be aware at every stage of exactly which strategy, or even which combined strategies, s/he uses. Strong extratextual norms may influence the translator unconsciously, such as internalized educational norms, or translation policies in the target culture. Since norms seem to appear at every stage in the translation process, the translator cannot be conscious of them all. (Pedersen, 2005, PP.63).

3.2.4. Culture and language differences and translation strategies and procedures

As Snell-Hornby mentioned there are different views among scholars and translators on negative and positive impacts of language and culture differences on translation works. Some scholars argue that if language influences thought and culture or the way the speakers or readers perceive the world; then from translation process views this implies that ultimate translation is impossible. On the contrary, there are scholars who believe language and culture have direct influences on

people's perception about life experience, culture and world as a whole. But, scholars like Humboldt and Chomsky, say whatever differences between language and culture exists translation still possible because translators can have different translation strategies and procedures to put in action. Humboldt's "inner" and "outer" forms in language and Chomsky's "deep" and "surface" structures imply that ultimate translation is anyhow possible. (Snell-Hornby, 1988, PP. 98)

In practice, however, the possibility depends on the purpose and how deep the source text is embedded in the culture. The more source-text-oriented a translation is, the more difficult it is to do. Similarly, the deeper a text is embedded in its culture, the more difficult it is to work on. Related to translation, culture manifests in two ways. First, the concept or reference of the vocabulary items is somehow specific for the given culture. Second, the concept or reference is actually general but expressed in a way specific to the source language culture. In practice, however, it is suggested that a translator should take into account the purpose of the translation in translating the culturally-bound words or expressions. According to Snell-Hornby the connection between language and culture was first formally formulated by Wilhelm Von Humboldt. For this German philosopher, language was something dynamic: it was an activity (*energia*) rather than a static inventory of items as the product of activity. He further says *"language is an expression of culture and individuality of the speakers, who perceive the world through language"*. (Snell-Hornby, 1988, PP. 110)

In 1973, Humboldt's view was echoed by Edward Sapir and Benjamin Lee Whorf in their Sapir-Whorf hypothesis. This principle states that thought does not "precede" language, but on the contrary thought is conditioned by it. He states that there was the theory of context before the theory of text. In other words, context precedes text. Context here means context of situation and culture. (Hurtado, 1977, PP. 345) This context is necessary for adequate understanding of the text, which becomes the first requirement for translating. Thus, translating without understanding text is non-sense, and understanding text without understanding its culture is impossible. To conclude Humboldt's idea and hypothesis explains the notion that language conditions thought and that language and thought is bound up with the individual culture of the given community would mean that translation is impossible. We cannot translate one's thought which is affected by and stated in language specific for a certain community to another different language because the

system of thought in the two languages (cultures) must be different. Each language is unique. If it influences the thought and, therefore, the culture, it would mean that ultimate translation is impossible. Another point of view, however, asserts the opposite. Ironically this also goes back to Humboldt's idea about inner and outer forms of language. Later it is developed into the concepts of deep structure and surface structure by Chomsky. Inner form and deep structure is what generally known as idea.

Following this concepts, all ideas are universal. What is different is only the surface structure, the outer form. If it is so, translation is only a change of surface structure to represent the universal deep structure. Accordingly, translation is theoretically always possible. All in all, we are faced with two extremes. Which one is right? The answer, according to Snell-Hornby lies not in choosing any of the two. If the extremes are put at the ends of a cline, the answer lies between the two. In brief, theoretically the degree of probability for perfect translation depends on how far the source language text (SLT) is embedded in its culture and the greater the distance between the culture between SLT and target language text (TLT), the higher is the degree of impossibility. (Snell-Hornby, 1988, pp. 112)

3.2.5. Figurative languages and translation strategies and procedures

Figurative language with its greatness of power, vividness and liveliness, as a form of language expression, is the perfect combination of informative function and aesthetic function. In conveying idea, figurative language focuses on lively figures of speech to create endless associations in readers through their senses. That is to convey meaning on the one hand and bring the aesthetic appreciation to the readers on the other. Therefore, how to deal with the figurative language in translation then to make the translation precisely and naturally reproduce the original idea from SL to TL without losing the aesthetic enjoyment as the TL readers expect from what the SL readers get, are both important in the work of translation.

CHAPTER FOUR

4.1 TRANSLATION STRATEGIES AND PROCEDURES IN YISMAKE WORKU'S “DERTOGADA” FROM AMHARIC INTO ENGLISH

Translation provides a good chance for cultural transfer to take place. However, if the source language and culture have little in common from the target one, translators will face great challenges in a bid to produce a high- quality translation. Novels tend to be full of cultural items that are difficult to be dealt with during the process of translation because they have different aesthetic values missing in the target culture. These cultural-bound expressions need to be rendered in a way that conforms to the norms and conventions of the receptive culture. In addition, the creativity and aesthetic values of the source text must be taken into consideration in order for target audiences to enjoy their reading experience.

This chapter basically focuses on investigating translation strategies applied in ‘Dertogada’ translation and examining the implementation of domestication and foreignization as translation strategies and procedures. However, assessing for meaning shifts due to mistranslation or culture and language differences existed between the SL and TL will also be analyzed.

4.1.1. Translation of religious expressions

Religion is one part of culture which can be categorized under social organization. However, according to Pedersen one ritual with is acceptable in one religion may not be acceptable in another society. (Pedersen, 2005, PP. 61) This is the nature of religion that makes translation a bit challenging, because, each and every religion consist its own distinctive worshiping system, In addition religious concepts associated with ritual activities, ceremonies, worshiping systems, way of praying and fasting, religious norms and rules varies among different religions. In turn, these differences bring challenges in the translation process; especially there is difference between SC and TC. However, translators could use different translation strategies to tackle such challenges. Since, in Ethiopia people cherish their belief and practice it strongly, that culture and practice is depicted on the SL of “Derogate” too. Some of them are selected and the translation strategies applied to convey equivalent meaning are examined as follow.

(1) « ይቅርታ አባቴ ስዕሏን ለመሳለም እፈልጋለሁ። » [.....] « እመቤቴ በሰላም ወደ ሀገሪ ከመለስኸኝ ወንጌላዊው ሉቃስ በሰላት ስዕሏ ስር ፀሎተ ማርያም ለማድረስ ስዕለት አለብኝ። ፈቃድዎ ቢሆን አባቴ። » (ይስማዐክ:133)

“If you don’t mind, father, I would like to kiss the painting.” [.....] “I made a pledge to God that I would say my prayers under the sacred painting of St. Luke’s Virgin Mother Mary, if she safely returned me back to my country. Let me pray please?” he pleaded.

(Zelalem: 187)

In the extract (1) the translator applied domestication as his translation strategy; however it seemed that the translator faced a challenge with what Franco Aixela calls “Otherness” to describe the source language culture-specific terms into the target culture. For instance the term ‘ለመሳለም’ is a unique religious expression in the source culture. However, Zelalem translated the term ‘ለመሳለም’ using domestication translation strategy as “to kiss”. When Zelalem used Domestication as his translation strategy aiming to convey equivalent meaning by talking only the outer or surface meaning of the term, this in turn blurred the inner or deep meaning naturally attached on the source culture, i.e. ‘to pray’.

On the above extract Zelalem also translated the phrase “ብፅአት አለብኝ” to “I made a pledge to God” through similar translation strategy application. Of course, here the translator made a decision what Nida described as a translation strategy aimed at changing the strangeness of the source culture in an effort that would help the target readers by giving natural equivalent or minimizing the foreign culture. Such kind of domestication as a translation strategy is a kind of translation strategy that could result a bit meaning shift but still can be taken as tolerable meaning shift. Similarly, he translated “ፀሎተ ማርያም ለማድረስ” and “ፈቃድዎ ቢሆን አባቴ” to “pray” and “Let me pray please?” respectively using substitution as domestication translation strategy to convey equivalent meanings and messages into the receptor culture and of course into target readers too.

However, for the presenter of this research paper the major meaning difference or translation shift found in the above extract is on the question of for whom the main character, Miraje pledged his request? Of course, on the source language text it is clear that Miraje made his pledging for Saint Merry to help him return back to his homeland safely. However, the translator made a decision to change or substitute “for whom Miraje pledged” from Saint Merry to God, as

“I made a pledge to God”. Many believe that as much as possible translator should have to be faithful for the original language and culture while they translate into different language and culture. Whatever translation strategy translator could choose being faithful is crucial concepts on translation process. And, this is a guiding and acceptable notion in the area. Here, the presenter of this research paper believes the translation strategy applied by Zelalem can't be taken appropriate and it shifts the source language meaning completely.

(2) ጠዋት--- የኪዳንጸሎት ረዘመባት፡፡ (ይሰማዐክ፡39)

The morning covenant prayer seemed to her take the whole day, as she waited for him, impatient to complete his service. (Zelalem: 52)

“የኪዳንጸሎት” is cultural specific expression, which need a bit care when one translated it into different culture. Zelalem translates the source text “የኪዳንጸሎት” to “covenant prayer” using adaptation translation strategy as formal equivalent meaning translation. Of course, this is a translation technique which uses a completely different expression to transmit the same reality. But, according to Nida, cultural equivalence depends on degree of relatedness between two languages that represent different cultures.

Taking Nidas' explanation into account, the two phrases or cultural expressions are not equivalent or give the similar message to the readers due to difference culture between two languages. For instance, the source culture “የኪዳንጸሎት” means a regular ritual morning ceremony in the Orthodox religion which is lead by selected priests for the worshipping God. This unique and regular ritual ceremony believers' in our case monks and nuns gather together in the church or around early in the morning to pray which involves series of actions; like praying and singing with the authorized priests to worship God.

However, Concise Oxford Dictionary defines the term ‘Covenant’ as (1) an agreement held to be the basis of a relationship of commitment with God. (2) A contract by which one undertakes to make regular payments to a charity. On the other hand John Wesley quoting “Book of Offices of the British Methodist Church” defines the expression “Covenant Prayer” as a prayer used for the renewal of believer's covenant with God. It is often recited in special worship services. Hence, Zelalem tried in his translation such culture expression simply by deploying adaptation or domestication as a translation strategy which make difficult to understand the target audience

and it also blurred the meaning of source language. So, it would have been better Zelalem could give explanation in the footnote to mitigate the translation problem came from the two different cultures.

(3) ሚራሻዥግጭ አቡጁዲ ትዕምርተመስቀልተላብሱብቅሲል ... (ይስማዕክ:39)

Miraje come out wearing a white robe with a cross engraved on it... (Zelalem: 53)

It is obvious; translation helps various communities to become familiar with 'otherness' and peculiarities found in other societies. But, this is true when the translator understands the source culture deeply and translates it to target culture successfully by applying proper translation strategies and procedures. As we discussed in the theoretical part of this research paper Halliday affirms that there was the theory of context before the theory of text. In other words, context precedes text. Context here means context of situation and culture. This context is necessary for adequate understanding of the text, which becomes the first requirement for translating. Thus, translating without understanding text is non-sense, and understanding text without understanding its culture is impossible.

Zelalem translated “ትዕምርተመስቀል” from the above extract using domestication translation strategy; without giving proper attention for contextual meaning in the extract. In Orthodox religion believers’ men and women wear mostly traditional cotton made garment called “*Netela or Gabi*” by making crossing structure over shoulder due to a religious norm or order. Such wearing style considered as morally and spiritually acceptable and the degree of followers attachment and politeness for their believe. Acctually in some instance this kind of wearing also considered as mandatorily, especially for priests while they preach their followers.

This is the contextual meaning behind Miraje come out wearing a white robe with a cross engraved on it. However, the presenter of this research paper believes that for target audiences with different cultural background it would be very difficult to understand the hidden or intra-textual meaning associated with source language text. The here translation would have been better if it had explanation inclusively or footnote description to fill the gap existed.

(4) «... ራሴንለመግዛትሞከሬነበር::ከማላውቀው ወጥመድ ውስጥ መግባቴን ከአንተ ውጪ ለሌላ ለማንም ብናገርንስሐግቢ ከማለትበቀርሁነኛመፍትሔ እንደማይሰጡኝአውቃለሁ----» (ይስማዕክ:39)

«... I tried to be my real self. If I told anyone else except you that I had fallen into a trap, I know they will give me no solution except to tell me to repent. ---» (Zelalem: 53)

The above extract is translated as Nida described way of translation to bring natural equivalence. The translator's job is relatively less challenging because the items in the ST had equivalent expression in the TT. Because the images of the expressions are translated into the TT cultural context, it presents to the target audience clear image what each expression meant. Here by using natural equivalence the translator's goal is to reproduce in the receptor language an expression with the same message as the SL, just by using the natural equivalence expression of the receptor language.

(5) «... እየደገምኩ በሱባዔ ለብዙ ሳምንታት አሳለፍኩ::---» (ይስማዕከ:40)

«...spent many days in deep prayer. ---» (Zelalem: 53)

(6) ለሴቶችገዳም ስርዓተ ቅዳሴ ለማድረስመነኮሳትየሚመጡት ... (ይስማዕከ:34)

To attend the ceremonies and services on the nunnery (Zelalem: 45)

(7) አሁንም ማህበሩንባይሰማ ከማህበሩተለይቶቀኖናይሰጠዋል:: (ይስማዕከ: 155)

Then he shall get a more severe reprimand followed by a disciplinary measure from the monastic society. (Zelalem: 221)

(8) ...ሚራሻናሲጳራ ባንድ ላይ ፊደልቆጥረው የዘወትርፀሎትን፣ውዳሴማርያምንናዜማ ... በሌሊት ወንጌላትንና ሙዝሙረ ዳዊትን...::ቅኔምቆጠሩ:: (ይስማዕከ:35)

...They were taught about language and were given basic spiritual knowledge [...] the daily prayer, the Holy Mary and Melody of Incantation, Night Incantation and the Psalms... In addition, they learnt the art of divine poetry (Zelalem: 47)

In the above four extracts we can distinguish that the translator used the combination of domestication and foreignization translation strategies and procedures as his translation process is aiming to convey adequate and acceptable translation to target audiences. Even if, there are some scholars like Munday who argue on concept of the adequate and acceptable translation. However, most Scholars accept translator use different translation strategies and procedures independently or mixing two or more types of translation strategies and procedures to attain successful translation, especially there is vast language and culture difference between source language and target language. However, the translator should be professional and well experienced when, how and which types of translation strategies and procedures to choose.

As, far as translation strategies and procedures concerned, this is the basic problem we see in the translation of ‘Dertogada’. For instance, in the source text (5) “ሱባዔ” is cultural specific term, which needs finding cultural equivalence when translated. However, Zelalem used domestication translation strategy using variation as a translation strategy to communicate only partial equivalent meaning to translate “እየደገምኩ በሱባዔ” as “deep prayer” when we say ሱባዔገባ it means he confined himself to restricted area or place for the purpose of praying and fasting. So, the translator conveys incomplete meaning for the target readers.

In the extract (6) it is noticed that the translator prefers to translate “ስርዓተ-ቅዳሴ” as “ceremonies and services” using domestication translation strategy by applying modulation as translation procedure. He used a phrase “ceremonies and services” which has different meaning in the TL. This translation shift used by the translator as equivalent meaning. As we have mentioned in the theoretical part of this research paper, sometime, it is essential to apply various translation strategies and procedures like modulation in order to avoid lack of fluency or exoticism in the translation process. Such translation shift use to maintain the mood of the SLT. According to Malinowski, what the translator did in the above extract can be consider as acceptable translation because in the extract meaning of utterances comes from the situational context in which they take place and not from the ideas of the words which constitute them.

The translator faced a challenge in the extract (8) with the religious activities. “የዘወትር ፀሎትን፣ ውዳሴ ማርያምንናዜማ ... በሌሊት ወንጌላትንና ሙዝሙረ ዳዊትን፣ ቅኔም ቆጠሩ።” these are religious activities which most of them exists only in Ethiopia. He translated those terms into TT as “daily prayer, the Holy Mary and Melody of Incantation, Night Incantation and the Psalms, the art of divine poetry” using Particularization translation strategy. But, it would have been better the translator used generalization as his translation procedure, i.e., more general or neutral terms, normally to avoid unnecessary ambiguity or confusion. As particularization as a translation strategy especially for cultural specific expression or terms has problem of over translation. Zelalem could have been better to use either omission to left out some details or use generalization translation procedures. Otherwise, for such cultural specific terms like “የዘወትር ፀሎትን፣ ውዳሴ ማርያምንናዜማ ... በሌሊት ወንጌላትንና ሙዝሙረ ዳዊትን፣ ቅኔም ቆጠሩ” he should have given explanation in the glossary or in the footnote rather than retaining and replacing the expressions

as foreignization and domestication translation strategies and procedures, in which the target audiences forcibly leave in a state of confusion.

(9) « ኧረጉ.....ድ! ኧረ!.....ኧረ!..... ሰአሊለነቅድስት!..... የግሸኗእመቤት!ፍጡነረድኤት! » (ይስማዐከ:44)
« Almighty God! Impossible...Holy Mary! » said the latter monk, (Zelalem: 60)

Zelalem used domestication as a translation strategy for the above extract (9) translating the source language cultural expression “ኧረጉ.....ድ! ኧረ!ኧረ!...” as “Almighty God! Impossible! ...” Here, Zelalem’s translation strategy can be recognized as Pedersen’s ECR transfer strategy or Nida’s functional or Situational translation strategy to convey meaning equivalence. But, it is still difficult to say the translator has managed to select a translation strategy that could bring the closest natural equivalent to the source language message. This is because in the target language culture when peoples exposed for a situation of sudden surprise, excitement or frighten, they have their own cultural ways to express their emotions. For instance, they may shout loudly saying, what a hell! Unbelievable! Awful! Shame on You! So, the presenter of this research paper such kind of cultural expressions are closer to SLC meaning equivalent than « Almighty God! Impossible...»

However, since Zelalem’s translation on the above source language expression tries to relate the receptor to modes of behavior relevant within the context of his own culture, it can be taken as effective translation technique. When his translation strategy translation strategy procedure that could help the target audiences able to understand the meaning easily because it is translated in their own cultural expression when someone say while exposed in state of unexpected or unbelievable happenings of the with the mood and tone of the SLT. On the other hand, the translator made a decision to translate “ሰአሊለነቅድስት” as “ Holy Mary” using borrowing translation strategy with somewhat similar function and then he used omission as his translation strategy for source language cultural expressions “የግሸኗእመቤት!” and “ፍጡነረድኤት!” to avoid repetitions and/or confusions.

4.1.2. Translation of cultural specific expressions and terms

4.1.2.1. Translation of names

Mostly literary works seem to be full of people's nouns which are usually chosen carefully by the author in order to serve a particular end. Translators use different translation strategies and procedures while they translate people's and institution's names.

In this regard, some scholars and translator argue that people's and institution's names existed in the sources language should be translated if they are unfamiliar in the target language culture to make the target audiences comfortable. There are other scholars and translators who don't agree with the above assertion. Such scholars and translators argue only linguistic translations to loaded names is seen to be the best solution. Because among many one of the aims of translation is to share cultural values and expressions between different nations, So names of people's and institution's in the source languages should be retained or preserved in the translation except in those cases where conventional equivalents can be found in the target language. The presenter of this research paper supports the latter thought. Different translation strategies are followed to translate personal names and names of religious and institutional in the selected translation novel, 'Dertogada'.

4.1.2.2. Translation of people names

Table 1: Translation of Names of people as Translation strategies and procedures in 'Dertogada'

ዴርቶጋዳ	page	DERTOGADA	page	ዴርቶጋዳ	page	DERTOGADA	page
ኢንጂነርሻጊዝ	19	Enginer Shagiz	23	ሜሮዳ	71	Meroda	95
ዶ/ርሚራሻፕ	19	D/r Miraje	23	ዶንሞርሞርዲኖቡስኪ	114	Don Mormordino Busky	161
ዶ/ርሉስካን	20	D/r Luke Khan	24	አባሲርጋጋ	129	Abba Sirgga	182
ቡዝአልድሪን	22	Buzz Aldine	27	ቅዱስጳውሎስ	146	St. Paul	207
አለቃአያለሁ	26	Chief Ayalew	33	አቡነሂሩትአምላክ	150	pop Hirute Amlak	213
ዲዎላ	26	Diola	33	አዳሩሲል	152	King Fasil	216
ሲጳራ	33	Zipporah	43	አዳዘርዳዳቆብ	152	King Zer'a Yakob	216
አኖንያ	33	Anania	43	አዳሱስንዮስ	152	King Susinios	216
ማርያም	44	Hole Mary		አዳዳዊት	152	King Dawit	216
አባፍናሐስ	35	Abba Finhass	46	አባባብረአግዚዕ	177	Abba Gebre Edzie	251
አባገጠንበሩ	35	Abba Jemberu	46	ዘርዳይድረስ	177	Heros Zeriay Deres	252
አማሆይወለተኪ ሮስ	35	Reverened Welet Kiros	46	ራስአሉላአባነጋ	177	Ras Alula	252
አቡነዘዮሐንስ	40	Pop Ze'Yohannes	55	ኮሎኔልፍስሐን	185	Colonel Fissiha	264

ቅዱስሉቃስ	41	Saint Luke	55	ጄነራልአጥናፋታዩ	185	General Atnafu Taye	265
አባማቴዎስ	45	Abba Matthews	62	አንጂነርጌራ	186	Enginer Gera	265
አባዲዲሞስ	48	Abba Diddimos	67	ጴጥሮስ	260	Peter	349
ንጉሰሠብታህ	51	King Sebtah	72	አዲሳደርደርደስ	259	King Tewodros	253
ዶ/ርዠንጊዳ	70	D/r Xangida	94	ሙሴ	221	Moses	312

Name is culture embedded; unless there is established translation for a given name it remains untranslated. Some name which have historical relevance like King Tewodros, King Alula, King Daiwt, King Susinios, king Zar’ Yakob, King Fasil and Enginer Shagiz... who were royals in the past, were left un-translated.

Obviously, the translator uses two strategies, i.e., domestication and foreignization strategies as noticed from the table (1) Zelalem often used retention as major translation in his translation work. Especially, he used foreignization translation strategy for people’s names which don’t have equivalent meaning in the target language culture. Yet, people’s names like ‘ሉቃስ’፣ ‘ጴጥሮስ’ and ‘ሙሴ’ he translated as ‘Luke’, ‘Peter’ and ‘Moses’ correspondingly using domestication translation strategy and procedure, because the names exist in Bible and they have conventional equivalents in the TLC.

4.1.2.3. Translation of titles

With regards to titles of people’s names translator should be norm based or follows consistence in their translation works. In addition, as much as possible translators should give translation for unfamiliar titles for target audiences with equivalent meaning to avoid confusions and to make easily understandable.

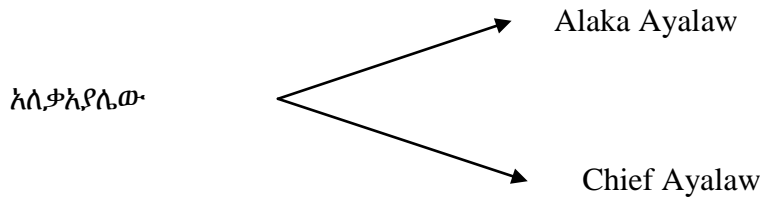
Table 2: Translation of Titles and Surnames as Translation Strategies and Procedures in Dertogada’

ዴርቶጋዳ	DERTOGADA	Translation Strategies and Procedures
አባ	Abba	Retention (foreignization)
አለቃ	Aleqa and Chief	Direct/ literal (domestication) and foreignization
እማሆይ	Reverend	Adaptation (domestication)
አቡነ	Father	Adaptation (domestication)
አፄ	King	Adaptation (domestication)
ራስ	Ras	Retention (foreignization)
ቅዱስ	Saint	Adaptation (domestication)
ኢንጂነር	Enginer	Direct/Literal translation (domestication)
ዶክተር	Doctor	Direct/Literal translation (domestication)
ኮሎኔል	Colonel	Direct/Literal translation (domestication)
ጄነራል	General	Direct/Literal translation (domestication)

As, it can be seen in the table (2) Zelalem seems inconsistency in his translation strategies and procedures about translating titles of people’s names. He left titles like ‘አባ’ and ‘ራስ’ untranslated so as to keep and present the local color of the source text. This is a foreignization or SL-oriented translation strategy. However, since both titles are cultural specific expressions the translator must explain their meaning or what do they mean in footnote. Otherwise, target audiences would face hard to understand their meaning effectively. To the contrary, zelalem translated titles like ‘እማሆይ’ and ‘አቡነ’ as ‘Reverend’ and ‘Father’ to make the titles familiar for target audiences.

On the other hand, we also clearly see inconsistency in his titles translation strategies and procedures. For example, he translated the title ‘አለቃአያሌው’ as follow;

- (10) « ማንነቡ? አዎ::አለቃአያሌውናቸው::አለቃአያሌው » (ይስማዕከ:26)
 «What was his name? Ah... Yes. It was Chief Ayalew! Yes, I remembered Chief Ayalew, » (Zelalem: 33)
- (11) « እየውልሀልጄእኔ...»የአለቃአያሌውአይኖችበእንባእየወረዘ:: (ይስማዕከ:169)
 « Listen me son, I...» Alaka Ayalew started to explain with tears in his eyes. (Zelalem: 241)



From the two above extracts (10) and (11) Zelalem translated a title ‘አሊቃ’ in two different ways. First he translated it as ‘chief Ayalaw’ (33) then he left untranslated as ‘Aleka Ayalaw’ (243) which is a bit perplexed and inconsistent ways of translation strategies that could potentially create misunderstanding for target audiences.

4.1.2.4. Translation of institutional names

In source language novel different institutional names like spy, science and technology and religious/cultural institutional names are expressed. Here, Zelalem tried to translate deploying various translation strategies and procedures to convey equivalent meaning to target audiences.

A) Translation of spy institutions names

ሞሳድ (33) → Moss ad

ሲኦኤ (22) → CIA

ኪ.ቲ.ቲ → KGB

From the above extracts we can easily notice that Zelalem used direct/ retention translation strategies and procedures to communicate the SLT to TLT. Since, Moss ad, CIA, and KGB are well known Israeli, American and Russian spy institutions respectively by many international communities, specifically, by target audiences, the selected translation strategy and procedures can be considered as effective methods of transmitting source language message/meaning to target language readers.

B) Translation of local and international institutional names

Table 3: Some of translation of Names of Institutions as Translation Strategies and Procedures in ‘Dertogada’

ዴርቶጋዳ	DERTOGADA	Translation Strategies and Procedures
የአሜሪካአየርጋይልቢሮ (9)	American Air force Bureau(1)	Direct/Literal translation (domestication)
የቻይናየህዋምርምርተቋም (10)	China’s space Research center(6)	Direct/Literal translation (domestication)
ባህርዳርፖሊቴክኒክ (23)	Bahir Dar Poly- Tech	Direct/Literal translation (domestication)
በኢትዮጵያየኦቶሞቲቭናሽርቪስኩሳንያ (24)	Ethiopian Automotive Service Company (23)	Direct/Literal translation (domestication)
ሄሮሺማዮንቨርስቲ (24)	Hiroshima University(30)	Direct/Literal translation (domestication)
ኦሳካዮንቨርስቲ (24)	Osaka University	Direct/Literal translation (domestication)
አዲስአበባዮንቨርስቲ (77)	Addis Ababa University (105)	Direct/Literal translation (domestication)
አውስቲንየህክምናማዕከል (77)	Austin Medical centre(106)	Direct/Literal translation (domestication)
የተባበሩት መንግስታት ድርጅት (90)	UN square(124)	Adaptation (domestication)
ዴርቶጋዳ የጥናትናምርምርክፍል (184)	Dertogada research Section (264)	Direct translation (foreignization)
ዴርቶጋዳ የመረጃናደህንነትክፍል (185)	Dertogada Intelligence and Security Section(264)	Direct translation (foreignization)
ዴርቶጋዳ የምህንድስናክፍል(186)	-	Ommision (domestication)
-	Dertogada Defence System (265)	Commision (domestication)
ዴርቶጋዳ	Dertogada (262)	Direct translation (foreignization)

As can be viewed from table (3) above with regards to names of institutions, the translator tried to use both domestication and foreignization as his major strategies and procedures to pass natural equivalent message/ meaning to the intended target language audiences. Of course, scholars in the field have support for use of mixing various translation strategies and procedures. They say translator who is capable in using various types of translation strategies and procedures can be judged as good and effective translator especially he could applied the strategies and

procedures successfully. Because, such kind of translation styles gives different colors, tests and avoids unnecessary duplication of translation strategies and procedures. Therefore, the translator used effective names of institutions translation strategies and procedures. On the contrary, he also deployed omission translation strategy and procedure needless too. For instance, he omitted name of institution like “ዴርቶጋዳየምህንድስናክፍል”, this is totally intolerable, because the institution has strong bond and association with the main story or theme of the novel.

C) Translation of religious institutional names

Since names of religious institution are cultural specific terms zelalem used domestication as his main translation strategies and procedures.

Table 4: Some of Translation Names of Religious Institutions applied in Dertogada and Translation Strategies and Procedures

ዴርቶጋዳ	DERTOGADA	Translation Strategies and Procedures
አራዳጊዮርጊስቤተክርስቲያን (11)	“Aradaw” George church(8)	Direct/Literal translation (domestication)
ባህርዳርጊዮርጊስቤተክርስቲያን (47)	St. George orthodox church (64)	Direct/Literal translation (domestication)
ቅዱስገብርኤልቤተክርስቲያን (124)	The church of Holy Gabriel (174)	Direct/Literal translation (domestication)
ስላሴቤተክርስቲያን (226)	-	Omission (domestication)
ዳጋአስጢፋኖስገዳም (35)	Daga Estefan Monastery (46)	Direct/Literal translation (domestication)
የቅዱስትክርስቶስገዳም (135)	St. Christos Semra(190)	Direct/Literal translation (domestication)
ክብራንገዳም (34)	Kibran monastery(44)	Direct/Literal translation (domestication)
አንጦኖስገዳም (34)	Entons monastery (44)	Direct/Literal translation (domestication)
ዋልድባገዳም (145)	Monastery of Waldeba (205)	Transposition/Modulation (domestication)

From table (4) it is obviously recognized In Zelalem’s translation for names of religious translations are predominantly a domestication translation strategy and procedure. With the regards to norms that Zelalem followed for his translation is what is mentioned in the theoretical part of the research paper as Toury’s operational norms, involving a translation strategies and procedures of additions, omissions, relocation, distribution and segmentation of the source text. The norms govern the selection of linguistic material with which to replace the original ST-

material, involving partial and complete translation shifts and changes on lexical items, grammars, phrases, and stylistic features (Munday,2001,PP.56).

Nevertheless, as noticed above at some occurrences Zelalem translation on names of religious institutions are translation which are not governed by norms. In addition translation error is also observed.

(12) አራዳ ጊዮርጊስ ቤተክርስቲያን (ይስጣዕክ:11)

“Aradaw” George church (Zelalem: 8)

Here, Zelalem translated the word “አራዳ” as part of George church name. This is a translation error. As, it is expressed in the source language the word “አራዳ” it is the name of the place where St. George church is located. For example, in the source language page 48 we find “ባህርዳር ጊዮርጊስ ቤተ ክርስቲያን” , Here Zelalem translated the source language text as St. George orthodox church (Zelalem: 64). This is because; “ባህርዳር” is a city where the church is located. And, and the translator left out and translated only the name of the church correctly. However, here he used addition translation strategy and procedure by including the word “orthodox” to explain about the church in the name of St. George church. Even if the word “orthodox” is not included in the source language text it can be consider as “tolerable” translation shift from the source language text.

With regard to grammatical shift or changes the translator used inconsistence translation strategies and procedures while he translates names of religious institutions too. The following examples below show inconsistency in his decision on grammatical shifts.

- ዳጋእስጢፋኖስገዳም → Daga Estefan Monastery
- እንጦኖስገዳም → Entons monastery
- ከብራንገዳም → Kibran monastery
- ዋልድባገዳም → Monastery of Waldeba

Similarly, when he translate ቅዱስባርኤልቤተክርስቲያን he translated the word “ቅዱስ” as “saint” in one place and “Holy” in other place of target language texts. Since, this is names of institution the translator should choose proper word in consistence translation manner throughout his translation.

D) Translation of Geographical names

According to Nida factors which needs focus in order to choose which translation fit the translation process; nature of the message, the purpose or purposes of the author and, by proxy of the translator and the type of the target audience are identified. On the other hand different scholars like Toury, Pedersen and Vanuti, believe that successful translation is mostly obtained when translators avoid the two extreme translation strategies and procedures, i.e. SL- oriented and TL- oriented translation strategies and procedures.

Table 5: Some of Translation Names of Geography as Translation Strategies and in ‘Dertogada’

ደርቶጋዳ	DERTO GADA
<p>በንጋ፡ከፋ፡ጣናሀይቅ፡ደጋአስጢፋኖስ፡ጎርጎራወደብ፡ራስዳሽን፡ጎንደር፡ ወለቃ፡ሩፋኤል፡ሲልቀት፡ ፣ጭልጋ፡ቋራ፡ጃኖራ፡እንከኮሻሽሊት፡አርማጭሆ፡ብልባሆ፡ጠዳ፡ ደንቀዝ፡ዳባት፡ሰላም፡ጎራሬ፡ዋርዋ፡ብራኢየሱስ፡አምባሊዮርጊስ፡ ደርጋጅ፡ጫርቢጣ፡ባህርዳር፡ቡሬ፡ደብረማርቆስ፡ዲማ፡ ስማላጊዮርጊስ፡አዴት፡ዱርቤ፡ቴ፡ቁንዝላ፡ግብግቢት፡ወረታ፡ሐሙሲት፡ ፎገራ፡ደብረታቦር፡አፈርዋናት፡እስቴ፡ፋርጣ፡ውዶ፡ኩሪያማርያም፡ መካንዘር፡፡አሞራገደል፡ተሰናይ፡ከብረንደሴት፡እንጦኖስደሴት፡ ቋንዝላ፡ደንግበር፡ጎረር፡አስፋደብር፡ዳልጊ፡ረብእናጎማርወንዝ፡ፎገራ፡ ቂርቆስደሴት፡ጣናቂርቆስ፡ደጋደሴት፡ደከደሴት</p>	<p>Bonga, Kefa, , Lake Tana, Dega Estefan , Gorgora Port,Ras Dashen, Gonder,Weleka,Rafael,Sielket, Chelga,Kuara,Janora,Enqekoshashlit, Armacheho,Belbaho,Teda,Dengen,Wegera, Dabut,Selamge,Guraree,Warcus,Kibra,Eyesus,Amba,Geor gis,Dergaj,Charbita,Gojam,Bahir Dar,Bure,Debre Markos,Dima,Yismala Georgis,Adet,Dur Bete,Qunzela,Gibgibit,Bege Midir, Woreta, Farta, Awedo, Kurea, Mariam, Meneguzer, Amora Gedel, Tesenay,Kibran, Entons, Addis Ababa, Qunzella, Denge- Ber, zegae, Gurer, Qunzela, Asfa-Deber, Dalgi, Reb and Gumara river, Fogera,Kirkos Island, Tana Kirkos, Dega Island, Deke Island,</p>

From table (5) we can see Zelalem in translating names of geographies chooses SL - oriented translation or foreignization strategies and procedures. As far as the present of this research paper, Zelalem choose is not effective to achieve his purpose of translation. It would be better if the translation focus only on the major geographical names which have strong coherent and relationship with the main plots and stories in the source language text. Because, the major purpose of the translation work is different from giving an insight in every place described in the source languages. As, many scholars accept trying to translate each and every name of places happened in the source languages, especially large language and cultural differences existed between SL and TL, it may be a cause of misunderstandings and confusions for target audiences.

4.1.2.5. Translation of cultural attires and materials

(13) ራቁቷንነጭ አቡጅዲ ከላይ የኖረ ሐምራዊ ግምጃ ከሥር ከተነጠፈበት መደቧ ላይ ተኝታ መቅረዙ ላይ አፈጠጠች።(ይስማዕከ:39)

...her bed molded out of mud and allowed to dry in the shape of curving box. It was covered with a white satin over a thin mattress. She lied down above the cover naked and stared blindly at the altar. (Zelalem: 52)

In the extract (13) Zelalem faced challenges in translating cultural specific materials like “መደቧ”, “አቡጅዲ” and “ሐምራዊግምጃ” existed in the source language terms. For instance, the translator appears he couldn’t find equivalent target language cultural material to translate “መደቧ” into target language. So, he made a translation decision to transmit equivalent meaning by giving description how the cultural material made as “her bed molded out of mud and allowed to dry in the shape of curving box.” which seems a bit ridiculous. Of course, among others translation strategies and procedures explanation and/or description is considered as one of translation method which translator often use while they face translation challenges due to cultural differences between the two languages, i.e., source language and target language. But, in the above extract the description is rather confusing because it consist different words and concepts in it. So, as the presenter of this research paper the translator would have been better if he had been used un-translated the word or instead of giving the explanation as part of the text it should have been better to be explained on footnote.

Similarly, in the above extract he translated the cultural material in the source language “አቡጅዲ” as “satin” meaning equivalent. But, the English oxford dictionary defines “satin” as “a smooth, glossy fabric, usually of silk, produced by a weaver in which the treads of the warp are caught and looped by the weft only at certain intervals”. Even if, the source language “አቡጅዲ” is made from cotton by traditional, as satin it is not made from silk and even it is not as smooth as satin, as glossy as satin, generally it is not comfortable bed sheet as satin. Therefore, giving translation as equivalent words obviously misled or confused the target audiences.

(14) በእግረሙቅአሰሩት።የእግረ ሙቁን ቁልፍ ማህደራቸው ውስጥ ከተው እየተበሳጩ ሳያናግሩት ባዶው ቤት ውስጥ ጥለውት ሄዱ። (46)

The monk left him in an empty room taking with him the key to the chains to be put on his legs. (63) (Substitution and Omission)

In the extract (14) he translated the cultural material “አግረሙቅ” as “chains” in the target language as equivalent meaning using domestication translation strategies and procedures. The equivalent meaning of chain is “ሰንሰለት” the source language, but “አግረሙቅ” is a cultural material used as instrument or tool to fasten someone’s legs as punishment. This cultural material is mostly made up of chain metal material purposefully. In other word all chains are not equivalent with the cultural tool “አግረሙቅ”.

(15) «---የገበሬ ልጅና ተማሪ ታፍሶ ያለ በቂ ስልጠና እና ሰንቅ ወደ ጦር ግንባር እየተማገደ እንዴት ነው ድል የሚገኘው---» (ይስማዕከ፣ገፅ 71)

“--- How shall an army be victorious when it ignorantly arrested small children against their will and sent them into the cruel flames of war without enough training,---”
(Zelalem, page 97-98)

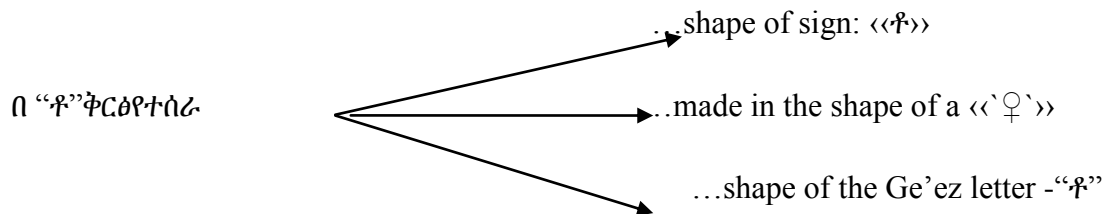
In the above translation Zelalem used omitted as translation strategy and procedure on the cultural expression or material “ሰንቅ” for unknown reason, it is not effective way of translation strategy and procedure to transmit equivalent message to target language audiences. The translator could translate the word “ሰንቅ” as “without having military logistic”. Because, instead of omitting the important words from being un-translated the translator would have been better to translate it in the context to give a clear for target audiences about image and sense about the war which held between the regime of Derg and the rebellion groups then.

On the other hand, Zelalem translated the source language expression “«የገበሬ ልጅና ተማሪ»” as “small children”. This translation strategy and procedures can be identified as generalization or substitution or generally domestication translation strategy and procedure. However, here again the substitution or generalization translation strategy and procedure couldn’t able to transmit equivalent meaning to the target language. Even the presenter of this research paper strongly believes in the above extracts the translation techniques used by zelalem has distorted both outer and inner meaning associated in the source language. When Yismake in his original source language novel uses the expression «የገበሬ ልጅና ተማሪ» he used it deliberately. Because it is fact or reality on the ground and it is also connected with both characters; i.e., D/r Miraje and D/r Xangida personal life and how they became solider at first. So, it would have been better if it the expression translated as it appear in the source language.

(16) ...በ“ቶ” ቅርፅየተሰራግማደመስቀልከአንገቱአውልቆአሰረላት፡፡ (ይስማዐክ፡ 43)

...the cross made in the shape of a ‘♀’ from around his neck and placed it around hers.
(Zelalem:58)

In the source language culture “ግማደመስቀል” which has equivalent meaning “cross” in the target language can be made from Wood, Plastic, Gold, Silver, and Bronze cultural materials. However, in the above extract it says the shape of the cross is look like “ቶ” which represent Amharic letter “ቶ”. However, including in the extract (16) Zelalem translated the shape of the same cultural material “ግማደመስቀል” differently or inconsistently parts of the novel. Some of the translation strategy and procedure used to depict the shape of the cross prseneted as follows;



These kinds of translation expression may be unclear or ambiguous to the target audience. This is because of the same cultural item is translated with different expression in different section of the novel. Nevertheless, the translation expression could have been better if the translator were followed consistent ways of translation expression, in other word by being norm based strictly.

(17) የመቃ ብዕርና ከተቆላ አዝርዕትና የተቀመመ ጥቁር ቀለም ነበራት--- (ይስማዐክ፡39)

She had at her disposal a pen made out of bamboo and black ink prepared by grinding grains torched to blackness. (Zelalem:52)

Here, the translator used an expansion and description translation strategy aiming to pass equivalent to the target audiences. For instance, he translated the phrase “የመቃብዕር” as “pen made out of bamboo” using description translation method. In terms of source language text meaning it is equivalent. However, the translator made a slight deviation in giving meaning equivalent to target language while he translated the source language texts “ከተቆላአዝርዕት” as “grinding grains” and “የተቀመመ ጥቁርቀለም” as “black ink prepared”. The phrases translated here are not close equivalents to the source language texts. In Amharic “ከተቆላ” means “From roasted”

and “አዝርዕት” is the plural form of “ዝር” to mean “seed” in the target language. So, the phrase “ከተቆላኦአዝርዕት” should be translated as “from roasted seed” in the target language; similarly, “የተቀመመ ጥቁርቀለም” as “mixed black ink” in TLT. Nevertheless, the changes made by the translator can be taken as acceptable as tolerable changes because they didn’t bring much meaning differences between the SLT and TLT.

(18) ሚራኝኸ ከግድግዳው ላይ የተሰካውን ደረቅ ሳርአውርዶ ጎዘጎዘውና ተቀመጡ። (ይስማዕክ:41)

Miraje reached up to bring a bundle of straw from the wall. He laid it evenly on the ground for them to sit down. (Zelalem:57)

In the extract (18) the translator used addition and domestication translation strategies and procedures to create an impression formed from an account or description of the source language expression by translating “ሳርአውርዶ ጎዘጎዘውና ተቀመጡ” as “He laid it evenly on the ground for them to sit down”, However the equivalent meaning of “ጎዘጎዘ” in the target language is “strew on the floor” because the expression or the action doesn’t give any indication either the bundle of straw is distributed on the ground, However the strategy or procedure used by Zelalem here can also be taken as acceptable translation because it tried to avoid the confusion and misunderstanding of cultural material associated with cultural expression.

(19) መነኩሴው እንደተቀደደ ከበሮ በሚነፋነፍ ዝቅተኛ ድምፃቸው ስለገዳሙ እየተረከሉት ወደአቃ ቤቱ ይዘውት ሄዱ። : (ይስማዕክ:136)

He went on his explanation, now opening the gate to the storeroom. (Zelalem: 192)

In the extract (19) Zelalem used Omission as his translation strategy and procedure. He omitted the figurative expression from being translated, i.e., in the source language the abnormality of monk’s voice, while giving explanation about various materials found in the monastery storeroom for the visitor is compared with the sound of torn drum. So, in the extract we can find cultural material used for comparison that is “ከበሮ” which is used as cultural musical instrument made of hollow round frame with skin stretched tightly both ends, and dram is the word having equivalent meaning in the target language. “እንደተቀደደ ከበሮ” is the phrase or the figures of speech used to describe the voice of the monk, literally to mean disturbing, broken and unpleasant voice in the target language. So, from the extract above we can conclude that the omission as translation strategy and procedure applied by the translator has negatively affected both the

target language meaning and message equivalent and to change the mood of the source language text.

(20) ከትከሻቸው ዱላ ቅልቃን ቁራቸውን ሰካክተው ያንጠለተሉ ማረሻ፣ማጭድ፣ጎራዴ፣ሰይፍ፣ጦር፣አንካሴ፣መቆፈሪያ፣ መጥረቢያ፣አካፋ፣ዶማና ሌሎችም ዝክንትሎችን አንተልጥለው ይጓዛሉ።(ይስማዐክ:49)

People of every kind were walking all around them. Many held their basic house hold utensils tied on the top of their cane, balanced on their shoulders. Some carried sickle, hoes, and shovels. Other held spears, swords, and ploughshares in case they may find them useful at some time in the future. (Zelalem:69)

(21) ኩሽና ውስጥ አንድ ትልቅ ብረት ድስት፣ሌላአነስተኛድስት፣መጥበሻ፣መክተፊያ፣ቢላዎች፣ሴንኬሎናሌሎች ትንሽ ቅራቅንቦ እቃዎች በጥቂቱ አሉ። (ይስማዐክ:65)

In the kitchen, small and big pans and other utensils necessary for cooking fast food. (Zelalem:88)

In the extracts (20) and (21) Zelalem followed two different translation strategies and procedures to convey the source language texts meaning into target language texts. In extract (20) the translator used particularization and omission translation strategies and procedures. Out of ten different cultural hand farming tools and weapons expressed in the source language he translated only six of them; on the other hand he omitted four items or tools from being translated. “አንካሴ” ፣ “ሰይፍ”፣ “መጥረቢያ” and “ዶማ” are some of the items which are left from being translated.

On the other hand the translator used a generalization as domestication translation in the extract (21). Even if different kitchen utensils are listed in the source language text, he only translated the small and big pans, and then translated the other by saying “other utensils necessary for cooking fast food”. The presenter of this research paper choose such kind of translation strategy and procedure preferable than translating unnecessary details like translation strategy used in the extract (20).

4.1.3. Translation of cultural respect markers

Respect markers exist in Amharic language however it does not exist in the English language. As Calford (1964:2) 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 language but this in turn, implies that we have established a correspondence between these higher rank units”.

We can see the difference between the Amharic language and the English language as they are typologically and genetically different. Here formal correspondents could be established between the two languages on 1st person plural and singular and third person 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 in the story as a sign of respect is used to respect their master.

(22) “ማንነበሩ? አዎ::አለቃ አያሌው ፍቸው::አለቃ አያሌው::” (ይስማዕክ: 26)

“What was his name? Ah...Yes. It was Chief Ayalew! Yea, I remembered Chief Ayalew”
(Zelalem: 33)

In the extract (22) the source language consist respect marker. Miraje mentioned Chief Ayalew’s name by giving proper respect which is associated with the source language. However, the target language doesn’t have such kind of language functions. So, this difference between the two languages made the translator to ignore the respect markers of the source language and translated using the English possessive adjective “his” which is not equivalent with the source language expression.

(23) “እማሆይ ወለተ ኪሮስ እየተሻላቸው ነው?” አላት ዝምታቸውንለመስበርያህል

“የለም እየበሰባቸው ነው::...” (ይስማዕክ: 42)

“Is Reverend Mother Welete Kiros getting better? He asked her, trying to break the silence.

“No, she is getting worse....” (Zelalem: 57)

By the same token, in the above extract (23) a conversation between Miraje and Zipporha both of the used respect marker to refer the name of Reverend Mother Welete Kirose. However, Zelalem translated it without the respect marker as “she”. So, in order to avoid such language use difference the translator would give some clarification on footnote.

On the other hand, we find fault in translating the source language respect markers into target language text. The following extract can be taken as an example.

(24) ወዝ በጠገበው ጥራር ላይ ያፈጠጠባቸውን ጥልማቶች የመሰለ ዳቤ ሲያዩ ተነስቶ የሚያንቃቸው መሰላቸው።
(ይስማዕክ: 148)

The sausage was brought to him in a broken ‘*kill*’. He thought it would jump and strangle them. (Zelalem: 209)

In the extract (24) Zelalem used and translated the respect marker associated with the source language as “them” wrongly. This extract explains not about any other man but it only describes about Diola’s feeling for the monastery’s food that brought to him to eat. So, when he looked the food he disliked it very much, because it was different from the kind of the food he used to eat before. For this reason he thought it would jump and strangle him. However, the source language expressed Diola with respect because he came to “Daga Estefan” as if he is a monk.

4.1.4. Translation of figurative speeches

Translating figurative of speech deals with finding secondary meaning in the source language (SL), and finding cultural equivalence meaning which is appropriate in the target language (TL). Figures of speech and multi-word expressions are some of the most challenging translation difficulties. On the other hand, Nida have stated that figurative expressions, including metaphors, simile, idioms, can rarely be translated literally, but for the sake of cultural transfer and informativeness, literal translation can be applied on the condition that effectiveness is achieved to certain degree. For instance, “ድመት ዘጠኝ ነፍስ አላት” is appropriately rendered into English as “A cat has nine lives”, the literal translation of which not only conveys the same figurative meaning that one has a good chance of surviving harsh conditions, but also retains the original image of “ድመት” (cat) as well. Since this research paper is focused on translation strategies and procedures, figures of speech in ‘Dertogada’ and its translation is compared on the basis of Newmark’s theories of translation to examine how much the translator used appropriate translation strategies and procedures are chosen to convey equivalent meaning into target language.

A) Translation of 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 on his book entitled “Approaches to Translation” explains seven kinds of translation strategies and procedures, the translator can use any one of them to translate metaphors as situation dictates it. According to him, some of the translation strategies and procedures for translation metaphorical expression in the source language into target language are; reproducing the same image in the TL, replace the image in the SL with a standard TL image, translation of metaphor by simile, translation of metaphor or simile by simile plus sense, conversion of metaphor to sense, deletion and same metaphor combined with sense in the target language. Bearing in mind Newmarks translation methods of metaphorical expression, Zelalem’s metaphorical expression translation from the source language into target language is evaluated as follow;.

(25) ከጭኖችዋ መሀል ገብቶ ለዓመታት የቋመጠለትን ሲሳይ በግዳጅም ቢሆን ሊቋደስ ልቡ ቆርጦ ነበር (ይስማዕክ: 33)

He was determined to taste and to dying the blessings in between her legs, or even forces her into giving it to him. (Zelalem: 43)

Metaphors are defined as “to carry over” sense from one area to another implicitly taking about one thing in terms of something else. Metaphor (25) is translated by the same image in the TL. The translator translated the source language metaphorical expression “ከጭኖችዋ መሀል ገብቶ ለዓመታት የቋመጠለትን ሲሳይ” as “blessings in between her legs”. Here the connotative meaning of “between her leg” is universally refers to women sex organ or vagina. On the other hand the source language idiomatically expressed “ሲሳይ” translated as “blessing” which has equivalent target language meaning. So, translation of such metaphor eases the translator’s task.

(26) አእምሮዋከቁጥጥርውጭሆኖወደኋላሸመጠጠባት::ልጓም አልባ ፈረስ ሆኖ ወደ ደሴቶቹ ጋለበባት::የትዝታዋ ፈረስ ከቴልአቪቭ ተነስቶ እየሰገረ ቀይባህርን አቋርጦ ከመካከለኛው የኢትዮጵያ መልክአ ምድር መሃል ከታላቁ የጣና ሐይቅ እምብርት ውስጥ ከሁለቱ ደሴቶች መሀል ወስዶ ዘፈቃት:: (ይስማዕክ: 34)

She was unable to control the scenes that were now being recreated in her memory so quickly. Her mind took her on a journey from Tel-Aviv past the red sea.... Across the

central terrain of Ethiopia, to a special place at the heart of Lake Tana: the two islands (Zelalem: 45)

In the extract (26) zelalem used Newmark’s description of translation metaphors with the same metaphor combined with sense in the target language as omission for the purpose of domestication translation strategy and procedure. For instance, the metaphorical expression of the source language “ልገም አልባፈረስሆኖ ወደሴቶቹ ጋለበባት” is translated as “Her mind took her on a journey” and “አእምሮዋ ከቁጥጥርውጭ ሆኖ ወደኋላ ሸመጠባት” as “She was unable to control the scenes that were now being recreated in her memory so quickly” to achieve equivalent meaning in the target language. This kind of translation strategies and procedures are can be considered as literary translation too. The word “ሸመጠባት” is used to the word to describe the fast pace of Zipporha’s thought about her past. However in the TT is not used because the verb galloping implies fast pace of riding. Zelalem also used omission or deletion in his translation strategies and procedures in the above extract. The expression in the source language “እየሰገረ” and “ወስዶ ዘፈቃት” has been omitted or deleted from his translation. Of course, scholars described some SL metaphorical expression may be shortened into simplified forms without changing their figurative meanings at all. However, in the above translation it is clearly seen the translation strategy and procedure applied by is reduced not to reach the beauty, creativity and aesthetic function and style of the metaphoric expression in source language.

(27) የጎመራ የወይን ፍሬ የሚመስለው ከንፈሮቿ መሀል ችምችም ያሉ ነጭጭ ገዳይ ጥርሶቿን እንደምንም ሲያልፍ፣ የወሲብን ቆሎ ከሚጠሩ አይኖቿ ጋር ተጋጭቶቆመ። (ይስጣዕክ: 33)

He could not ignore the whiteness of here leveled killer teeth without an effort, before her sexually magnetic eyes commanded him to halt. (Zelalem: 42)

In the above extract (27) the translator translated the metaphor in the source language “የወሲብን ቆሎ ከሚጠሩ አይኖቿ” as “her sexually magnetic eyes” using reproducing the same image in the TL, to say very attractive or alluring. Such translation gives similar image or sense of meaning and message. However, the translator omitted the source language expression “የጎመራ የወይን ፍሬ የሚመስለው ከንፈሮቿ” for no reason or justification.

(28) «...ራሴን ለመግዛት ሞክራለሁ፡፡ ከማላውቀው ወጥመድ ውስጥ መግባቴን ከአንተ ውጪ ለሌላ ለማንም ብናገር ንስሐ ግቢ ከማለት በቀር ሁነኛ መፍትሔ እንደማይሰጡኝ አውቃለሁ----» (ይስማዕክ: 39)

«... I tried to be my real self. If I told anyone else except you that I had fallen into a trap, I know they will give me no solution except to tell me to repent. ---» (Zelalem: 53)

In Extract (28) the topic explained about Zipporha's suffering due to she failed in love with Miraje, which is unethical in the monastic life she is living with. So, the metaphorical expression in the source language “ራሴን ለመግዛት ሞክራ ነበር” is expressed behind is since Zipporha live in monastery life and the norms, ethics, rules and regulation are strictly forbidden for anyone who live in the monastery do not have relationship with opposite sex. So, it expresses the struggle happened inside her due to limiting her love feeling for Miraje. Therefore when Zelalem translated such source language expression he replaced the deep rooted meaning expressed in the source language with equivalent meaning in the TL by translating as “I tried to be my real self”. His translation strategy and procedure perfectly fixed the problem that may occur due to hidden meaning in the source language.

(29) « እጅህ የማትችለውን ጉዳይ እየነካካ እንደሆነ አላውቅህም? ሚስተር ሚራች! » (ይስማዕክ:85)

«Don't you realize you were putting your nose in something you can't possible have the power to see it through, doctor? » (Zelalem: 119)

In Extract (29) the metaphorical expression in the source language “እጅህ የማትችለውን ጉዳይ እየነካካ እንደሆነ አላውቅህም” translated as “putting your nose in something you can't possible have the power to see it through” replacing the image in the SL with a standard TL image. The Oxford dictionary defines put (one's) nose in (to) (something) to mean to involve oneself in an intrusive or nosy manner into something that is not one's business or responsibility. Therefore, here the translation strategy and procedures is faultlessly helped the translator to convey equivalent meaning to target language.

B) Translation of Similes

A simile is a figure of speech that compares two different things in an interesting way. The object of a simile is to spark an interesting connection in a reader's or listener's mind. A simile is one of the most common forms of figurative language. Similes and metaphors are often confused with one another. The main difference between a simile and metaphor is that a simile uses the

words "like" or "as" to draw a comparison and a metaphor simply states the comparison without using "like" or "as". Likewise, in Amharic simile expressed mostly using the Amharic work “እንደ”. It is used in literature to make writing more vivid, powerful and to make literary works fulfill aesthetic functions; it can be used to convey meaning quickly and effectively.

(30) ቋጥኝ የሚያክል ራሱን እንደክር የቀጠነአንገቱን እስኪቀነጠስ በአሁታ ወዘወዘው (ይስማዐከ32)

He shook his huge head on his lanky skeletal neck until it seemed that his head was about to leave his shoulders and flyaway.(Zelalem: 41)

As, we have investigated Zelalem’s chooses of translation strategies and procedures in metaphorical expression above, here he also used omission or deletion translation strategy and procedure for using similes in the extract (30). He dropped the similes expression in the source language but rather preferred to translate function of similes for the ST into non–Figurative expression for target language. This, in tune, has negatively influenced to weaken the purpose of similes, i.e., serving readers as being image intensifier for the physical appearance of the character- D/r Luke Khan. In the above extract to express the physical appearance of D/r Luke, the size of his head is expressed by comparing with the size of bush. On the other hand, the thickness of his neck is articulated by comparing with the thickness thread used for sewing. So, using these powerful simile expressions the source language readers can easily imagine what d/r Luke look like. However, in the target language the similes of the source language are transmitted using literal meaning translation. Instead, the translation would have been a better translation if it had been translated giving do attention for the figurative language – similes expressed in the source language.

(31) ደረቷ ላይ ተጠጋግተው ከተወጠሩትና ቀጥ ቀጥ ብለው እንደአምባ ተራራ የቆሙ ጡቶቿ ላይ አይኖቹን ተክሎ በምላሱ ከንፈሩን አረጠበ (ይስማዐከ:32)

He wet his lips, his eyes fixed on her tight breasts that were positioned close to each other as if they took the shape of two most beautiful, symmetrically curving mountains in the whole of creation. At least that is what they seemed to him.(Zelalem:42)

In the extract (31) Zelalem followed similar expression with the source language. He used simile as his translation expression for the source language “እንደአምባተራራየቆሙጡቶቿ” which is used to express the beautiful shape of Zipporha’s breasts naturally appeared as eye-catching and

gorgeous, into target language by translating it as “as if they look the shape of two most beautiful, symmetrically curving mountains”. From this we can infer Zelalem’s choice of translation strategy and procedure is better as compared to the translation strategy and procedure he used in extract (31) above. Because, in such translation techniques that is using figures of speeches like simile appropriately translator can attain to create effective images in the minds of target language readers.

(32) « መቼ ነው ተመልሰህ የምትመጣው? » አለችው::ተመልሰው የሚገናኙበት ጊዜ እንደአድማስ ጥግ ራቃት፡ (ይስማዕክ፡ 43)

«...when will you be back? »she asked him, missing him already. (Zelalem:57)

In the extract (32) there is a simile in the source language which says “ተመልሰው የሚገናኙበት ጊዜ እንደአድማስ ጥግ ራቃት”. It is very important to know why the author used this beautiful simile in order to understand its importance to get a clear image especially about the two characters- Zipporha and Miraje love relationship. In the original language story what is told to us (readers) is Zipporha had suffered too much for months and years because even if she love Miraje too much she couldn’t able to tell him. Even she hides her love not to be known by anybody, including the one she loved most and she couldn’t enable to spend a single day without looking him- Miraje. However, finally she decided to inform him, and she wrote a letter to him. Because of this at mid night Miraje came where Zipporha waiting him. That night they could able to spend their first love moment. Lastly, after spending such wonderful time for the first time Miraje stand to return back anybody raised from sleep. This is the moment when Zipporha asked Miraje by saying “when will you be back?” Because, to her being separated with him again is totally unbearable. He returned to her by saying “after three days.” For her these three days are very long. And, this was the situation in which the source language author skillfully used the simile expressed above. So, avoiding such use of simile can’t be considered as proper way of translation into target language.

(33) ወዘበጠገበው፡ጥራርላይይፈጠጠባቸውን፡ጥልማሞትየመሰለዳቤሲያይተነስቶየሚያንቃቸውመሰላቸው::ፋጋ

በሚባለው የቅል ስባሪ የቀረበላቸው ወጥ ከደራሽ የጎርፍ ውሃ ተቀድቶ የመጣ መሰላቸው:: (ይስማዕክ፡ 148)

The sausage was brought to him in a broken ‘kill’. He thought it would jump and strangle them. It looked like something from muddy floodwater. How do these monks survive eating this? He wondered. (Zelalem:209)

In the extract (33) Zelalem translated the traditional food called “wotte” used to eat with “enjera” or with bread and other kinds of food as ”sausage” to convey equivalent meaning with the source language. On the other hand we find two simile expressions “ጥልማታት የመሰለዱቤ” and “ከደራሽ የጎርፍ ውሃተቀድቶ የመጣ ወጥ” are used in the source language. Both similes in the source language are used by the author to express Diola’s feeling about the food brought to him by monks after he arrived at “Daga Estefan” to fulfill his master Mormordino Busky’s mission. However Zelalem used only the later source language simile to convey similar meaning and message into target language. He dropped the former simile expressed in the source language extract. On the other hand, Zelalem translation strategy and procedure is capable only to transmit partial equivalent meaning into target language. In addition it has a negative impact for the target language readers to get a clear image on Diola’s dislike of monastery’s food.

(34) መሬት ላይ ያስቀመጡት እንደሆነ ወይባ የሚባለውን የምነና ልብሳቸውን ጨምድዶ እንደጠጣ እየተንጠላጠለ እላያቸው ላይ ይወጣል። (ይስማዕከ: 35)

Miraje’s attachment with the nun grew to the point of clinging to her robe reluctantly, whenever she left him alone so that she can occupy herself with something desiring her pull attention. (Zelalem:47)

For (34) the translator used what Newmark described formal equivalence i.e. translated the simile “እንደጠጣ እየተንጠላጠለ እላያቸው ላይ ይወጣል” to “clinging to her robe reluctantly”. The ST used the simile to explain Mirajes’ closeness and attachment with Reverend Mother Welet Kiros. The message of the simile tries to transmit is the affection and attachment between Miraje and Reverend Welet Kiros was a kind of mother-child relationship and closeness. Reverend Mother Welet never left Miraje out of her arms whenever she recited her daily prayers. Whenever she left him alone he would jump like an ape to be on her back. So, to preserve the image created by the ST the simile in the source language plays better role than its equivalent meaning in the target language.

(35) ደረቷ ላይ ያገጠገጡ ጡቶቿን ስታያቸው ታላቅ ሀጢአት እንደሰራች ጉብጥ ትላለች--- አፍራልትደበቅ:--- ጡቶቿ ከደረቷ የበለጠ አፈንግጠው ስላጋለጧት አፈረችባቸው። አሻሽታው እንደሎሚ ሎክሉካው የሚጠፋ መሰላት የውስጣቸው እንቁር እያመማትም ፈተገቻቸው። እንደቡግንጅ ፈርጠው ወይም እንደጆሮደግፍ ማሙተው ከደርቷ እንዲጠፋ ተላለች። ነገር ግን የበለጠ እያሞጠመጡ እያገጠገጡ ቅልቅል አከሉባት (ይስማዕከ 36)

Sometimes as she looked down at her bosoms, she would lean down with shame as if her sprouting breast were signs of a great sin ... She often tried to push them back to her chest. She prayed they would disappear, like the measles she know from her childhood. But they wouldn't worse, they continued to grow. (Zelalem:48)

In the extract (35) when the source language used four different simile expressions its basic objective is to give a message about Zipporha's feeling, i.e., the gradual the increase in size of her own breast increase started to make her to ashamed on it. The translator tried to use the two of the similes using adjective identifiers "as if" and "like" to convey similar meaning and message with the source language. He omitted two of the source language similes and replaced them with explanation to get same image and sense with the source language. The presenter of this research paper in extract (35) the translation strategy and procedure used by Zelalem can be taken as good translation strategy and procedure because it is effective not only to reproduce equivalent meaning but also to avoid unnecessary repetition.

(36) ከኋላዋ ዳሌዋ አንሶላውን ከፍ አድርጎ የተራራ ሰንሰለት አስመስሎታልወገዱ ተሰብሮ አልጋው ውስጥ የገባ ይመስል ከተከመረው ዳሌዋ ውስጥ ገብቷል። (ይስማዕክ፡ 95)

Her hips made a smooth, delicate elevation under the sheets, in the likeness of chained snow- covered mountains. Her waist seemed to sink in the mattress as if it was dislocated. It vanished below the mound of her hip, creating a delicate cleft. (Zelalem:122)

In (36), the simile markers in the ST are አስመስሎታል and ይመስል; these are translated with simile markers "likeness" and "seemed" which are natural equivalent. The SL similes expressed about the character Meroda, when Miraje saw Meroda was in deep sleep, her hips looked like chained snow- covered mountains and her waist seemed to sink inside the mattress. She looked like she was posing for photo rather than sleeping. The translation strategy and procedure applied here helped the translator to preserve the image created by the ST by translating it with its equivalent similes.

4.2 CONCLUSION

This research study tried to investigating the translation strategies and procedures used in translation ‘ዲርቶጋዳ’ and how culture-bound expressions are treated in translating from source language into target language. The fact that the world consists of various cultures which vary from one another leads to facing great challenges during any form of communication among people with different cultural backgrounds. Since the source texts belong to a language and culture that hold great dissimilarities with the target ones, they are considered to be rich sources of a wide array of perplexing concepts and expressions. This is basic reason why translator should give do attention in translating the cultural specific associated in the source language.

On the other hand, as Venuti and Toury described to select suitable translation strategies and procedures to render the source language cultural expressions and items with TC similar or equivalent meaning requires both a professional knowledge and skills about translation and adequate knowledge of target language culture. This research study paper tried to examine these intricate references in order to find out to what extent the translator is felicitous as a cultural mediator. Light is spotted on the consequences of the translator's decisions in relation to both the original text as well as the target one. Thus, various aspects of the source and target texts are scrutinized and compared in an attempt to highlight the adequate and inadequate handling of these challenging items.

The first research question is aimed at identifying the translation strategies and procedures used by the translator to deal with the items that seem to be culture-specific. In an attempt to answer this question, different categories of culture-bound expressions are developed. Then, several examples of each category are extracted and the applied translation strategies are identified with the help of the analysis models stated in chapter three. The findings of the analyses are discussed in the previous chapter.

The second research question is intended to find out whether there is a kind of consistency in translating similar source language expression in the use of translation strategies and procedures applied in different parts of the source language novel under the study. It is shown in the previous chapter that the translator options differ considerably. Inconsistency in translation is found amid different items of the same category and expression for the source language.

The research last question tries to find out the dominate translation strategies and procedures used by the translator during the process of translating culture-bound expressions found in the source language novel. In spite of the inconsistency in the used translation strategies, the translator shows a high tendency towards domestication translation strategies and procedures. As, examined in the previous language domesticating the source culture items can lead to the deformation of the original message and loss of meaning, there seems to be an urgent need for it sometimes. However, the translator should do his best to produce an adequate translation which does not deviate greatly from the original meaning and effects.

Zelalem at some instants used foreignization as translation strategies and procedures on the target text through retaining exotic or cultural specific expressions and terms like religious rooted words, names of people, clothes, foods, geographical names, titles and surnames personal name, and food items without any attempt to manipulate them. Especially, geographical names and a type of proper names have been instances of crisis points for the translator, forcing the translator to decide whether they should be translated or at all. However, in most instances Zelalem decided to translate them as they expressed in the source language. Nonetheless, according to many translation scholars says if the translator decided to translate them he should know how are they translated or rendered? Because, there are no reasons to translate all geographical and proper names expressed in the source language into target language. This shows the translator faced challenges to choose having a clear idea to answer for the question which? When? Why? Translation strategies and procedures are suitable to be used.

Here it should be proper to mention that fidelity may be sacrificed for the sake of creating the same delight experienced by the original readers. Thereupon, sometimes, domestication can be looked at as the best solution to deal with some problematic culture bound expressions. For instance, presenting geographical names and foreign dishes in the translated version will fail to make the narrative enjoyable and appealing to the readers because they are not common in their culture resulting in unequal effect. Unfortunately, in Zelalem's translation there are many instances where the meaning is preserved at the expense of the items' artistic values.

With regards to figurative languages Zelalem at most instances choose to translate figurative languages expressed in the source languages by non-figurative languages to convey similar meaning. He translated figure of speeches with giving literal meaning with explanation and

description. Since literary works are usually claimed to be read not only for gaining some kind of knowledge but also for entertaining and experiencing the beauty of language, the choose of the translation strategies and procedures affected such literary beauty and power of image and sense creation between two different language culture. It is obvious figurative language with its greatness of power, vividness and liveliness, as a form of language expression, is the perfect combination of informative function and aesthetic function in conveying idea and meaning.

4.3. RECOMMENDATION

In translation literary texts maintaining cultural and linguistic equivalence is quite a challenge. Culture-specific items often cause translation problems and they are instances in a text where adaptation is likely to occur. Sometimes they are left the way they are (if the translator presumes the intended reader will understand them), or they can be exchanged for something similar in the target culture. Sometimes references to such elements are completely left out. Therefore, both domestication and foreignization are effective strategies in translation and that one can't work alone; they are parallel and complement each other. Yet the amount and the degree of each strategy are dependent on the translator and his/her goal and purpose. Beside the translator's intention, audience, text and context (time and place) are also important factors that could influence what strategy to adopt the most in the process, because the issue of domestication and/or foreignization rises mainly with cultural translation.

So, translator should be aware that a cultural text is a challenging text and I believe that the strongest influence in the translator's intention and aim. For instance, when translating religious text or cultural texts such as figurative speeches like simile, metaphors, proverbs, idioms, or other fixed expressions a translator has a duty to transmit the cultural sense of that text and have the target reader learn the foreign concept or message effectively. The purpose of literary work is not only translating the narrative but also whatever cultural norms it has, every story has a frame of a theme attached to it and the translator should work within that frame. So, as Venuti and Toury described translators should effectively select suitable translation strategies and procedures before anything else, try to grasp proper knowledge when and how translation strategies and procedures to apply. Understanding the target audience cultural experiences is also very important to meet effective translation. Otherwise the work of translation would be ineffective that couldn't produce the desired goal of the translator. Thus, selecting translation strategies and procedures is crucial to convey successful and equivalent source language messages and meaning into target audiences.

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I, the undersigned, declare that the thesis entitled “TRANSLATION STRATEGIES IN YISMAKE WORKU’S ‘DERTOGADA’ FROM AMHARIC INTO ENGLISH” 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 _____
