



# The Bemba Version of the Zambia National Anthem as Compared to the Original Version in English

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**Abstract:** The original version of the Zambia national anthem was written in English and then translated into most of the 73 Zambian languages. This article looks at how the Zambia national anthem was translated from English into the local languages. However, due to many factors, we chose to limit our study to one language, namely Bemba, which is considered as the most widely spoken Lingua franca in Zambia. In this study, great emphasis has been placed on the various translation processes and strategies used to translate the Zambia national anthem from English into Bemba, in the light of the equivalence theory. The concept of equivalence has often been used to indicate that the source text and the target text share what a number of scholars refer to as “sameness” or similarity. Vinay and Darbelnet as cited by Munday [6] explain that equivalence applies to cases where languages describe the same situation by different stylistic or structural means. Translation is therefore perceived as a way of establishing a straight forward correspondence between individual words [14]. This article shows that various translation strategies were used to manage equivalence within the accepted proxies of optimum translation and weaker version translation. In other words, the equivalence levels between the source text (ST) and the target text (TT) were analysed. This work shows evidence of semantic and socio-cultural variance between the original English version of the Zambia national anthem and the translated Bemba version. It also highlights the fact that the translation of a number of lines are close to approximations of the original lyrics, while others have substantially been modified to communicate the message in the original version. The ingenuity and innovativeness shown by the translator(s) of the Zambian national anthem into Bemba encompass what Lederer [5] refers to as linguistic competence and world knowledge to grasp the sense of the source text and convey it to the target text. This article shows that equivalence between the source text and the target text can be established at different linguistic levels and using different techniques. Without equivalence, it would be difficult to consider any given translated text as a successful translation of the source text. In this study the translation from English into Bemba can be seen as the product of the translator’s choices.

**Keywords:** Translation Equivalence, Translation Strategies, National Anthem, Bemba and Textual Analysis

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## 1. Introduction

The Zambia national anthem was adopted at Independence by the people of Zambia as a patriotic song and an expression of national identity. The Team that composed the Zambia national anthem was inspired by Enock Sontonga, a South African and composer of the famous liberation song “Nkosi sikelele Africa” (God bless Africa). Like most national anthems of the world, the Zambia national anthem is sung at public functions to express patriotism and solidarity. It evokes and acclaims the history and struggles of the country and its people. It consists of three stanzas and a chorus. According to

Postgate [17] the source text should be translated as faithfully as possible to reflect the original. Every deviation from the original is considered to be a breach of trust.

In this study, great emphasis has been placed on the various translation processes and strategies that were employed in an effort to translate the Zambia national anthem from English into Bemba. The two texts were analysed in the light of the equivalence theory. The concept of equivalence has often been used to indicate that the source text and the target text share what a number of scholars refer to as “sameness” or similarity. In fact, a qualitative analysis of the translated text in Bemba was done within the framework of

the descriptive translation studies (DTS) [6] and the equivalence theory of translation. In this vein, the study has discussed the faithfulness of the translated Bemba Version to the original English text of the Zambia national anthem. The translators' intuitions are therefore unveiled through the analysis of the various strategies and theories used in an integrated manner to attain near optimum translation of the Zambia National Anthem.

This article has been divided into six parts, namely, the introduction, the literature review, the methodology used, the comparative analysis of the two texts, the Discussion and the Conclusion.

## 2. Literature Review

### 2.1. Translation Strategies

There have been many angles of vision among scholars concerning translation strategies. According to Vinay and Darbelnet [12], for instance, there are two types of general strategies of translation that provides avenues to achieve translation equivalence. These are: direct translation strategies and oblique translation strategies. Some of those strategies include: Borrowing, calque, reformulation, adaptation, modulation, literal translation and transposition.

As for Chesterman [1], the term "translation strategies should not even be defined. He proposes instead four characteristics that should be seen as fundamental elements in every translation exercise. The first characteristic is that translation strategies mainly apply to processes such as those pertaining to translating and interpreting. The second characteristic is that translation techniques involve text manipulation; the third stipulates that they are goal oriented and potentially conscious; and lastly, they can be experienced and understood by someone other than the person, using it.

JingFang and CanzlongWu [4] claim that different translations are often done of the same source text. Explanations for this phenomenon typically focus on the context (such as the translator's motivation and ideology), but not much attempt has been made to systematically account for the connections between the linguistic choices of these translations and the context in which they are produced. In their comparative analysis of two English translations of SunTzu's *The Art of War*, they investigate how a translation may be influenced by the translator's socio-cultural context and purpose with the translation, and how this influence is manifested in the lexico-grammatical choices in the text. Even though the two used the systemic function linguistics for their analysis, their work is important as it shades light on the discovery of the translators' intuition as they translate.

### 2.2. Objective of This Study

The main objective of this study is to establish the levels of equivalence between the Source text and the target text [6]. According to Homby's Advanced Learner's Dictionary, "equivalence is equal or interchangeable in value, quantity and significance". In other words, the term equivalence can

be used to mean similarity or approximation. Vinay and Darbelnet cited by Munday [6], refer to equivalence as cases where languages describe the same situation using different structural or stylistic means.

This article is the result of a comparative and qualitative textual analysis of the translated Bemba version and the original lyrics in English.

### 2.3. Translation Equivalence

Translation equivalence between the source text and target text is a relative term depending on what the process of translation aims to achieve. Different types of translation equivalence, such as phonetic equivalence, phonological equivalence, morphological equivalence, lexical equivalence, syntactical equivalence and semantic equivalence can be achieved between the source text and the target text. In trying to negotiate for the sustainability of the concept of equivalence, Nida [7] rejects the ancient idea that any orthographic word has a fixed meaning. On the contrary, he postulates a functional approach to the definition of meaning in which the word acquires meaning through its context and that the word can produce varying responses according to culture. In this vain, Nida argues that there are two types of equivalence, i.e. the formal and dynamic equivalence in translation. The focal area in formal equivalence is the message conveyed in the target text in terms of form and content. This message in the receptor language should resemble as closely as possible the different elements in the source language. Dynamic equivalence on the other hand is based on the idea of equivalent effect. This means that the message has to be wholesomely similar to the one that existed between the original receptors and the translated message. It (the message) has to be manipulated towards satisfying the receptor's linguistic needs and cultural expectations. The ultimate aim is to achieve complete naturalness of expression in the target text.

Whilst Nida uses dynamic equivalence as a mechanism for the offering of information in the target text, Nord Christiane advances the concept for instrumental translation which basically has the same focus of naturalness in translation. Nord's [10] instrumental translation serves as an independent message transmitting instrument in a new communicative action in the target culture, and is intended to fulfill its communicative purpose without the recipient being conscious of reading or hearing a text which, in a different form, was used before in a different communicative situation. The implication in this concept is that the (Target Language: TL) receivers read the (Target Text: TT) as if it were a source text written in their own language. However, Nord goes further in her theory of text analysis in translation and unveils a functional model based on analysing source text features as a strategy of arriving at the intended purpose of translation.

## 3. Methodology

In trying to establish equivalence between the source text and the target text, this study has followed the comparative

textual analysis methodology. The textual analysis has been inspired by the descriptive translation studies theory developed by [15]. In this study, the English version will be referred to as the source text (ST) and the English Language referred to as source language (SL), while the translation product will be referred to as the target text (TT) and the Bemba language as target language (TL). These terms will be used henceforth to refer to the original and the translated text. The results of the analysis will be tabulated to show the frequency of translation procedure/strategy choices settled upon by the translators. These results will further be analysed to show similarities and differences in socio-cultural renderings of the source and target languages.

## 4. Comparative Analysis of the English and Bemba Versions of the Zambia National Anthem

*Table 1. Below are the two versions of the national anthem.*

BEMBA	ENGLISH
Lumbanyeni Zambia na ukwanga,	Stand and sing of Zambia, proud and free
Na icilumba twange tumfwane,	Land of work and joy in unity,
Mpalume sha bulwi bwa cine,	Victors in the struggle for the right,
Twaliilubula,	We have won freedom's fight,
Twikatane bonse.	All one, strong and free.
*****	*****
Bonse tuli bana ba Africa,	Africa is our own motherland,
Uwasenaminwa na lesa,	Fashioned with and blessed by God's good hand,
Nomba bonse twendele pamo,	Let us all our people join as one,
Twaliilubula,	Brothers under the sun,
Twikatane bonse.	All one, strong and free.
*****	*****
Fwe lukuta lwa Zambia lonse,	One land and one nation is our cry,
Twikatane tube umutende,	Dignity and peace neath Zambia's sky,
Pamo nga ulubambe mu muulu,	Like our noble eagle in its flight,
Lumbanyeni Zambia,	Zambia praise to thee,
Twikatane bonse.	All one, strong and free.
*****	*****
Lumbanyeni,	Praise be to God,
Lesa, Lesa, wesu,	Praise be, praise be, praise be,
Apale caalo,	Bless our great nation,
Zambia, Zambia, Zambia,	Zambia, Zambia, Zambia,
Fwe bantungwa,	Free men we stand,
Mu luunga lwa caalo.	Under the flag of our land,
Lumbanyeni Zambia.	Zambia, praise to thee,
Twikatane bonse.	All one, strong and free.
*****	*****

Both the English and the Bemba versions of the Zambia national anthem have been presented as poems. While the Bemba translation has maintained the melody, tempo, syllabic structure and stanzas of the original English version, it should not be taken for granted that every one of the aspects has been retained in order to establish equivalence between the source text and the target text. The function of the translatum has been achieved through a careful exegesis of the stanzas and chorus in the songs. As Vinay and Darbelnet (1958) indicate, in translation, the translator should not concentrate on the meanings of individual lexemes, but

rather focus on ideas and feelings in various semantic fields. For instance, the literal translation of the first two lines should have been "Twiminine na ukwimbila icalo ca Zambia na icilumba elyo na ukukakulwa"; this translation could not have satisfactorily conveyed the original message.

Vinay and Darbelnet as already alluded to offer an extensive exposé of translation techniques exploited by the translators in the translation of the Zambia national anthem into Bemba.

### 4.1. First Stanza

Line 1: The Bemba version which can be translated as 'praise Zambia and rejoice' has manifestations of omission. Omission was used because of the cultural gap that exists between English and Bemba. The phrase, 'stand and sing of' is a cultural phenomenon for the English people since the Napoleonic wars. After victory the regiment could stand under a flag and sing their victory. On the other hand, victory in Bemba culture comes with ululations, people singing, jumping and dancing. For this reason, in attempting to negotiate for equivalence in line 1 of stanza 1 for the Bemba national anthem, the construction Lumbanyeni na ukwanga 'praise and rejoice' has been adapted to replace the SL phrase 'stand and sing of'. This is evidence that the translator (s) had knowledge of the Bemba culture and therefore thought it more appropriate to capture this idea more concretely from the Bemba cultural orientation.

Another strategy that can be noticed is transference, otherwise known as borrowing. This is simply maintaining the word as it is from the SL into TL. In this case the Bemba version of the national anthem has borrowed the word 'Zambia' just as it is in the ST. This is acceptable and can be noted from the work of Vinay and Darbelnet (1958) who have rejected the idea of looking at individual words as units of translation by emphasizing that translation deals with ideas and feelings in various semantic fields rather than individual lexemes.

Looking at Stanza 1, line 1, we can see that the concepts of pride and freedom, as found in the English version, have been omitted in the Bemba version. However, the national anthem has maintained the characteristics of a singing translation, and its function is realised through the use of rhyme schemes, words, assonance and consonance. Suffice it to say that there are significant differences between Bemba, a Bantu language, and English, in terms of linguistic structures and features.

Line 2: In line two of the first stanza, the idea of pride that was not reflected in line 1 has been compensated here. Compensation is another strategy where the loss of meaning or pragmatic effect in one part of the sentence is realised in another part, or in a contiguous sentence. In this case the word idea of pride that was lost in line 1 of the first stanza has been recovered in line 2 as 'icilumba'. In addition, allusions of joy and unity have also been captured in the phrase 'twange tumfwane.' This was to ensure that the TT fulfils the communicative function as expected by the audience.

The concept of work has been omitted, yet not completely lost. While the English version places emphasis on how work

can become seemingly joyous when there is unity, there is modulation in the Bemba version as the translated text focuses on the nation, urging the citizens to rejoice proudly and get along as a people. When translating the word ‘unity’ which basically could have been a phrase ‘ukwikatana pamo’ another word, ‘tumfwane’ which literally could mean ‘let us understand/ agree with each other’ has been used to carry the meaning of unity. Modulation according to Vinay and Darbelnet (1973) is variation through change of view point, or perspective, and often category of thought.

Line 3: In line 3, “Impalume” has been used in preference for an equivalent word for victor. This is also another case of modulation in the sense that the translator has changed the angle of vision, as victory is seen as being dependent on someone’s strength.

Literal translation is also exhibited between the word ‘struggle’ on one hand and ‘ubulwi’ on the other. The two words juxtaposed have the same semantic meaning. Another instance of literal translation is also seen between the phrases ‘for the right’ and ‘bwa cine’. They both have the same connotation.

Line 4: In Line 4 there is another case of modulation. The expression “twaliilubula” has been used to mean “we have liberated ourselves through own efforts”. The expression has been deliberately chosen to depict the struggles the people of Zambia experienced before gaining their freedom from the colonial masters through the appreciation of combined individual efforts.

Perceived from another angle, this could be a case of reduction and synonymy. Reduction is a procedure where there is concision, i.e. meaning being concentrated in one or two words as a way of being economical especially in minimalist approaches. The whole sentence ‘we’ve won freedom’s fight’ has been collapsed into one word ‘twaliilubula’ with a similar meaning to ‘we’ve emancipated ourselves’. Here, the resultant of concision ‘twaliilubula’ is a word which is a synonym of the English word ‘freedom.’ Synonymy in translation is a procedure where there is use of a near TL equivalent to the SL word in a context where a precise equivalent may not exist. This procedure is used when there is no clear one to one equivalent term and literal translation is not possible.

Line 5: In the last line of stanza 1, the Bemba translation has used the procedure of omission. The phrase ‘strong and free’ is omitted. There seems to be difference in the quest for equivalence in the remaining part of line 5 of the stanza. ‘All one’ in the Bemba version is negotiated through the integration of modulation and equivalence. The phrase ‘all one’ manifested as ‘twikatane bonse’ literally ‘let’s hold together’ is achieved by a combinatory idea of addition of items to result into a numerical idea of ‘one’. The word ‘pamo’ in Bemba is a numerical adjective that triggers the idea of ‘oneness or togetherness’. Equivalence strategy is the rendering of a set phrase from SL with a set phrase from the TL which expresses the same idea, although in a different way.

#### 4.2. Second Stanza

Line 1: Line one of the second stanza has manifestations of

personification of the continent of Africa as a mother. Though not so explicit, it can still be inferred from the phrase [*Bonse tuli bana ba Africa*] ‘we are all children of Africa.’ The translated version in Bemba can be described as another case of modulation, which Fisiak *et al.*, cited in Walinski [14] describe as a strategy that involves changing the form of the message through a change in perspective. The literal translation from English would have been [*Africa e mayo wesu or Africa ninefwe*] but to make the translation meaningful, the point of view has been shifted from mother to the children possibly as a way of reinforcing harmony and the notion of ‘brother/sisterhood’ among the people by reminding them that they share a common origin, a continent in this context. This enables people to feel a kind of emotional attachment which helps them to live in harmony.

Another strategy that has been used in line 1 of the second stanza of the Bemba version is borrowing of the word Africa which has been maintained as it is in the original English version.

Line 2: The Bemba version translator brings another dimension of omission to the analysis of line 2 of stanza 2 ‘blessed by God’s good hand’. While omission of ‘fashioned with’ and ‘good hand’ is apparent in the TT phrase ‘Uwasenaminwa na Lesa’, concision has helped in this case to inherently maintain the aspect of goodness and fashioning in the word ‘blessed’/‘uwasenaminwa’. The cultural gap created by the omitted words has been filled by adaptation of the concept ‘ukusenaminwa,’ meaning being created and favoured by a Supreme Being. In the English version, the composer expressed the same concept in a more artistic manner, while the Bemba translator only collapsed the message in to just three words. However, Vinay and Darbelnet [13] have defended this strategy by arguing that due to structural and metalinguistic differences between languages certain stylistic effects are unattainable without upsetting the lexis or the syntactic order in the meaning of the source text.

Line 3: While the English version has the idea of joining as one, the Bemba translation has the idea of walking as one, an instance of modulation. ‘Nomba bonse twendele pamo’ (let us now walk/move together). This line has variation through change in the category of thought. This change could have implications, as the translated version could fail to fully address the focus of the original ST. The positive part, however, is that coherence and clarity have been maintained. Nida and Taber [8] look at such translation as having dynamic equivalence, which has already been defined above. They argue that frequently, the form of the original text is changed; but as long as the change follows the rules of back transformation in the source language, of consistency in the transfer, and of transformation in the receptor language, the message is preserved and the translation is faithful. We can observe that ‘let us all her people join as one’ has been hypothetically modulated to Twendele pamo ‘let us walk together’ in the Bemba version, which has still captured the same idea of togetherness.

Line 4: At a hasty glance, line 4 of stanza 2 might seem fairly unusual because there appears to be information

change. No aspect of 'brotherhood' has been presented in the Bemba version of the national anthem because 'Twaliilubula' depicts the concept of self-liberation and not brotherhood. This could be attributed to cultural filtering where in most African contexts, Zambian inclusive, the sense of brotherhood does not only depend on sharing the same vicinity. However, equivalence is achieved metaphorically because the sun could symbolize a kind of liberation where people are free to come together and enjoy a common goal.

Line 5: Omission and adaptation have been used in line 5 of stanza 2 as was done in line 5 of stanza 1.

#### 4.3. Third Stanza

Line 1: Here, there are three procedures at play. These are equivalence, expansion and omission. Equivalence, according to Vinay and Darbelnet [13] is the situation of a TL statement which accounts for the same situation, even though there is no formal or semantic correspondence. It is the rendering of asset phrase from the SL with asset phrase from the TL which expresses the same idea, although in a different way. In the English version, the use of 'one land and one nation' portrays the people's desire to have unity and though not explicitly captured in the Bemba version, this implicature can still be deciphered from the use of the word *ulukuta*, which can mean 'a following/large family/congregation', which has connotations of people that have shared goals and values, hence enjoy and have a longing for a certain level of unison. In this case, the phrase in the TL *few lukuta lwa Zambia lonse* 'we the Zambian congregation/family' is equivalent to the SL 'one land and one nation'.

There is apparent expansion in the TT through the inclusion of the word 'Zambia' which is not in the ST. This has been done syntactically to qualify the category of people that is forming this nation, i.e. all Zambians. Omission is seen in the phrase 'is our cry' which is completely missing in the TT.

Line 2: The Bemba version used compensation and omission to achieve equivalence. The meaning of the phrase 'Dignity and peace' *neath Zambia's sky* is lost as this could have manifested into (*ubucindami na umutende mu Zambia*) but the TT phrase is 'twikatane tube umutende' (let us unite and be peaceful). The aspect of 'dignity' seems to have been achieved through the use of the word *umutende* 'peace' because dignified entities in terms of human beings are those that are peaceful. Even if equivalence in this case seems to be oblique the purpose has been achieved. Omission is apparent in the words 'beneath Zambia's sky'.

Line 3: Omission and concision are the strategies that have been used in this line. The phrase 'like a noble eagle in its flight' has been translated as 'pamo nga ulubambe mu muulu', which carries the same meaning even if the ideas of being noble and in flight have been omitted. The translation *umulu* 'the sky' in the Bemba version has been used synonymously with 'flight' as in [*Nga lubambe mu mulu*] 'like an eagle in the sky'. Integration of the two strategies has been used to reclaim the lost idea of nobility through the use of the phrase 'mu muulu' the idea of 'flying high above' anything. The English version places emphasis on an eagle that is flying and not

merely in the sky. Nkolola [9], in her analysis of the Tonga and Lozi national anthems notes that "there is abstraction and explicitness change in this verse". The TT is more explicit and concrete in its reference to the 'eagle in its flight' so that its symbolism of the people's desire to rise above their problems like a soaring eagle comes alive.

Line 4: The overall idea of praising Zambia has been captured in both versions with the help of equivalence as the appropriate strategy. The Bemba 'lumbanyeni Zambia' paraded against the English 'Zambia praise to thee' is literally the same idea only that the translator has used transposition in the TT. Zambia which is the subject in the English version is the object of the imperative 'praise Zambia' in the Bemba version. In the ST, praise is due to Zambia, while in the TT it is a kind of request to the people to praise the country.

Line 5: Just like line 5 of the preceding stanzas, omission and adaptation have been used to achieve equivalence.

#### 4.4. Chorus

Line 1: In the English version, the idea of praise is explicit and the identity of who the praise is directed to, that is God, is clear as opposed to the Bemba version that just reads [*Lumbanyeni*] 'praise' which triggers anticipation.

Line 2: This is an extension of content from Line 1, and compensation has been used to recover the lost information. Here, instead of repeating the idea of praise as in the English version, the idea of God [*Lesa*] in Bemba is what has been captured. This could have obviously been because of the translator's desire to cushion the suspense from Line 1. Evident again is normative equivalence of poems which carries the strategy of repetition of words to indicate the importance of the idea carried by the repeated word. Culturally 'God' is an important aspect in the lives of the Bemba people.

Line 3: In both versions, there is equal emphasis on the idea of blessing. However, the notion of 'greatness' has not been captured in the Bemba translation because it has already been collapsed into the use of the Bemba word [*icalo*] 'country'. This is an element of concision.

Line 4: This is merely a case of borrowing.

Line 5: In this line, adaptation has been used. The phrase 'free men we stand' has been adapted to *few bantungwa* 'we free people' showing how focus is on the aspect of freedom without the mention of anything to do withstanding as in the Source language. In a sense, if one has freedom, they can stand or go anywhere since they are not restricted by anyone. This however has political connotations for Bemba people and Zambia as a nation. Under the precept of colonialism, freedom entailed being free from the colonial oppression, by having freedom to movement among other things.

Line 6: As a continuation from line five, the aspect of the flag [*luunga*] is introduced. The flag is a symbolic tool, depicting the sovereignty of a nation. To see people standing under their national flag is symbolic. It is a way of officially recognizing the fact that they are a sovereign state, thereby making a flag a powerful symbolic instrument. Here again is

another manifestation of equivalence because ‘Under the flag of our land’ and ‘Mu luunga lwa caalo’ have the same idea.

Line 7: Refer to line 4 of stanza 3 because the two are identical.

Line 8: Just like all the other last lines in the national anthem, omission and adaptation have been used in the process of translation in order to achieve equivalence. This could be evidence of the desire to reiterate the idea of unity throughout the song

## 5. Results

Using Nord’s [10] normative text analysis model in looking at the Bemba version of the Zambia national anthem, the chart below shows the distribution of the choices of the strategies used by the translators to understand the function of the translations.

Normative text analysis results

*Table 2. Strategies used to translate.*

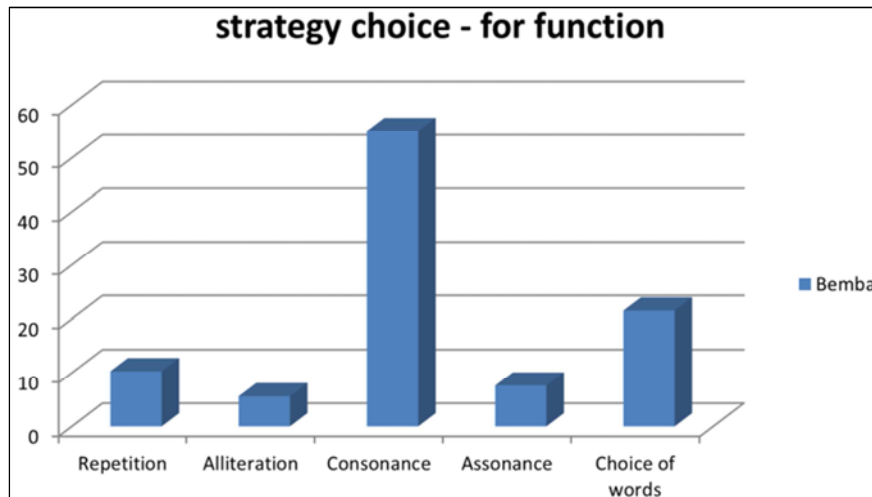
Strategy	Alliteration	Assonance	Choice of Words	Consonance	Repetition
Bemba	6	8	23	59	11

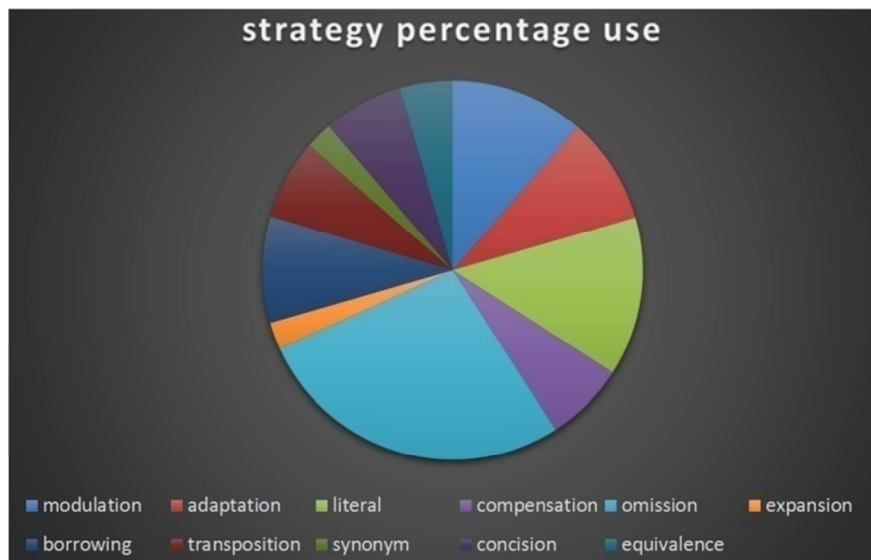
Strategy	Modulation	Adaptation	Literal	Compensation	Omission	Expansion
Bemba	5	4	6	3	12	1

Strategy	Borrowing	Transposition	Synonym	Concision	Equivalence
Bemba	4	3	1	3	2



*Figure 1. Graphic Representation of Strategy choice(Function).*



*Figure 2. Strategy use in Percentage Use.*

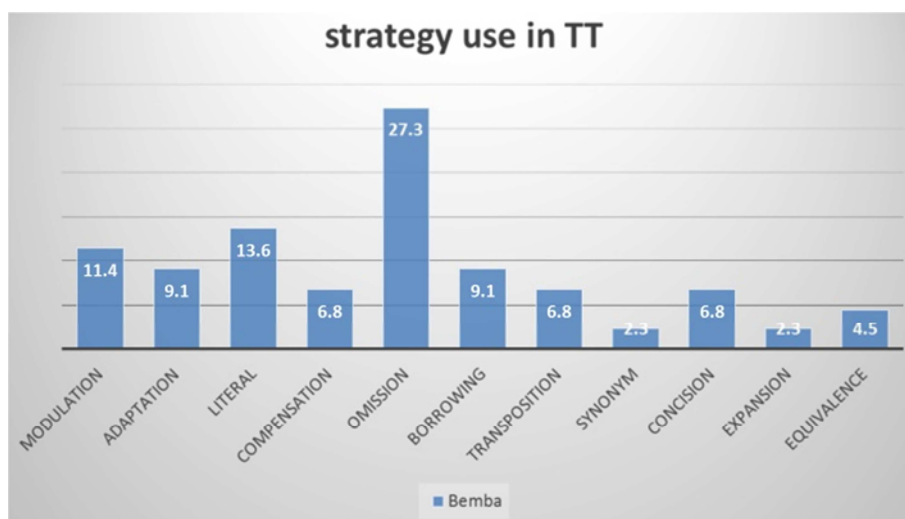


Figure 3. Strategy Use in the Target Text.

## 6. Discussion

It is noted that in case of interlingual translation, the translator makes use of a wide range of strategies in order to get the ST message across. This means that in interlingual translations, there might not be full equivalence between code units, thus the translators are expected to incorporate shifts, that is, departures from the formal correspondence in the process of going from the SL to the TL [14]. Another scholar, Jakobson [3], in his theory, puts up a claim that “translation involves two equivalent messages in two different codes.” For Jakobson, from a grammatical point of view, languages may differ from one another to a greater or lesser degree, but this does not mean that a translation cannot be possible. This explains why for instance the Bemba version, in achieving its skopos and ensuring its appropriate equivalence, the translator had employed different strategies in the lines as will be noted in the discussion.

### 6.1. Function

Munday, Jeremy [6] says in the Holmes and Toury map of translation studies, function-oriented DTS means the description of the function of translation in the recipient socio-cultural situation. In this case issues that may be researched may include; which books were translated when and where, and what influences they exerted. Reiss, K. [16] advances the function of inducing behavioral responses. Reiss postulates that the aim of the appellative function is to appeal to or persuade the reader or ‘receiver’ of the text to act in a certain way. The form of language is dialogic, the focus is appellative and Reiss calls this text type operative. In this study operative function is coupled with the creative composition function. In creative composition the author uses the aesthetic dimension of language. The author or ‘sender’ is foregrounded, as well as the form of the message, and the text type is expressive.

The chart in Figure 1 shows a higher percentage of the use of consonance. Consonance is an aesthetic feature used in

poetic exegesis to come up with hard words because of the presence of consonants that are usually plosives. The use of hard words in a poem helps to identify the theme of the poem. Consonance is also used to indicate that the themes in the poem are serious ones. In this case issues of ‘unity’ and ‘dignity’ are all expressed using consonance, for instance, Bemba ‘twikatane tube umutende’ (let us unite and be well) and ‘Mpalume sha bulwi bwa cine’ (champions of human rights/what is right). The initial sounds in almost all the words in the above Bemba phrases are consonants.

Apart from consonance the translator(s) was careful in picking the words to use during translation. The percentage shown in the chart for the choice of words indicates that it is not any other word that can be picked but those words that have a clear connotative meaning and are relevant to the themes contained in the song or poem. For example, the Bemba words; bonse (all of us), twikatane (let us all join as one) and tuli (we are all). All these words contain reflexive possessive pronouns indicating the importance of communal ownership.

Repetition is also prominent in the translations. As an expressive strategy repetition is a way of emphasizing a point. The Bemba repetition of ‘twikatane bonse’ emphasizes the need for a people to unite just like the word ‘Lesa’ has been repeated to place emphasis on the socio-cultural aspect that the recipients of the translation believe in the supernatural being as their creator (God) and their petition of the noun Zambia emphasizes the importance of nationalism and of belonging to a national state.

### 6.2. Strategies for Equivalence

A critical analysis of the strategies in figure 3 reveal that the translator for the version had challenges in finding cultural equivalent terms, and this could explain why the strategy of omission was used more than others at 27.3%, with literal at 13.6%, modulation at 11.4%, borrowing at 9.1% and soon as can be seen from the chart.

In the overall use of strategies, it is noticed that omission is



the most preferred strategy, followed by borrowing and then modulation as shown in figure 2.

## 7. Conclusion

In conclusion, it would not be wrong to conclude that through the use of the various strategies of translation in Bemba, the equivalence attained in the product is near optimum. The above conclusion is substantiated through the following observations. The first observation is that the translated version has internal coherence at linguistic level. The audience of the translated version has no difficulty in identifying the syntactic arrangement of the words and the phrases used in the TT. Secondly, the stylistics used in the target text is that of poetic writing which corresponds to the ST renditions. The TT is written in stanzas that have equal lines as the ST. The English version on one hand and the Zambian language version on the other indicate that they are songs since they contain choruses. Finally it is important to note that discerning translation equivalence of source text by target text depends much on the translator's cultural affinity to both the source language and the target language and on the translator's linguistic knowledge of both languages. However, moment's intuition of the translator at the time of the translation has a lot of influence on the translation.

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