
RESEARCH ARTICLE

Humanizing Translation: The Translated Text is as good as the Translator

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ABSTRACT

As the world becomes smaller and smaller and people get more interested in knowing and understanding each other deeper, translation continue to solicit greater attention. Everyone has his or her own unique style of presenting information and knowledge. Translation is not just about bilingualism but more a bicultural issue. Moreover, some words used in every language are bound to reflect not just some cultural connotations but also personal beliefs and prejudices. Therefore, Translation implies that the translator has the capacity to enter into the mind, the world, the emotions and the culture of the speakers or writers and express their thought not only parallel to the original, but also acceptable to the target language world. Translators are more of creators of language, ideas and cultures than just consumers of the existing texts. They opt for either foreignization or domestication whenever they meet a cultural gap. This was evident in one of the translation projects of stories originally written in my mother tongue Lulogooli (one of the Luhya dialects), translated to Swahili and later to English. In light of the translation experience in the project, this paper is discussing the human face of the translator amidst the need to remain as loyal as possible to the content of the original text and communicating accurately to the target language group. While reading any translated text, how often do we stop to think about the human behind the translation? Do we consider them as social agents in their own right? As groups with its own interest, attitudes, and identity or power relations. It is important to acknowledge the fact that the translated text is as good as the translator in his/her quest to understand man in different lenses through the expansion and sharing of knowledge and cultures.

KEYWORDS

Humanizing Translation; Translator

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1. Introduction

Translation has been and is being practiced everywhere in the world. As the world becomes smaller and smaller and people get more interested in knowing and understanding each other deeper, translation continue to solicit greater attention. Everyone has his or her own unique style of presenting information and knowledge. Many of the literary achievements of one country have found a hearing and even become "naturalized" in other countries. People have been able to share the experiences and emotions expressed in foreign works, and more have been influenced by them. Most readers must depend upon the translator if they are to know and appreciate not just the literature of the world but also the way of life of other people. His role is more important than is often realized. The principle on which translations are built on is faithfulness. As much as it may seem recreation of a text from source Language (SL) to Target Language (TL), is the translator part of the creation of the text in the TL? The translator's aim is to disappear into his text, to provide a clear window through which to see the original text and that the reader or recipient should feel as though what he is reading could have been conceived in his own language. The reader must feel as though there is no barrier between herself and the text such that it freely flows. This paper discusses my journey as an author of a story in Lulogooli – *Ologendo* my mother tongue as well as the translator of the same to Kiswahili – *Safari* and English – *The Journey*. The most interesting bit is the fact that the author and the translator is the same person. The question here is, how were the translation

challenges handled? Is the translator a social agent with specific interest, attitudes, and identity or power relations as much as she is presenting the meaning of her work in a different language structure that also has a different cultural set up?

2. Objectives.

The main objective of this paper is to analyse the human face of the translator despite the limitations that are brought about by the different cultures that are engraved in the languages involved in translation. This is made possible by discussing how meaning is conveyed either by foreignization or domestication through the language used from a Source Text to Target Text.

3. Literature Review

3.1. What is Translation?

The word "translation" derives from the Latin *translation*, which comes from *Tran* as "across" - and *ferre* - "to carry or to bring," meaning "to carry across" or "to bring across".

Every scholar, critic, and writer of different places at different points in time has his or her own way of describing translation. Pradita (2012) categorizes the concept of translation into product-based, process-based, and function based. The area of product-oriented describes two phases: individual translations, or text-focused translation description and comparative translation description, in which comparative analysis are made of various translations of the same text, either in a single language or in various languages. The function-oriented is interested in both the description of translation and their function in the recipient's socio-cultural situation. The last is process-oriented, which concerns more with the process or act of translation. Munday (2001) describe that this puts a focus to the psychology of translation, like finding out what happened in the mind of a translator. Munday (2004) observes translation as a product in which a translator must focus on the concrete product of translation, or as a process on which translation centre on the role of a translator in taking the source text (ST) and turning it into the target text in another different language (TT).

Newmark in Aveling (2010) says that translation is a "craft" consisting of the effort to replace a non-verbal message or a statement in one language by similar message statement in another language. This definition supports the idea that translation is a product in that translation must end up as a product on which the content delivers the same messages, not merely the form. Savory (1957, 1968) defines translation as an "art." Jacobsen (1958) defines it as a "craft". Both scholars agree that translation is near with a unique production for it is as a 'craft' and an 'art'. An overall conclusion of this view is that translation must have a real product, which are possibly phonemic (interpreting), morphemic, words, group/phrase, clause, and text.

Nida (1969), the most prominent translation expert popularly known for his Bible translation describes translation as a "science", borrowing this concept from Frenz (1951), who goes a step ahead to accept translation as an "art", but with qualifications, stating that, "translation is neither a creative art nor an imitative art, but stands somewhere between the two."

To understand translation, we first understand what we mean by Science, Craft and Art. "Science" refers to an activity that is systematic and rule-governed. That is to say, any activity, which proceeds according to strict rules applied in a certain order and leading to expected results, is scientific in nature. "Craft", on the other hand, is a skill where better and better results are obtained not by following set rules and regulations but by practice. Craft is primarily manual, that is to say it is done by hand. "Art" is also a skill, but it is a skill at a higher level involving elements of beauty as it also evokes strong emotional responses. Now, where and how does the Science, Craft and Art of Translation begins and ends?

Nida and Taber (1982) claim that translation is the process of reproducing a message in the receptor language to the closest natural equivalent of the source language (SL). The first is in the terms of meaning and secondly in terms of style. Nida focuses on the term reproducing, since it is the ultimate aim in translation. It consists of making a good many grammatical and lexical adjustments. They have pointed out that the old focus on the form of the message in translating has shifted to the receptors, i.e. the readers. The reader's response to the translated message determines how correct the message is. Correctness, in their view, is not only the possibility of understanding the message by readers but rather the impossibility of misunderstanding it. Nida and Taber are fully aware of certain social factors such as age, sex, educational levels, occupation, social class, and religious affiliation. Such factors affect linguistic variation and need to be accounted for when translating. Drawing on Martin Joos's (1976) distinction of different styles, Nida and Taber produce a similar list, which comprises the following: technical, formal, informal, casual, and intimate. Formal style, for example, is designed for a relatively wider audience than that of technical style. Technical style, on the other hand, is used among specialists; hence, it is intended for a restricted audience, because it utilizes complicated vocabulary and complex grammatical constructions that is quite specific. Therefore, when translating, one should be aware of the fact that there are several styles at work that must be rendered into the TL. In observing different styles of translating, the translator is achieving a near dynamic equivalence.

Machali (1998) says that translating is an act of recreating meaning, not that of creating meaning. Translation is indeed a process that begun with the prefix *re-*. It means that translation does not take only once in its process but also twice or more processes.

The idea of similarity is also argued as something impossible that the demand of translation as a process is near with making the natural and closest equivalence. Barely is the process of translation demanded to be the same. A good translation is challenging to gain an absolute similarity because each language has its own uniqueness, either grammatical or cultural meaning. The one who translate any documents must consider on the limitation of deriving faithful translation in which SL text must be the same as the TL text. Here is the point where the translator comes in. The best version of any translation depends on the good judgement and expertise of the translator on how best to bring out the ST to communicate and be accepted in the TT by the recipients. Nord (1997) explains that translation is an act of communication. It means during communication process, both speakers and hearers transfer meaning. The meaning associated with the sign does not need to be the same for both the producer and the receiver. An overall conclusion upon this part is that translation both as a product and as a process must be purposive.

Das (2014) perceives translation as a secondary activity that is "mechanical" rather than a "creative" process, within the competence of anyone with a basic grounding in a language other than their own; in short, as discussed by Bassnett (2002) to be a "low status occupation." Above all, translation is a process of analysis, interpretation and creation that leads to a replacement of one set of linguistic resources and values for another. Das (2014) expresses that through translation nations define themselves and in doing so they define others. In this way, translation plays an essential role in determining how a nation establishes its identity in terms of others, be it through opposition to foreign influences, assimilation or naturalization of the foreign whereby differences are erased to as great a degree possible, or through imitation of another, usually dominant culture. We note that the significance of translation lies in the fact that it brings the readers, writers, and critics of one nation into contact with those of others not only in the field of literature but in all areas of development: science, anthropology, medicine, philosophy, religion, political science, trade, law, and every other area that defines humanity.

Lefevere (1992) argues that translation is the process, product and reception. Translation refers to the product and reception, while translating refers to the process. Furthermore, Tymoczko (2007) says that translation needs to be framed as representation, transmission and transculturation. These arguments explain that the two fundamental components of translation are culture and language, and the trick in discussing and analysing translation and translating lies in bringing together theory and practice in an interactive fashion. Because it brings the two together, translation is by necessity a multifaceted, multi-problematic process with different manifestations, realizations and ramifications. Further, translation is often seen as transcreation and is carried out within the constraints of the discourse of its culture (the translating culture). Therefore, translation plays an important role in the identification and negotiation of cultural identity, similarity and difference as well as the dynamics of intercultural encounters through the interlingual interface (Faiq, 2010).

Various definitions of Translation bring out an inclination to which different scholars believe to be translation. These makes what seems rather simple to appear to be complex in nature. For example, Patil (2014) discusses that the generic term translation has several implications like alteration, change, conversion, interpretation, paraphrase, rendering, rephrasing, rewording, transcription, transformation, and transliteration, while the specific meanings of the word are translating, rephrasing, interpretation, rendering, and decoding.

Larson (1984) states that translation is transferring the meaning of the source language into the receptor language. This is done by going from the form of the first language to the form of a second language by way of semantic structure. In this sense, meaning is being transferred and must be held constant. Catford (1965) defines translation from the linguistic point of view: As the replacement of textual material in one language (SL) by equivalent material in another language. In His later work, Catford (1976) discussed that in translation the meanings of the source language (SL) are substituted by the meanings of the target language (TL). He argues that translation is an operation performed on languages: a process of substituting a text in one language for a text in another. Lilova (1985) who explicitly explains translation as a specific oral or written activity aimed at the recreation of an oral or written text (utterance) existing in one language into a text in another language, accompanied by keeping the invariance of content, qualities of the original and author's authenticity. Bassnett (2002) observes that translation involves far more than replacement of lexical and grammatical items between languages and, as can be seen in the translation of idioms and metaphors, the process may involve discarding the basic linguistic elements of the SL text to achieve Popovic's goal of "expressive identity" between the SL and TL texts. However, once the translator moves away from close linguistic equivalence, the problems of determining the exact nature of the level of equivalence aimed for begin to emerge.

The wider interest in translation means different definitions of what it entails. This paper is therefore, basing its definition on Munday (2004) who observes translation as a product in which a translator must focus on the concrete product of translation, or as a process on which translation Centre on the role of a translator in taking the source text (ST) and turning it into the target text in another different language (TT). In this definition, the quality of the TT is centered at the role of the translator in communicating meaning, whether linguistically or culturally.

3.2. The "Human Face" in Translation

The above perspectives of translation brings in the dilemma that forms the basis of this paper. Where is the human face of the translator as he or she tries to find and give meaning of a text in the TL? Considering the fact that, translation is not an innocent, transparent activity. It is not merely writing words and finding meaning from one language to another neither does it involve a relationship of equality between texts, authors or systems". Translation is a cultural act, associated with a "highly manipulative activity" that involves all kinds of stages in the process of transfer across linguistic and cultural boundaries.

Faiq (2008) explains that translation presents prime sites for examining issues, such as power relations, race, gender, (post-) colonialism, publishing strategies, censorship, and otherness that brings out the human element. All parties involved in the translation process at its macro-level (be they publishers, editors, translation project managers, or translators) are highly influenced by their own culture and the way it views the cultures they are translating from or to. The way, in which they see 'self' and 'other' influences, among other factors every single aspect of the translation process, starting from selecting the ST for translation up to presenting it to the target reader. As far as the relationship between the source culture and target culture is concerned, it is worth noting that the relationship is not always equal, but rather a target culture, as Robyns (1994) concludes, may take one of the following positions with regard to the source culture:

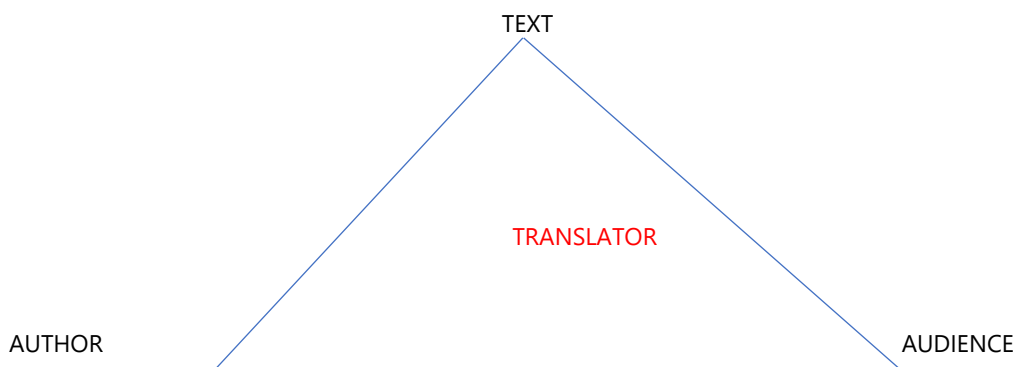
1. 'Imperialist', i.e. the target culture encourages transporting foreign materials from the source culture, if the transported materials are naturalized in accordance with the established systems of the target culture and its norms and conventions;
2. 'Defensive', i.e. the target culture regards the source culture as a threat to its identity, thereby avoiding any influence the target culture might exercise;
3. 'Trans-discursive', i.e. the two cultures see each other equally; or
4. 'Defective', i.e. the target culture looks at the source culture as a capable culture that can compensate for target cultural deficiencies.

Consequently, whatever the relationship between the interfacing cultures is, be it imperialist, defensive, trans-discursive, or defective, there will be some sort of influence on the translator prior to embarking on the actual act of translating. However, the influence may well reach its peak when the relationship is imperialist whereby imperialist relationship between the source and the target cultures has encouraged the translation of literary works that are in line with the existing stereotypical representations conjured up in the target readers' minds towards the original cultures regardless of the literary quality of the works.

3.3. So What about a Translator?

Translation is a highly goal-oriented activity in which a translator modifies his/her technique as well as the end product according to the needs of the users. This modification according to the needs gives rise to various types of translation like literal translation, sense - sense translation, word for word translation, conceptual translation, or abridged translation.

The translator is at the center of ST and TT for any translation to communicate the author's initial intention. The success of the translation process depends on the sharpness and position of the Translator. It is necessary for a translator to know at least two languages – the source language (SL) and the target language (TL). Multiplicity of meaning and the difference in cultures makes the task of the translator more difficult.



From the linguistic point of view for each word in a language there are very few corresponding words in another language – that is, there is minimal equivalence of words in two languages. Hence, word for word translation will not yield the best results. What is more acceptable is sense for sense translation. When that kind of exercise fails, the translator may take recourse to transliteration.

Therefore, a translator has to keep these three terms – translation, trans-creation, and transliteration – in mind while undertaking the task of translation. The translator must be careful in transferring the meaning because meaning is very important in translation activity. It is clear that if the translator cannot get the right meaning from source language, the result of the translation will be wrong. A great translator must have certain qualifications. He must be theoretically acquainted with the form, field, nature and process of translations so that his translation may perhaps be equally of fidelity and liberality of words in all languages. A translator must revise and review the first draft of translation to make it as natural and acceptable as possible. If translation is undertaken faithfully, it can rise to the level of the creative work. According to New Standard Encyclopedia, “A good translator conveys the fine distinctions of meaning, feeling, tone, sound, style and diction of the original.

Etienne Dolet, (c.1540 CE) a French humanist, while formulating a short outline of the principles of translation entitled “La maniere de bieu traduire d’une langue en aultre” (How to translate well from one language into another), established the following principles for a translator:

- (i) The translator must fully understand the sense and meaning of the original author (content and intention), although he is at liberty to clarify complex ideas.
- (ii) The translator should have a perfect knowledge of both SL and TL.
- (iii) The translator should avoid word-for-word translations.
- (iv) The translator should focus on the common usage of the language and avoid the uncommon use of archaic words and expressions.
- (v) The translator should choose and order words appropriately to produce the correct tone of the original text.

Dolet’s principles lay stress on the importance of the understanding of the SL text as the first requisite. He is of the opinion that a translator is or ought to be far more competent than a linguist is. The work of a skillful and worthy translator is to observe the sentences, figures and forms of speech proposed in his author, his true sense and height, and to adorn them with figures and forms of oration fitted to the original in the same tongue to which they are translated. Moreover, avoid over loose translations, by basing the translation on a sound scholarly investigation of other versions and glosses (Bassnett). In conclusion, a good translator should be a good scholar and a good critic, a wide reader who has an in-depth knowledge of the literatures of both SL and TL, well-versed in the methods, principles, and subjects of translation. It is also an ideal concept that a translator should be faithful while doing his translation, he should be careful against addition and omission (loss and gain) of words, sentences, and phrases.

A translator is not just an imitator and consumer of texts and cultures, in one way or another, their prejudices, biases, fears and perspectives about issues of life may come out in the TT. Hence, they are more of creators together with the author of the ST.

However, one must also admit that the translator may do a great deal of harm in several ways. First, he may translate the wrong works, which is unknowingly or intentionally ignoring certain literary achievements worth being known. Great literary works have a way of attracting attention abroad, but it is very doubtful that this optimistic point of view can be applied to literatures in less well-known languages or in culturally and politically less important areas. Also, ideological curtains of all kinds, political and economic barriers, and racial prejudices are formidable enough to interfere with the task of the translator which should be, above all, to acquaint his own country with the best literature that has been produced in foreign languages. Moreover, a translator can distort a literary work and thus becomes responsible for presenting an idea or a point of view or a mood that was actually not expressed by the foreign writer. While in the case just mentioned it cannot be said that the translator intentionally distorted the original, there are other instances in which the translator is fully aware of what he is doing and only does it to satisfy his or her own ego.

4. Methodology

Using analytical design, this paper, explored how the human face was evident in creating meaning from Luloogoli the SL to English and Kiswahili, which were the TL. The researcher was able to extract the data and note down as they emerged during the translation. The key components of data that were explored included the linguistic features and characteristics, the mood, tone and the cultural features that brought out variations and how they were eventually presented in the TL. Purposive sampling of data was done to saturation level; it was organized, analysed, discussed and presented thematically through explanations.

5. Data and Discussion

The main aim of every translation is to achieve a higher level of equivalence between the Source Text (ST) and the Target Text (TT). The data generated and discussed shows how the human face of the translator was appreciated in the whole project as meaning was communicated from the SL to the TL. The data is discussed under specific themes as they emerged:

a) Linguistic features

Luloogoli and Kiswahili are Bantu languages; hence, the sentence structure is quite similar whereas that of English is different.

Data 1:

L: *Amadala goosi*, ga himbi na i hale gamanya.

Noun *Adjective...*

K: *Hata vijiji vyote* Jirani vilifahamishwa

Conjunction *Noun Adjective...*

E: *Even the* neighboring villages knew about it.

Conjunction article...

This example clearly shows that every language has its own structure and word order to communicate content as expected.

b) Figures of speech

These are part of everyday language but they still pose a challenge in translation. This is because they deviate from the literal meaning of word or phrase, often in a culturally relevant way.

Data 2:

L: *"Awa! Mbuya vuza ovoyeya! Yeyo ni yeyo! Kituyiyi mwidiji kekoovooye, vaya esu! Vakuvushi, kwisavasava vuza amakono vuyi ing'inga na chene cho da!"*

K: *"Haiwezekani! Najihisi mchangamfu sana! Yeo ni yeo! Mwenye macho haambiwi tazama, ya hauya! Wametuchosha, tunanawanawa tu mikono kiya wakati pasipo na sababu."*

E: *"No! I just feel good! There is no day like today! Eish, do not wait to be told this! It is tiring, we are washing our hands every now and then without a tangible reason!"*

The idiom used in this case *Kituyiyi mwidiji kekoovooye* portrayed humor by the replacement of letter "l" with "y". The exact words ought to be *Kitul'li mwidiji kekoovoole*. The equivalent in KT - *Mwenye macho haambiwi tazama* brings out the sense of the meaning intended, whereas the ST an explanation of the sense is used *do not wait to be told this!*

Data 3:

L: *Avanyingi mu Chavolegwa vavoola na va gahuliri kumuviri.*

K: *Wengi katika eneo la Chavolegwa walisema wataamini tu iwapo yatawafikia moja kwa moja...*

E: *Most people in the village did not believe it.*

na va gahuliri kumuviri is also another figure of speech. The KT and ET highlighted, is only giving an explanation of the actual meaning that is being communicated by it

c) Untranslatable words

Sometimes a word or phrase has no equivalent in the TL.

Data 4:

L: *tunyii'liza* utung'ana

K: *akidakuadakua* mambo

E: *to gather and spread* information.

In this example, there is no equivalent to *tunyii'liza* in Kiswahili Translation (KT). A closer word to that sense is *akidakuadakua* and in English Translation (ET), there is a short explanation of the same *to gather and spread*, although the real "feeling" or "tone" of the word from the SL is not captured.

This usually occurs when it is closely tied to the culture of the SL. To take of these translators may use adaptation instead of a literal meaning like in this case, **kukeseelo** is tied with culture observed when one dies. This lacks an equivalent in ET but has in ET **as laying in state**

Data 5:

L: Yavo vanala kusyoma amadiku gavaga umukuzu na veye **hango hehe kukeseelo**, kunangwa vataa.

K: Wao walikuwa wamezoea kuomboleza kwa siku tatu mfu **akiwa kwake** ndipo wamzike.

E: They had a habit of mourning for three days with the corpse **laying in state at his home** before burial.

They may also borrow the word and use it as if it belonged to the TL

Data 6:

L: Mu lidala lya Chavolegwa vagurangaa **'irikoola'**.

K: Katika Kijiji cha Chavolegwa **mpira huu ulifahamika kwa namna ulivyokuwa ukiundwa kwa kutumia kamba zitokanazo kwenye migomba ya ndizi**

E: In the village, it known **as "Irikora" as it is made using banana plantation strings.**

The above data shows the translation of the word **'irikoola'** used for lack of its equivalent in KT and ET.

d) Translating compound words

A compound word is a combination of two or more root words that forms one word that may have a completely new meaning or may have the meaning of the combined words literally. The former cannot be translated literally, while the later can and sometimes a compound word has an equivalent term in the TL;

Data 7

L: Vavolegwa avanyingi si va vugula ulogendo mu goosi gazizagila mukivala dave. Valola uvulwaye yivu kuva vuza kuli olodegela olovezaa ho ulwa ikimuli kitulaa ku maduma

K: Watu wengi wa Chavolegwa hawakutilia maanani mambo yote yaliyokuwa yakiendelea ulimwenguni. Walichukulia ugonjwa huu kuwa kama homa kali ambayo hutokea msimu au kipindi ambacho mahindi huanza kuota maua

E: They assumed the disease was like the normal flu that happens during the flowering stage of the maize plantation.

In this example, **Vavolegwa** is shortened by combining **Vandu va Volegwa**. In KT there is no equivalent. It is translated as **Watu wengi wa Chavolegwa** and in ET – **they** is used for purposes of cohesion in the presentation at that specific context. The translators must have a good understanding of compound word usage in both the SL and TL.

e) Accounting for cultural nuances

Translation alone cannot always address all the cultural nuances. One may need to do either domestication or foreignization to express the entire experience accurately and make the work have a native look and feel. It involves translating content to account for a local or regional dialect.

Data 8

L: Yaduka yo mu amadiku gu vukindu vunyingi. Avandu yo varangaa **winter**.

K: Alifika huko majira ya baridi. Wenyeji wa huko waliyafahamu kama **Winter**.

E: Vuyanzi arrived at Stanford Medical School. This was during the **winter season**.

The interesting thing here is that the SL's environment has no winter neither such vocabulary in its language but the TL has it. To some extent this culture is being domesticated in the ST and explanation given to communicate the meaning while the meaning is obvious in the TT. Such cases also happen when a specialized vocabulary for industry specific terms for features, tools and processes may lack an equivalent word in the TL. In such a case, the translator must use a descriptive phrase to convey the message accurately.

- f) **Translation of humor, slang and cultural references** may also be difficult or impossible to replicate perfectly. In such a case, one can replace a joke, colloquialism, or reference with one that will communicate the meaning and be better understood in the target culture.

A good example that was used to create humor in the SL is a case where one character in the story – Machayo, is not able to correctly pronounce words with letter “r” and “l” by replacing with “y”.

L: “Awa! **Mbuya** vuza **ovoyeya! Yeyo ni yeyo! Kituyiyi** mwidiji **kekovooye, vaya** esu! *Vakuvushi, kwisavasava vuza amakono vuyi ing’inga na chene cho da!*”

K: “Haiwezekani! *Najihisi mchangamfu sana!* **Yeo ni yeo!** *Mwenye macho haambiwi tazama, ya hauya! Wametuchosha, tunanawanawa tu mikono kiya wakati pasipo na sababu.*”

E: “No! *I just feel good! There is no day like today! Eish, do not wait to be told this! It is tiring, we are washing our hands every now and then without a tangible reason!*”

The translated versions did not bring out the humor as communicated in the SL. There is a mishap of the humor of the character having difficulties in pronouncing certain words while at the same time being the village. Despite this, the translator created away to communicate the said intention in the TL. Like in the KT words that had letter, “l” or “r” were replaced with “y”.

6. Conclusion

The discussion in this paper shows that translators are more of creators of language, ideas and cultures than just consumers of the existing texts. They opt for either foreignization or domestication whenever they meet a cultural gap. By keeping the text concise, without losing essential information requires expertise in both translation and the subject matter, hence the position that the translation is as good as the translator. It is evident that different language classifications have different word order in their sentence structures as could be seen between the Bantu (Luloogoli and Kiswahili) and Indo European (English). The translator creates meaning basing on the figures of speech from the SL to TL. This is because the figures of speech mirrors the culture of the SL, hence, the meaning is either foreignized or domesticated. This also applies to the untranslatable words from the Source language as well as the cultural nuances and humor that do not have a one on one equivalence in the TL.

One of the greatest limitation in the study is that during translation there is a lose of tempo, vigour and originality of meaning that is displayed in the Source Text.

However, as this paper looks at the human face of a translator in the text, the uprise of Artificial Intelligence (AI) poses another challenge. How effective is AI when it comes to issues of cultural alignment or meaning conveyance from the SL to the TL. This is an area that needs to be researched on to aid in the discussions around the position of AI against the human face in translation.

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