



**ELEMENTS OF CULTURE
IN HEALTH COMMUNICATION:
AN ISIZULU TRANSLATION
OF THE PHOTONOVEL
AN OUNCE OF PREVENTION
AS A CASE STUDY**



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INTRODUCTION

Health has a direct bearing on the well-being of any country's citizens and its economy. Thus, it is imperative that citizens receive health communication in a format that assists them to make informed choices about their health and welfare. Information about health should be communicated in a language with which individuals identify at a personal level, and which characterises them as members of a social community (Rimal & Lapinski, 2009). To achieve consistency in messages conveyed in different languages, and for economic reasons, translation is often used to produce multilingual health-promotion materials.

Studies that focused on the translation of health-promotion texts into mother tongue of the target audience include those undertaken by Bwanali (2008), Ndlovu (2009) and Kruger (2010). These researchers found that the translation of health promotion texts into mother tongue of the target audience yields better results as audiences understood the contents better and were, therefore, more likely to adhere to instructions. Translation is of great importance in South Africa, a country with 11 official languages, nine of which have historically not enjoyed the same privileged status as English and Afrikaans.

To appreciate the need for systematic guidelines for the translation of culturally responsive health promotion materials, it is necessary to consider the context of the health system in which these texts are produced. As Ndlovu (2009) and Kleinman (1980:24) point out, the health care system is a "component of society which includes patterns of belief about the causes of illness, norms governing choice and evaluation of treatment, socially legitimated practice, roles, power relationships, interaction settings, and institutions". Kleinman (1980:34) explains that health care, as a local cultural system, has three components: the popular (the individual, family, social network and community beliefs and activities in which illness is defined and health care initiated); the professional (the organised healing professions, which include modern scientific medicines); and the folk sectors (indigenous specialists, which include herbalists, bonesetters, midwives, and diviners). In Western contexts, lay hypnotists, lay homoeopaths and faith healers may also be included in the folk sector. These folk sectors explain why family members

of a patient will utilise their beliefs and values in tackling their illness.

Ndlovu (2009:28) also notes that the South African biomedical health care system is based on the District Health System model, which has been adopted by the National Department of Health to drive the delivery of primary health care. Using this model, the South African Department of Health also drives immunisation programmes against vaccine-preventable diseases in all children. In addition, the Department of Health has prioritised the fight against chronic diseases, such as cancer, hypertension, diabetes and osteoporosis by promoting the adoption of a healthy lifestyle.

To achieve this objective, the Department uses the photonovel genre to communicate with audiences with varying levels of literacy and to combat cultural stigma (James, Reddy, Ruiters, Taylor, Jinabhai & Van Empelen, 2005). Lee, Yoon, Chen and Juon (2013) also mention that the photonovel is a document that can be appropriately embedded in the culture of the target audience and, therefore, plays an important role in ensuring that audiences identify, understand and accept messages that are communicated.

Nimmon (2010:92) notes that the "significance of a literacy tool like the photonovel is that it is participatory, and thus allows participants to shape their own reality through the creation of images and print". Nimmon (2010) argues that photonovels are culturally appropriate as educational tools as they are characterised by image-intensive narratives with which the users can identify. They are interesting and emotional and can be used extensively in the population. This means that the designers of photonovels can constantly revise the material to make sure it is suitable for the target audience. Thus, translators need to be equipped with the necessary translation strategies to enable them to accommodate cultural differences in the translation of photonovel so that these documents will be effective in disease-prevention campaigns.



The HPV photonovel, *An Ounce of Prevention*, which is the focus of this analysis, addresses the myths surrounding the prevention of cervical cancer. Produced by the Immunization, Information and Education branch of the California Department of Public Health, this photonovel is targeted at Latino mothers of 11- and 12-year-old children and its purpose is to raise awareness about the HPV vaccine and the importance of Pap smear tests (Boyte, Pilisuk, Matiella and Macario, 2014:5). Originally, it was written in Spanish and was later translated into English. A photonovel that addresses cervical cancer was chosen because of the high incidence of this disease in South Africa. Furthermore, the decision to undertake this study was inspired by the campaign that was rolled out in April 2014 (Botha & Richter, 2015: 33) by the South African government to vaccinate all girls between the ages of 11 and 12 years (South African Government News Agency, 12 March 2014).

This paper focuses on the design of a heuristic instrument based on the principles espoused by the cultural turn in translation, Larkey and Hecht's (2010) model of Effects of Narratives as Culture-centric Health Promotion, and a model designed specifically for text evaluation, namely Nords' (2005) Functional and Loyalty model. This instrument will be used to guide the translator in identifying cultural elements in the ST, which will help them render culturally appropriate homophily in the translation of a particular photonovel into isiZulu.

A CULTURAL PERSPECTIVE IN TRANSLATION

Culture is an interesting concept that has been studied by different disciplines to better understand its essence and how it affects the world we live in. Thus, this concept has come to mean many things to many researchers and individuals. However, it is important to note the constraints and restrictions that aspects of culture can impose on a text within the context of translation, hence the need to identify an efficient process for dealing with these restrictions. Translators are relaters of meaning in the act of communication. They are mediators of language and culture. For that reason, they need strategies to deal with cultural constraints as producers of target text (TT).

Furthermore, specifically within the context

of photonovels, culture plays an important part in addressing a complex set of structural, socio-cultural and psychological factors, especially those that influence health differences among ethnic minority groups (Larkey & Hecht, 2010: 115). Larkey and Hecht (2010:115) maintain that a narrative approach offers one of the best methods to capture the richness of cultural elements that most effectively reach minds and hearts for health-behaviour change. When taking this approach, two elements bring the narrative in the text alive: pictures and written words. It is through these elements that components of culture are richly contained and transmitted through in texts.

However, given the understanding that every text is different, it is also imperative that the translator has relevant factual and procedural knowledge base to ensure that these cultural characteristics will be recognised. This is even more imperative in the case of texts that rely on the receiver's cultural knowledge as a base to decode the messages in a narrative. Unfortunately, there is currently no given approach that is specifically designed to systematically transfer cultural elements in a photonovel nor is there a study focused on the effect of translating these specialised texts. One might then propose that, possibly through the evaluation of available literature on the translation of cultural elements in a text, as an initial step, one might glean principles that could be used to systematically transfer cultural nuances in a photonovel to enable a TT receiver to adequately decode this specialised text and thus effectively respond to the message. To adequately understand the principles that govern cultural transfer during translation, it is important that one should first understand the notions that introduced the concept of culture within translation.

Scholars within the translation field have described translation as a form of communication that has enabled people from different languages and cultures to mediate understanding and share knowledge. Interestingly, theorists have different understandings of how this is achieved. Some have advocated for the "literal" word for word translation, while others opt for the "free" (sense for sense) translation as they seek to find a best way to adjust the source text (ST) to the target audience's ways of expression.

Two approaches to translation are dominant. The first is a normative and prescriptive approach – led by linguists such as Catford and Nida – which sought the promotion of equivalence so that translations were accurate and faithful to the ST. The ST was always the backdrop against which translations would be judged (Naudé, 2011). However, Bassnet and Lefevere's work (1990) highlighted the need to shift from this view of translation owing to linguistic and cultural differences between languages. Thus translation is characterised by two approaches – functionalist and descriptive.

Given the nature of a photonovel, this study will focus on the functionalist approach to translation as a movement that is directly involved with the concept of communication in the fields of both translation and text design.

A FUNCTIONAL MODEL FOR SOURCE-TEXT EVALUATION

Sharing the views of functionalist and communicative theorists like Reiss and Vermeer, and Holz-Mänttari (Munday, 2008:82), Nord (2005: 41) highlights the fact that a “communicative function is the decisive criterion for textuality, to which the semantic and syntactic features of the text are subordinate”. According to Nord, three aspects of functionalist approaches are useful for translation (Munday, 2008:82-83):

(1) The importance of the translation commission:

Nord proposes that before closely analysing the ST, the translator should compare ST and translated text (TT) profiles as determined in the commission to see where they would possibly diverge from each other. Through the analysis of these extratextual features, translators should be able to develop a good understanding of the factors that constitute the communication situation of the ST and to already make assumptions about the intratextual features and how they could be used to achieve the aim of the communication in the TT. Based on this information, the translator may begin to concurrently make assumptions about the TT constraints that may be presented by the target culture when the intratextual analysis is undertaken (Nord, 2005:87).

(2) The role of ST analysis: It is used to determine the functional priorities of the translation strategy. As noted above, the analysis of intratextual features is informed by the deductions made

based on the analysis of extratextual features. Furthermore, this section of the analysis is Target Culture (TC)-orientated, as it is the goal of the translator, as the producer of the target text (TT), to ensure that these features are acceptable to the TC and thus effective in completing the aim of the communication action (Nord, 2005: 131-138).

(3) The functional hierarchy of translation

problems: Nord establishes the following functional hierarchy when undertaking a translation:

- (a) The intended function of the translation should be decided (documentary or instrumental).
- (b) The functional elements that will need to be adapted to the TT addressee's situation have to be determined (after the analysis of the translation commission).
- (c) The translation type decides the translation style (source-culture- or target-culture-orientated).
- (d) The problems of the text can then be tackled at a lower linguistic level (as in the ST analysis).

Nord (2005:42) notes that the interplay between extratextual and intratextual factors, as experienced by the reader, would lead to the text having a particular effect on them. These factors are significant in that they systematically influence the choice of modes that make a text culturally acceptable and meet the demands of the translation skopos. Addressing each of these aspects would aid the successful transfer of every aspect of the text to ensure that the text (in this case the photonovel) will have the same effect in the TC.

LARKEY AND HECHT'S MODEL FOR EVALUATING CULTURE-CENTRIC NARRATIVES IN HEALTH PROMOTION

A general review of the use of texts, especially photonovels, in health promotion reveals the importance authors of these texts attach to the knowledge of their audiences, and how each element of the text is designed according to the needs of the audience. Clear evidence exists that culture is central to the construction of the relevant health messages in photonovels and facilitates the acceptance of the messages by the target group (Nimmon, 2010; Dube, 2013).



In their study, Larkey and Hecht (2010) sought to examine the effects of the narrative, as adapted in the design of a photonovel as a culture-centric medium for expressing and shaping health behaviour in health promotion.

According to Larkey and Hecht, in order to develop an effective photonovel, the narrative should incorporate the following elements: First, the photonovel should include engaging characters who are realistic and likeable, resemble the intended audience and are able to generate empathy. It is also important to have an appealing storyline with dramatic sequencing. Second, cultural grounding and embeddedness are essential to attract the attention of the reader and should expand on the concept of homophily to evoke a sense of resonance. Identification with characters, the story and the cultural elements encourages social discussion and the reinforcement of ideas.

These notions, as presented by Larkey and Hecht, are true for the ST receiver. However, as established in the above discussion of the ST analysis, the senders of the STs do not consider the TT receivers when they construct the STs. Thus one finds that there is a gap that the translators of these particular texts need to deal with as they adapt the STs from their particular situational context to those of the TTs. Unfortunately, not much has been said about the impact this gap has on the effect of the text on the TT receivers in their situational contexts.

The operationalisation of the functionalist approach in conjunction with the cultural turn approach to translation, and the conceptualization of the photonovel as a culture-centric text genre provide the translator with a useful set of heuristics to identify and address culture-specific items when adapting a text, such as a photonovel, from one cultural situation to another. The aim of these guide lines is: first, to help a translator understand the communicative situation in which the ST is produced; second, to systematically identify culture-specific elements in the ST text by using the knowledge of the communication situation and the understanding of the photonovel as a text; third, to establish the cultural distance between the ST culture and the TT communication situation; and fourth, to ensure that all the narrative characteristics from both the personal and the socio-cultural levels inform the concepts of transportation, identification and social proliferation so that the

translator is thus equipped to make informed decisions about the possible translation challenges identified in the ST, which would make the TT culturally unacceptable for the TC.

The analysis of the ST, *An Ounce of Prevention*, by using the proposed evaluation guidelines in order to identify cultural elements in the ST culture, yielded the following conclusions:

In the ST *An Ounce of Prevention*, the sender of the text was identified as the Immunization Branch: Information and Education of the California Department of Public Health, while the text producer was identified as the Fotonovela Production Company. The provision of their website addresses and telephone numbers in the text confirms that the information found in the text is authentic and that the sender and producer are experts on the subject matter and the genre used to deliver the message. Clear authentication of the sender and text producer is crucial to the authority of the message and the willingness of the ST target audience to accept it.

The analysis of the genre conventions led to the conclusion that the producers had two main intentions for the text: (1) referential (contain informative elements), and (2) appellative (contain a persuasive element). The text was meant to raise awareness about HPV and the availability of the HPV vaccine among Latino mothers of boys and girls aged 11 to 12 years, and to encourage sexually active women above the age of 21 to test for a Pap smear. It seems that the two intentions complement each other in that the appellative elements (the Latin American cultural context, the use of female characters and the impact of death on the family unit) help readers to identify themselves and the sender in the text, while the referential element (the doctor who speaks from a position of authority and is the voice of knowledge) relays the message in a manner that depicts a conversation between the reader and the sender.

It has thus been established that in order for the referential and appellative elements to be effective in a TT aimed at a similar audience demographic, the text needs to include personalities with whom the TA can identify with regard to ethnicity and knowledgeable authorities. This will ensure that the referential elements are identifiable and acceptable to the TA.

Furthermore, given the language proficiency level of the TA (Boyte *et al.*, 2014), the text will make use of simple language, pictures and non-dense information structures so that the information can be identifiable, clear and easy to understand. In addition, due to the TA's place of communication, it is essential to use a language and cultural elements that will resonate with them. The sender to ensure successful communication in the SC context uses all these elements. It is imperative for the sender to use markers that will resonate with the ST audience.

With regard to cultural embeddedness, the analysis of the ST, *An Ounce of Prevention*, reveals that the text is deeply embedded in its communicative cultural context. This can be clearly seen in the interplay of cultural distance in the photonovel. On one hand, the text world corresponds to the SC in its use of universal nonverbal elements, such as gestures and body language, and the core values associated with humanity and the family unit. These elements are generic and thus have zero distance for both ST and TT receivers. On the other hand, the text world corresponds only to the SC and thus there is zero distance for the ST receivers in its use of supportive values rooted in Spanish culture, such as the characters' ethnicity (Latin American), language, setting and cuisine. These elements reinforce a sense of identity between the characters and the ST receivers. However, this means that the TT receivers are culturally distant from the text, thus making it difficult for TT receivers to totally identify and resonate with the text in the same way the ST receivers are meant to.

Given the above context, the translator is now able to place the function of the ST in context within the TC, and thus make informed decisions regarding the function of the TT based on the intratextual factors found in the ST.

AN APPLICATION OF THE ANALYTIC HEURISTICS IN THE ISIZULU TRANSLATION

Using the information drawn from the analytic heuristics, one can provide an example of how a mirror image of the heuristics used for analysing the ST can be applied when translating the TT. Samples of the application of the analytic heuristics in the isiZulu translation of the photonovel *An Ounce of Prevention* will be provided. The objective

of this exercise is to show how the analytic heuristics may help translators to systematically analyse an ST to identify both explicit and implicit cultural elements used in a text so that they will be able to successfully transfer these elements to the TT. It would be of interest to evaluate how the aspect of naming as a cultural element (titles, characters, health terminology) has been used to construct relationships and influence decision-making processes within the text. This aspect identified through this heuristic will be discussed, while highlighting any kind of potential cultural problem that may affect the isiZulu TA. This will be followed by a proposed culturally sensitive translation in isiZulu and a back translation that allows access for non-Zulu speakers.

The translation of the title

The use of the title *An Ounce of Prevention*, in conjunction with the tagline "Vaccinate your children against the human papilloma virus (HPV)", confirms that the subject matter is the prevention of infection by the HP virus. When the meaning of the two is deduced together, it can be inferred that the subject matter of the text is about taking a simple step in order to prevent something as calamitous as cervical cancer. It is noted that the subject matter is not bound to the ST culture, but has a strong connection with sexual health, which the TA regards as taboo. In the townships young women often mention ukupreventa, a word borrowed from English (prevention) when talking about sexual health and family planning. However, this is often frowned upon and the word is used in harsh tones by mothers in the community who believe only married people should be sexually active. Nonetheless, the translator will need to be aware of the strategies used to actualise the subject matter in the translation to avoid the TA finding the text offensive and, consequently, rejecting the message.

Furthermore, the title is an idiom that contains the word ounce, a measure used in America with which South Africans are unfamiliar, and the word prevention is a semantic complex. It has two possible meanings – the act of preventing something from happening, or to a position that one can take as protection against a disease.



The slogan contains the words human papillomavirus, which is a specialised term used to refer to a DNA virus from the papillomavirus family that is capable of infecting humans (Cancer Association of South Africa: 2013). This is not a term that the TA would necessarily know.

Example 1:

“An Ounce of Prevention”

Translation:

Kungcono ukuyinqanda okhalweni kunokuyikhipha ekhaya

Back translation:

It is better to repel an attacker from afar rather than try to remove him from the homestead.

This saying means it is better for a person to guard against misfortune from afar rather than wait to be severely injured.

Explanation of translation solution:

The translator has decided to use an equivalent idiom in the TL, which has similar connotations to the title in the Source Language (SL). In the Zulu culture, this idiom stems from the constant attacks from other surrounding nations that the Zulu nation had to fend off. They always had to be on guard against intruders by identifying possible attacks from afar so they could protect the homestead. Therefore, by using such a common idiom with which the TA is familiar, the translator is able to capture the sense that something must be done now to prevent a possible catastrophe. Without being explicit, the reader is warned about something “that should rather be repelled at a safe distance”. The use of the word *nqanda*, a Zulu word for stopping or preventing, also has connotations of containing or protecting yourself from a possible attack.

The translation of the content

The sender and the producer of the booklet are from the United States and the content of the ST contains references to the American context in which the ST is distributed and used. This information establishes them as experts on the subject dealt with in the text. The use of the content in this manner makes sense as the ST target audience would need to make use of this information with reference to their context.

However, given that the TT has an entirely different location and context of use, it is suggested that the inclusion of an identifiable health care provider will provide some sense of authority and authenticity. This function is important for the sender as it will establish rapport with the readers and assure them that the information they are reading is true. It is, therefore, essential that the translator include the name of the health care provider who can provide additional information, such as the South African Department of Health, an NGO, and so on. It is also imperative that the information provided in the text speak to the TT audience and persuade them to take action.

Example 2:

“In the United States, about 10 000 women get cervical cancer every year.”

Translation:

Eningizimu Afrika abesifazane ababalelwa ku 6 000 batholakala banesifo somdlavuzwa wesibeletso njalo ngonyaka, kanti bangango 3 000 abashona ngenxa yalesisifo.

Back translation:

In South Africa the number of women found with cervical cancer amounts to 6 000 per year, while about 3 000 die because of this disease.

Example 3:

“The Vaccines for Children Program (VFC) offers free or low-cost shots for eligible children aged 18 or younger.”

Translation:

UMnyango wezeMpilo waseNingizimu Afrika unikezela ngalomjovo weHPV kuloluhlelo lokugoma amantombazane asesesikoleni.

Back translation:

The National Department of Health in South Africa is distributing the HPV vaccine for its vaccination programme for school girls.

Explanation of translation solution:

The translator replaced the American statistics with South African statistics to ensure facts are relevant to the TA and, therefore, more likely to persuade the TC audience to take action to protect themselves against the HPV pandemic. The translator also decided to localise the content by replacing the name of the American health provider vaccination programme with information about the South African Department of Health's vaccination programme for school girls. This will ensure that the TT parents have information applicable to them and on which they can readily follow up.

The translation of identified health terminology

As shown by the extratextual analysis, the sender's intention for the ST resulted in them choosing certain lexical items and concepts that resonate with and are presupposed for the SC. The text contains many medical terms, such as human papillomavirus, vaccinate, genital, shots and Pap smear. These terms link the information to the doctor, who is presented on the first page as the figure of authority and an expert on the topic. However, it has been noted that these presuppositions will cause a barrier in the conveying of the message if they are not addressed in the TT – for example, the use of the term Pap tests to refer to pelvic exams. The sender assumed that the TA knows what a Pap test is and did not explain it. However, this term may be confusing for the TT audience as their traditional maize meal porridge is also called *pap*.

Example 4:

Sarita: "Lourdes never had Pap tests, Luci. Having regular Pap tests can catch these problems before they become incurable."

Translation:

Sarita: "ULourdes akakaze aye kwadokotela ayohlolwa isibeetho ngokwenza iPap test Luci. Ukuhlolwa isibeetho ngePap test njalo nje kuholela ekutheni basheshe bazithole lezi zinkinga ngaphambi kokuba zingasalapheki."

Back translation:

Sarita: "Lourdes has never had her uterus checked by having a Pap test, Luci. Having Pap tests regularly results in catching these problems before they become incurable."

Example 5:

"How are HPV, cervical cancer, and genital warts related?"

Translation:

I-HPV, umdlavuzwa womlomo wesibeetho, kanye namashashaza esithweni sangasese kuhlangana kanjani?

Back translation:

How are HPV, cancer of the uterus mouth, and rash on the private parts related?

Example 6

"HPV causes cervical cancer and genital warts (warts on the penis and vagina)."

Translation:

"IHPV ebanga umdlavuzwa womlomo wesibeetho kanye namashashaza ezithweni zangasese (amashashaza ngaphezu kwesitho sabesilisa kanye nabesifazane)."

Back translation:

HPV causes cancer of the uterus mouth and a rash on the private parts.

Explanation of translation solution:

The translator decided to use an explanation of the Pap test in the conversation, as well as borrow the term from English. Explaining the term ensures the reader knows what the term refers to, while borrowing the term allows the readers to familiarise themselves with the term so they may be able to use it in future, preferably when consulting their local clinic. In addition, the translator has opted to indirectly refer to the human anatomy, rather than use direct terms, a polite thing to do especially when addressing children.

**The translation of the characters names**

Furthermore, the cultural context of the ST presupposes knowledge of family relations in the SC. This is evident from the names that the characters use for each other. For example, in the story the family uses Latino kinship terms to address each other, for example mijo, to show affection (when the grandfather refers to the children). The sender has chosen to use traditional Spanish names for the characters, such as Kati (the little girl), Luis (the boy), and Sarita (the neighbour). Since these are typical Latino names, a reader can automatically link the characters to the culture. It would, therefore, be imperative for the translator to use lexis in the TT that will be reflective (connotative) and synonymous with the TC.

Example 7:

Luci: "Umkhulu uhleze njalo ethi: 'Kungcono ukuyinqanda okhalweni kunokuyikhipha ekhaya!'"

Translation:

Luci: "Umkhulu uhleze njalo ethi: 'Kungcono ukuyinqandaokhalweni kunokuyikhipha ekhaya!'"

Back translation:

Granddad always says: "It is better to repel an enemy from a distance than to try to remove him from your homestead."

Example 8:

Mkhulu: Uyajaha manje mntanami!

Translation:

Umkhulu: Uyajaha manje mtanami!

Back translation:

Granddad: You are faster now, my child!

Example 9:

Luis: "Hi Abuelito. Kati and I raced and I won!"

Translation:

Sihle: "Kunjani Mkhulu? UZinhle nami besiqhude-lana mina ngiphumelele!"

Back translation:

Sihle: "How are you grandpa? Zinhle and I were racing and I won!"

Example 10:

Luci: "It's Sarita. She's here for our walk..."

Translation:

Ntombi: "NguSonto. Ulapha ukuthi sizoyolula izinyawo..."

Back translation:

Ntombi: "It's Sonto. She is here so we can go stretch our legs ..."

Example 11:

Luci's husband: "Yeah sure, anything you say. Pass me the salsa, will you, honey?"

Translation:

Sipho: "Yebo kunjalo, noma yini oyishoyo. Ngicela ungidlulisele isishebo, ngiyacela s'thandwa."

Back translation:

Sipho: "Yes sure, anything you say. Will you pass me the gravy, (I am asking) please, (my) love?"

Explanation of translation solution:

The translator decided to provide an equivalent name for the grandfather in the TL. This will ensure that the TT reader knows who is spoken about and can relate to his wise words. The translator also chose to use an equivalent term, mntanami (my child), or mntano' mntanami (child of my child) to refer to the young boy. African culture believes that there are no close relatives, but that everyone belongs to one big family because we are joined by blood. Thus, the concept of relation denoted by the use of the term mijo can be easily transferred as it is similar in the TC. In addition, the translator chose to use common traditional Zulu names for all the characters to make them more easily identifiable and bring them closer to the cultural context. Traditional African names have significant meanings that might be linked to their birth (situations that are symbolic or significant in their coming into the world), or attached to a family member. It is also believed that children live up to their names, which sometimes refer to occupations or achievements that the parents wish for their children. Zulu parents also usually give their children similar names or names that rhyme – therefore the choice of rhyming names Sihle and Zinhle for the siblings.

Given the treatment of the different socio-cultural characteristics of the TT as determined through the analytic principles for ST evaluation of a culture-centric photonovel, the translator was able to determine the acceptability of the cultural characteristics used in the TT.

CONCLUSION

It is clear from the findings that the functionalist approach to translation and the cultural turn in translation studies provide useful evaluation tools for identifying and addressing culture-specific items when adapting a specialised text developed for one culture for use in another. Both these theoretical underpinnings inform the process of translation as a text that belongs to a particular genre and socio-cultural context and not merely an act of rewriting of a text. It is clear from the interdependence between extratextual and intratextual elements that it would be difficult for the translator to correctly transfer a message into the TC without adequately understanding the ST communication context. These heuristics place translators in a unique position, as experts in both language and culture, to make expert assumptions about how certain items of the text might be perceived in the TC.

It is also concluded from the findings that the communication situation is informed by the cultural context in which it occurs; both explicit and implicit meanings are derived and encoded from this culture. This is first clearly seen in how the sender's message contains presuppositions in terms of the content they assume is known to the audience, what they think the audience does not know, and how this content will lead a reader to an understanding of the message and a desired action. Second, the text is governed by principles and structures with which the assumed reader has to be familiar so that meaning can be gleaned from the structured content. Finally, the audience also has certain expectations of what is acceptable in their society and acceptable to them as individuals. The acceptability of the text and the message depend on the sender's ability to construct and encode a particular text, as well as the reader's ability to correctly identify codes, to decode and to produce meaning from the text.



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