Historically Grounded Symbolism and the Thematic Lacuna in Translation: The Translation of *Treasure Island* into Kiswahili as *Kisiwa Chenye Hazina*

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Abstract

This paper avers that the available translations of *Treasure Island* in Kiswahili literature under the title *Kisiwa Chenye Hazina* are testimony to translation strategies producing unintended consequences in the target literature. The 1928 translation of *Treasure Island* by J. Johnson with revisions by M. Saidi in 1981 and the 1956 translation with revisions by Peter Kisia (1993) into Kiswahili as *Kisiwa Chenye Hazina* are illustrative of translations abounding with paucity of source text details, glossing over the meticulous descriptive details of the source text, blotching the richness of the figurative language in the source text; neutering the source text's symbolism marked by its figurative language, characterization formats, scenery descriptions as well as names referring to people, places and things. The blotching of these foundational aspects of source text unconsciously generates partial thematic realizations in the target text. Whereas the source text intricately advances a rich medley of subtle subtext(s) suggestive of among other issues colonialism in varied facets, social class hierarchies, interaction between "respectable" society and the posterior sub-culture of piracy. A critical thematic analysis of the Kiswahili translations does not come across this subtext(s) of *Treasure Island* in *Kisiwa Chenye Hazina*. Instead, the translations reveal a pseudo-translation and fractional renditions—to use Toury's (1984) terminology, they also exhibit myriad instances of trite paraphrases, translational shifts of source text descriptions, sceneries and characters, indistinct dialogues, unjustified additions and skewed renditions.

Key words: literary translation, impede access, thematically shifted, mosaic of symbolism, thematic lacuna.

Introduction

Louis Stevenson's *Treasure Island* (1881) is an adventure story which explores childhood fantasies in the quest for treasure in a distant island. Stevenson tells the

story of a young boy—Jim Hawkins, who through happenstance and austere socio-economic circumstances of his living, is forced to transition into a courageous young man, accompanying both benevolent and dreadful pirates in a treasure hunt through a perilous sea voyage, to an exotic and mysterious far-away island. *Treasure Island* has its setting in 19th century Victorian England and it is largely premised on the socio-economic material dynamics and hardships of the time as well as the flourishing of piracy and the big ships in the open seas. It also draws some of its inspiration from a historical moment where pursuit of individual freedom was emphasized and where such freedom seemed possible to attain. The historical certainty from which *Treasure Island* draws its inspiration coincided with a time when Victorian England, through myriad strategies such as use of brutal force, cunning and subtle manipulation, was on exploration voyages overseas acquiring territories and expanding its imperial power all over the world. It is as such grounded in the exploits of colonial conquest and gain, motivated by the need to sustain a nascent commercial and industrial growth. The acquisition of territories was realized through innumerable ways including the founding of trading posts, establishment of dominions and adventures into the hinterlands of new territories for the acquisition of natural resources.

The overall structure of *Treasure Island* is predicated overtly on the mysteries and exploits of piracy, adventure and exploration of new territories which intriguingly coincided with expansion of imperial power. This subtle configuration of commercial and occupational interests, of the collision between "normal" and "subaltern sub-culture" in which the story of *Treasure Island* is weaved, naturally calls for the need to acknowledge the covert implication of piracy in informing the thematic concerns of *Treasure Island*, notably the nexus between piracy (commerce) and colonization (occupation), or more overtly, the interaction between unsophisticated commercial, occupational and Christian interests.

Considering that piracy is critically implicated in the overall structure of Stevenson's adventure story, it is prudent to affirm that piracy as an act of robbery committed at sea subtly intimates occupational raids and invasions of ships in the open seas, anchored in coastal areas and to some extent raids into hinterland locations and conquered territories. Broadly, piracy entails forceful endeavours to dispossess, plunder and acquire not only ship merchandise but also new territory as well as exploit material natural resources of conquered territories as symbolized by the treasure hidden on Treasure Island. When cast in historical terms, piracy rose to its infamy at a time that coincided with the booming of the cross-Atlantic colonial shipping commerce that was profiting Victorian England. In essence, this meant the acquisition, control and exploitation of resources of new distant lands including Africa, Asia and the Caribbean—symbolized by the mention of interaction between the surviving voyagers and ***Negroes*, *blacks* and**

mixed-bloods in the concluding chapter. Given that there are many signals of symbolic significance intimating conquest, occupation and exploitation, it is reasonable to assert that there is a subtle subtext in *Treasure Island* that is focused on exploring the intrigues of colonialism, not necessarily in terms of its affirmation or negation but rather in terms of its existence and presence. This is evidenced in terms of the overt correlation between piracy (commercial interests) and colonialism. Indeed, the novel depicts a warped colonial ideal with all the ingredients for adventure; pirates, buried treasure, an exotic island and a rousing enthusiasm of class ideals, individual desires and youthful naivety. Indeed, the motivations of piracy such as plunder and profiteering are well implicated in the colonization narrative. The explication of piracy within the material circumstance of *Treasure Island* meant that piracy was not just a precursor to colonialism; but rather it was a strategy and a phase in the establishment of colonialism, it was its very justification, its ***raison d'être***. This, in my view, is what constitutes one of the more palpable subtext of *Treasure Island* whose access is not enabled by the translations of *Kisiwa Chenye Hazina* in Kiswahili.

The prevailing attitudes in the England of *Treasure Island* are subtly crafted in the writing of the novel and, as such, they buttress the idea of a colonial world of exotic travel and material conquest; the expansion of Victoriana interests around the world and the need for resource acquisition to alleviate the economic and social turmoil emerging with industrial growth. The quest and adventure paradigm within which *Treasure Island* is written is thus predicated within realistic material settings and is underpinned by real historical events. The romanticization "of search for treasure in deserted and uninhabited" islands cannot be perceived to be merely an adventure but rather an exploration of a complex theme. Consequently, this 'quixotic adventure' of *Treasure Island* characteristically features uproarious pirates distinguished by a linguistic code, set of laws and even rustic music; shipwrecks and marooned characters, and treasure-hunts in "empty deserted islands"! The significance of deserted islands (symbolically unoccupied territories), treasure pursuits and exotic environments, are thus well crafted within the historical circumstances of the novel's creation, notably the detailed descriptions of the turbulent socio-economic situation in Victorian England, the constant motif of competition and betrayal as presented in the background chapters, and the spectacular encounter between Jim Hawkins and the island man—Ben Gunn in Chapter xv, suggestive of to the encounter between civilization and primordiality. *Treasure Island* is thus critically predicated on the exploration of the themes of competition and betrayal, law and order, normalcy and social sub-cultures. It is the contention of this paper that *Treasure Island* abounds with not one but several subtexts. However, the discussion advanced here seeks to focus on the colonial subtext, not necessarily in affirming or negating the successes and failures of burgeoning colonialism, but

rather demonstrating its presence whose access, however, is not enabled by the translations of *Kisiwa Chenye Hazina* in Kiswahili.

Kisiwa Chenye Hazina

Kisiwa Chenye Hazina, the translations of *Treasure Island* by F. Johnson 1928 and Peter Kisia 1956/1993, the available translated Kiswahili versions that are in publication, are fundamentally partial and fractional, replete with incongruous omissions, translational shifts, unconvincing paraphrases and weak contractions which fail the fidelity of descriptive and thematic equivalence. The translations are thematically stripped to the extent of preventing the access of the source text's various subtexts including the colonial subtext. The net effect of these fractional translations on the target readership is an actualization of texts with a twisted thematic mosaic which inadvertently foments a thematic lacuna—that's hollow thematic spaces, occasioned by failure to transfer "thematic wholes". These partial renditions are attributable to the fact that, these particular translations do not replicate the descriptive and dialogic complexity of the source text, consequently they fail to express comparable details in the target text. This failure in effect strips down the source text's seminal metaphors, discards its mosaic of symbols, skits the colonial quest and disfigures the figurative features of the source text. Overall, the renditions weaken the complex and deep articulation of *Kisiwa Chenye Hazina* thus fostering a series of thematic voids in the target literature. This summation of *Kisiwa Chenye Hazina* is predicated on an approach that is fundamentally descriptive in its orientation and that borrows from Toury's (1984) assertion that avers that the study of a translated text should begin with the empirically observed data, that is, the translated texts themselves starting with what is observable before proceeding to non-observable facts.

Besides the foregoing, the difficulties accounting for the fractional translation of *Treasure Island* to *Kisiwa Chenye Hazina* may be attributed to several factors such as the type of translation strategy deployed in its rendition to Kiswahili—notably a translation strategy that is overtly paraphrasing, the "possible oversimplification" of the perceived target audience—unsophisticated African youth; the inability to render the rich descriptive quality of the source text, the contraction of dialogue among and between the various characters of different social strata as well as conversations within character categories. For instance, the conspiratorial dialogue between Dr Livesey, Trelawney and Hawkins following the discovery of the Captain's Papers (p.50) is critical in contextualizing social hierarchies, social classes and subversive sub-cultures, particularly presented and symbolized by pirates. It is also critical in understanding the novel's authorial foreshadowing as well as understanding implied meanings. This conversation is critical in forewarning of the imminent strife that will face the adventure at sea; the clash of higher and lower social class

interests; the clash at the isle itself, yet Johnson's translation obliterates it completely while Kisia's translation merely mentions it more as a caution rather than as a critical component of dialogue.

Another conceivable reason for failure to espouse thematic fidelity in the rendition of the source text may be attributable to the translations' undervaluing the temporal placement of *Kisiwa Chenye Hazina* in Kiswahili literature nearly a half century later (Johnson) and a century later (Kisia) after the publication of the source text *Treasure Island.* The issue of temporality is marginalized in the translations as extraneous yet it is critical in echoing the thematic nuances of the source text, the narrative of colonization and ironic subtleties of social class; are equally important in uncovering the thematic imperatives worth of transferring into Kiswahili literature. There is no doubt that *Kisiwa Chenye Hazina,* in both versions, is heavily abridged, meaning that in several senses some significant themes of the source text have been purged, thus enabling the creation of hollow thematic spaces. For instance, whereas Stevenson's *Treasure Island* is over 218 pages long in 34 chapters, Kisia's translation is 164 pages in 22 chapters while Johnson's translation is less than 100 pages in sketchy 33 chapters! This in itself attests to the incompleteness of the translations.

Kisiwa Chenye Hazina emblematically omits what may be considered as an obvious detail in the source text, the criticality of underestimating the ability of the assumed youthful readership in Kiswahili. Whereas such omissions may be implicitly alluded to as measly, they may have, in a speculative way, encouraged haphazard tinkering and removal of several descriptive details as well as muting several thematic aspects of the source text. Their eventual replacements or non-replacement ended up creating unforeseen negative consequences in the rendition of the source text. This is emblematic of both translations of *Kisiwa Chenye Hazina* where numerous and obvious omissions are manifest. For instance, in the opening sentence of the narrative, in Chapter I, the author starts his narration in the first person perspective by making reference to specific characters critical to the overall structure of the novel—Squire Trelawney, Dr Livesey, and the rest of the gentlemen, there is a sense of particularity;

> "Squire Trelawney, Dr Livesey and the rest of these gentlemen having asked me to write down the whole particulars about Treasure Island, from the beginning to the end, keeping nothing back but the bearings of the island, and that only because there is still treasure not yet lifted." (p.1).
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> "*Kuna mabwana wameniomba niandike habari zote za Kisiwa Chenye Hazina tokea mwanzo hadi mwisho, nisifiche hata neno ila pale mahali palipo kisiwa chenyewe kwa sababu hazina nyingine zipo hata leo bado hazijafukuliwa"* (Johnson p. 1).

> "*Nimeombwa niandike habari zote ninazozijua kuhusu Kisiwa Chenye Hazina, toka mwanzo hadi mwisho. Kwa hivyo sitaacha habari zozote, isipokuwa kilipo kisiwa chenyewe, kwa sababu hazina ambayo haijafukuliwa ingali ipo."* (Kisia p.1).

This seminal opening statement is mislaid in both translations; "***Kuna mabwana wameniomba*** *niandike habari zote za Kisiwa Chenye Hazina tokea mwanzo hadi mwisho,"* (Johnson p. 1). "***Nimeombwa niandike habari*** *zote ninazozijua kuhusu Kisiwa Chenye Hazina,"* (Kisia p.1). Whereas Johnson's translation insinuates '***certain gentlemen'***—'***Kuna mabwana',*** Kisia's translation simply states '***nimeombwa***'. Structurally and for purposes of plot setting, it was critical for Stevenson to introduce his protagonists as well as foreground the character cast from the very first sentence as demonstrated in the first sentence, this is nevertheless neutered in the translations and it is not clear at what point the translations will introduce the central characters, the critical characters as it were. In translation terms, this opening statement is critical, it is not a measly detail that can be glossed over, but rather a critical structural and plot element that is neutered nonetheless. It is not apparent why this omission is occasioned in the translations, there is no clear motivation why such details are superficially paraphrased. Furthermore, there are other significant details that are also manifestly offended. For instance, whereas Stevenson in the source text talks of *keeping nothing back,* Johnson in a warped sense insinuates *'nisifiche hata neno—without concealing even a single word'* while Kisia on his part twists this even further *'sitaacha habari zozote—I will leave no information out'*. This change in perspective is not a mere detail; it is a structural underpinning of *Treasure Island* that gets sacrificed in the translation process. But more intriguing is the interpretation of the idea of concealment, keeping the island undisclosed. Stevenson's allusion to concealment is not by default but rather by design. It is, therefore, possible to read many things into this, possibly concealing the outrage and the pillage that was visited on conquered territories by the colonizers, perhaps also an insinuation that colonial plunder is not yet a done deal.

These changes are not mere details; they are structural imperatives of the overall mosaic of *Treasure Island* which unfortunately get constricted in both Johnson's and Kisia's translations. Ideally, the omission of critical aspects of a source text in translation, is not always a "neutral strategy" in literary translation; it may be a positional stance or a purposeful inclination that points out a translation's preferences or conceals its inability either in terms of accessing the intended meaning or rendering the same in a particular way in the target paradigm. This understanding is predicated on the assertion that translators operate first and foremost in the interest of the culture into which they are translating. For instance, omission of source text aspects may be deployed to predispose a reader of the translation to appreciate and understand a particular

translation in a particular way, as suggested in the argument above. Therefore, when a translation occasions overt omissions, as noted in the opening sentence of this narrative, or when a translation allows unmitigated breaks in the narrative structure and plot scheme—as is discernible and demonstrated by pervasive partial renditions in the two translations, may steer the reader to see things in a certain perspective. For instance, in omitting the many descriptive details of Hawkins in (Part One, The Old Buccaneer), the translations unconsciously lead the reader to perceive Hawkins in terms of innocence and naivety, yet a critical re-reading of Hawkins's character in the same chapters and what he eventually turns out to be in the source text, Hawkins is both an individual as well as a representation of a larger category, a struggling socio economic class. Equally, the exclusion of the descriptive details of the sea adventure itself eschews the disclosure of the nascent colonial enterprise that the novel entails in its subtext. These omissions and breaks as discerned in the translations, in effect, incline a reader to think within the rendered tone and the setting of the story, in the translated text. It is sensible to hypothesize on the basis of these observations that the translation strategies deployed by both translators were opportune given the time of the translations' execution and their historical/temporal setting in Kiswahili literature. The translations of *Treasure Island* as executed and as situated in Kiswahili, must as such be seen as set out to serve definite imperial function and assuage target readership sensibilities. The translations of *Treasure Island* are thus partially and selectively executed and their "situatedness" in Kiswahili literature is less than whole, and therefore prone to skewed interpretations.

Translation omissions as are evident in both translations of *Kisiwa Chenye Hazina* point to the possibility that the translation process lacked a pragmatic understanding of many contextualized meanings in the source text and thus the translation failed to contextualize them in the target text thus fomenting hollow thematic places, yet void spaces in themselves tell unintended stories. For example, a critical observation of the pirates' conversational language reveals it as crude with strange grammar, a non-standard Victorian English, it actually constitutes a pirates' code. It is highly likely that Johnson and Kisia, the translators of the two versions of *Kisiwa Chenye Hazina* did not appreciate the significance of this unconventional language as being important in designating pirates as a social class with peculiar worldviews, aspirations and unorthodox philosophies of realizing the same. It is possible that the translators were faced with the challenge of how to pragmatically contextualize this pirates' "code" into the language given that in Swahili society social class and class consciousness were hardly identifiable. The enormity of this challenge cannot be gainsaid, yet this code as crafted and embedded in the source text is heavily symbolic; it is a mark of a lower social class status, it is suggestive of crudity and lack of

refinement as well its attendant sub-culture. The translations of *Kisiwa Chenye Hazina* do not avail this unconventional language to the reader, yet it is important in designating pirates as a social class with peculiar worldviews, aspirations, codes of behaviour as well as unorthodox philosophies of realizing the same. The enormity of contextualizing the pirates' code in the Kiswahili translation cannot be gainsaid. Similarly, the renditions of the descriptions of the novel's unconventional and curious characters, descriptions of scenes and events are not truly captured and transferred into Kiswahili.

Methodology

In this section I illustrate the validity and the soundness of the foregoing assertions by way of selected extracts taken from the source text juxtaposed alongside the translation variants of *Kisiwa Chenye Hazina* as rendered by Johnson and Kisia. The discussion overall adopts comparative analyses and interpretation of extracted materials from *Treasure Island*—(Wordsworth Classic, 1993) entailing a diversity of overt thematic interests, descriptions of historical significance hinting at the existence of subtext(s), character portrayal and dialogue presentations, the renditions of a number of symbols—that's objects, things, characters, names and figures used to represent ideas or concepts and figurative language of symbolic significance in the source text. These are then contrasted against their translated renditions in *Kisiwa Chenye Hazina*. The extracts selected are rationalized as being representative of the total mosaic of *Treasure Island* in its beginning, middle and the end of the narrative as follows;

The background chapters;

a) The Old Sea-dog at the Admiral Benbow,
b) Black Dog Appears and Disappears,
c) The Black Spot

These are foundational chapters giving a glimpse into the fabric, organization of society as well as the initial exploration of the prevailing socio economic conditions of *Treasure Island*, as exemplified by the interactions among pirates and between them and other social classes, the existence of professions, codes of engagement as well as the bleak business environment marked by the dwindling profits of the country inn, Admiral Benbow. They present a foretaste of the social anguish widespread at the time, also symbolized by widespread alcoholism and violence. Billy Bones's surly and rude refusal to pay his hotel bills depicts the pirates' general disposition and opposition to law, order, and civility. His illness and fondness for rum denote the bleak and self-destructive lifestyle of the pirates.

The middle chapters;

a) The Sea Chest,
b) The Captain's Papers,

c) The Voyage

These chapters depict the various responses that the characters as individuals and as cadre representatives proffer to the prevailing socio economic turmoil widespread in Victorian England. It is in these chapters that the change of the direction of the story becomes discernible, thus the change arising from inquisitive analysis of the prevailing circumstances give the core characters the impetus to seek alternative fortunes abroad, hence the rationalization of piracy as the horse of fortune and fortitude, the necessity to discover new lands and the convergence of disparate interests of commerce and occupation.

The end chapters;

a) The First Blow,
b) The Man of the Island,
c) The Treasure Hunt,
d) The Fall of a Chieftain,
e) At Last

These chapters present the encounter with actual realities of treasure hunting, occupation, the emergence of personal greed and premeditated murder as strategies for the realization of varied expectations at individual levels, yet within these individual quests are subtle anecdotes giving insights into the existence of several narratives including the colonization narrative, notably in terms of its existence. The subtle subtext of colonialism is most manifest in these chapters.

Discussion

Extract 1—The Old Sea-dog at Admiral Benbow—*Kufika kwa Mzee Baharia Katika Nyumba ya Wageni* (Johnson), *Katika Hoteli ya Admeli Benbow* (Kisia)

The chapter presents the encounter between Billy Bones and Dr Livesey and cleverly crafts the duplicitous character of the old captain, a violent man addicted to rum, always threatening people, easily agitated and ready to pull out his knife; a man who delights in telling morbid stories, dreadful stories of death, violent storms, wild deeds and scary places, wickedest men and crimes. A man whose music is as vulgar as his language and mannerisms. This is contrasted against the refined character of Dr Livesey, a doctor and a man of law who speaks clearly in refined language and gently smokes his pipe, a member of the upper class. These descriptions of character traits present pressure points of divergence of interests and at a deeper level imply the existence of a subtext that explores social hierarchies and class affiliations in Victorian England. Thematically, the chapter foreshadows the idea of violence, a preoccupation and character trait associated with pirates—symbolized by knives, cutlasses and alcoholism. This exposition makes it possible to grasp the kind of society and class membership to which the old captain and Dr Liversey, on the other belong to. Part of the text reads;

> "In the meantime, the captain gradually brightened up at his own music, and at last ***flapped his hands*** upon the table before him in a way we all knew to mean—silence. The voices stopped at once, all but Doctor Livesey's; he went on as before, speaking clear and kind, and drawing briskly at his pipe between every word or two. The captain ***glared at him*** for a while, ***flapped his hand again***, ***glared still harder***, and at last broke out with **a *villainous***, ***low oath***: 'Silence, there, there between decks!' 'Were you addressing me, sir?' says the doctor, and when ***the ruffian*** had told him, with another oath, that this was so, 'I have only one thing to say to you, sir,' replies the doctor, that if you keep on ***drinking rum***, the world would soon be quit of ***a very dirt scoundrel***!' The fellow's ***fury was awful***. He sprang to his feel, drew and opened a ***sailor's clasp-knife***, and balancing it open on the palm of his hand, threatened to pin the doctor to the wall." (Stevenson, p. 20).

This encounter between the captain and Dr. Livesey is detailed and brings out the contrast between the two characters, notably in terms of their socialization and class designation. This sense of detail is nevertheless obliterated in the translations, *Kisiwa Chenye Hazina* where in Kiswahili, many of the critical descriptive details that bring out the detestable character of Billy Bones and the admirable refinements of Dr. Livesey are omitted. Billy Bones's crudity is summed up in terms of his demeanor—***flapped his hand, glared at him, a villainous, low oath, the ruffian, a very dirt scoundrel, clasp-knife***—yet these are critical in bringing out Billy Bones character traits, giving local colour to the social classes, the tensions and forms of interactions. These are neutered and stripped in the translation and actualized as;

> "*Halafu yule Kapiteni **akapiga meza kwa kishindo kikubwa**, na sisi tuliokuwa tumemzoea, tukajua kuwa hii ndiyo ishara ya Mzee Kapiteni kushurutisha watu wanyamaze, ila Daktari hakuwa na habari akaendelea katika maongezi yake. Mara Kapiteni akageuka kumtazama na kupiga meza mara ya pili, akamtukana, tena akaamuru anyamaze. Bwana Daktari akageuka kumuuliza "Je wasema na mimi?" na alipomwambia ndiyo, akasema, "Basi mimi ninayo maneno machache nitakayo kukwambia. Ndiyo haya: Kama wewe **utaendelea kunywa namna unavyokunywa sasa**, dunia itafarakana na **mtu mwovu na mchafu**". Lo! Hasira zilioje! Mzee Kapiteni aliruka ghafla na kuvuta kisu chake kutaka kumpiga Bwana Daktari. Lakini yeye hakustuka hata kidogo ila alimwambia kwa upole, "Kama usipoweka mara moja hicho kisu chako katika ala yake, nakwambia kuwa utahukumiwa na kunyongwa bila shaka."* (Johnson p.4).

Kisia's translation in part reads;

> "*Mzee Nahodha alishurutisha watu wote wanyamaze kwa njia tuliyoizoea,* ***kwa kupiga kishindo kikubwa mezani****. Sauti zote zilinyamaza, isipokuwa ile ya Daktari, ambayo ilisikika vizuri kama hapo awali. Mwishowe Nahodha akaamuru kwa sauti kubwa, "Kimya hapa!" Je wasema nami bwana?" akauliza Daktari. Nahodha akamjibu. "Ndio." "Basi nina kitu kimoja cha kukwambia," Daktari akaendelea. Ikiwa* ***utaendelea kunywa divai namna unavyokunywa*** *sasa, dunia itafarakana nawe,* ***we mtu muovu, mchafu na mdanganyifu****!" Nahodha aliposikia hayo akakasirika. Akaruka kwa ghafla akivuta sime yake na kutaka kumchoma Daktari. Daktari hakusonga hatua yoyote. Sauti yake ilikuwa imetulia na kuwa taratibu alipokuwa akimjibu. Akamwambia, "Ikiwa hutaweka sime yako katika ala yake, nakwambia kuwa utahukumiwa katika korti iliyo karibu na kunyongwa bila shaka*."(Kisia p.7-8)

The translations of this encounter as presented in the source text are heavily and sloppily paraphrased, consequently leaving out critical details that enable the recognition of both the surface and sub-text themes. These omissions inadvertently generate hollow thematic spaces in the target text. By eschewing the rendition of the source text's descriptive details of scene, event, character and dialogue, the translations truncate the target text in several senses. Furthermore, the omissions of source text details unconsciously twist character descriptions such that it is not possible to determine whether ***Billy Bones*** and ***Doctor Livesey*** whose names are variously rendered by Johnson as '***yule Kapiteni, Mzee Kapiteni*** while Kisia renders the same as ***Mzee Nahodha'*** and ***Nahodha*** while on the other hand Doctor Livesey is rendered as ***Daktari*** and '***Bwana Daktari'*** in the same paragraph. None of the translations mentions the name Livesey! These conflicting renditions of one specific character unwittingly create in the target text characters that are unknown in the source text, the translations engender a multiplicity of characters in the target text hence blurring the character scheme and fomenting possibilities of not only slanting the thematic medley of the source text but also propping up bared down and alternative interpretations.

The same slanting is manifested in the meaning renditions in the target texts where there is distortion in respect of the meaning nuances intended and associated with ***rum***—a rather rough and crude drink associated with "ruffians and scoundrels" the category to which pirates like Billy Bones are pigeon holed, at least within the setting of *Treasure Island*. ***Rum*** is variously translated as ***divai*** and ***mvinyo****,* two translations which insinuate ***wine,*** a refined drink of the elite. Nevertheless, ***rum*** persistently recurs throughout the novel and is as such set out as a powerful symbol of the pirates' crudity, recklessness, their adoration of violence and uncontrolled sore behavior. It depicts destruction and death. These behavior patterns associated with pirates are indicative of wider social stress,

which subtly explains why people of this social stratum are indulging so much in alcohol. Rum is a symbol of class that underpins the pirates' patterns of behavior and is also symptomatic of a larger social stress afflicting this social stratum. Perhaps because of this social awareness, the translation of ***rum*** should have been equated to "***gongo***"—a cheap and poorly brewed local brew, so as to capture that sense of coarseness and crudity that ***rum*** symbolizes in this novel.

Other critical thematic issues fore-grounded in this chapter and which underpin the whole narrative include low social class behavioral traits such as unsavoury swearing, nasty oaths, deadly warnings and lack of civility. There are also threats and the drawing of knives, suggesting that the pirates' class has its own laws and code of conduct. Whereas Billy Bones symbolizes crudity and disorder that is predicated on the use of force and violence; Dr. Livesey represents law and order whose mode of operation is reference to law and instruments of law. Consequently, the constant recurrence of knife is a strong thematic symbol in the source text, however, this is rendered variously into Kiswahili as ***kisu*** (Johnson) and ***sime*** (Kisia) a long double-edged knife, and later as ***upanga*** (machete). Knives and cutlasses are not only constantly drawn out to reinforce verbal threats, they are actually used in several instances to inflict injury as happens between the captain and Black Dog; consequently knives invoke and symbolize carnage. The translation of knife as ***sime*** (Kisia) gravitates towards ***sword*** which makes its symbolism more graphic in Kiswahili. This symbolism is blurred in Kiswahili as the translations eschew the descriptive details surrounding the old sailor's drawing out his knife. The knife in its ubiquitous recurrences in the novel presents constant violence, unmitigated odium and premeditated death. As the narrative develops, the rum and the knives turn out to be instruments of numerous deaths on the *Hispaniola* and on the island. Knife in its diverse translations as ***kisu***, ***sime***, ***upanga***, implies brutality, terror, fury and bloodshed—constant themes explored in the novel. In translation terms, these thematic nuances are severely subdued thus again occasioning thematic voids in *Kisiwa Chenye Hazina*.

Extract 2—Black Dog Appears and Disappears—*Kuonekana kwa Mbwa Mweusi na kutoweka tena* (Johnson), *Kuonekana kwa Mbwa Mweusi* (Kisia)
In this extract, the author presents a violent encounter between Billy Bones and Black Dog, where violence is crafted as a standard code of interaction among pirates. Violence is as such purposeful and deliberate; it foregrounds a constant class trait, a *modus oparendi*. It is inevitably accompanied with swearing. The text reads;

> "Then all of a sudden there was a ***tremendous explosion of oaths*** and other noises—the chair and the table went over in a lump, ***a clash of steel*** followed, and then a cry of pain, and the next instant I saw Black Dog in

full flight, and the captain hotly pursuing, both with ***drawn cutlasses***, and the former ***streaming blood*** from the left shoulder. Just at the door, the captain aimed at the fugitive one last ***tremendous cut***, which would certainly have split him to the chine had it not been intercepted by our big signboard of Admiral Benbow." (***Stevenson, p. 24***).

The Kiswahili translations are rendered in the following manner;

"*Mara tena nikasikia kelele na **ghasia nyingi na matusi** na vishindo vya meza na viti kutupwatupwa, na **milio ya panga zikipambana**. Punde nikasikia kama mtu aliyeumizwa sana akiugua na kumwona yule mgeni aliyeitwa Mbwa Mweusi akitoka mbio na huku akifukuzwa na Mzee Kapiteni, na **damu ikimtoka yule mgeni kama maji**. Mara nikamwona Mzee akimtupia tena upanga kwa nguvu zake na kama ungalimpata ungalimpasua pande mbili,*" (***Johnson p. 6***).

"*Mara nikasikia kelele na ghasia nyingi. Wote wawili walikuwa **wakirushiana matusi** huku viti na meza vikitupwatupwa kwa vishindo. Nikasikia **milio ya panga zikipambana**. Kisha nikasikia kama kuna mtu aliyeumizwa akilia kwa uchungu na maumivu. Kufumba na kufumbua, nikamwona yule mgeni, aliyeitwa Mbwa Mweusi, akitoka nje mbio na huku nyuma akifukuzwa na yule Mzee Nahodha, wote wawili **wakiwa wamebeba panga zao**. Damu ilikuwa ikimtoka Mbwa Mweusi kwenye bega, alipokuwa akikimbia. Pale nje ya mlango Mzee Nahodha **alimtupia tena yule mgeni upanga kwa nguvu zake zote** na kama ungalimpata ungalimpasua vipande viwili. Lakini kwa bahati nzuri ule upanga ulizuiliwa na bao linaloelekeza wageni kwenye nyumba yetu.*" (***Kisia p.12-13***).

The bloodletting and accompanying violence that is so deftly crafted in the source text in its various manifestations is brought to the fore. This capricious sense of violence, as described in the source text is both purposeful and deliberate; it foregrounds the pirates' lifestyle, a *modus oparendi*. However, this sense of sadism as brought out through these descriptive details in the source text is blunted, glossed over and subdued in the Kiswahili translations. Stevenson's source text expression '***tremendous explosion of oaths'*** is rendered by Johnson as *'**ghasia nyingi na matusi'*** (Johnson p. 6), while Kisia renders it as *"**walikuwa wakirushiana matusi'*** (Kisia p.12-13), a rather unimaginative rendition which ultimately mutes the intensity of the violence, yet violence and brutality are invariable themes running through the course of the novel. A '***clash of steel'*** in both translations is rendered as *'**milio ya panga zikipambana'***. The translations twist '***drawn cutlasses'*** where Kisia renders it *'**wakiwa wamebeba panga zao'*** a completely tame translation that does not even hint at any violence, merely indicative '***carrying their swords'***. Curiously, ***cutlasses*** are translated as ***upanga***

(machete) which introduces a variation in meaning given that earlier the translations had introduced ***kisu*** and ***sime***. The symbolic significance of knives and cutlasses as markers of violence and as means of realizing economic gains and as instruments of material gain is, further entrenched in the narrative. These descriptive details thus give another foretaste of what will befall the *Hispaniola*'s entourage in Treasure Island, symbolically the very fate of territories overseas target for conquest. However, the renditions of the Kiswahili translations neither enable the identification nor the realization of these issues.

The particularities and significance of place names and character names are also constantly blurred in the Kiswahili translations, a problem that is directly attributable to the translation strategies deployed by the two translators, most of them gravitating towards unmotivated explications and outlandish omissions. Billy Bones, who is constantly referred to as the captain becomes ***Mzee Kapiteni*** (Johnson), ***Mzee Nahodha*** (Kisia); Black Dog is variously rendered as '***yule mgeni'*** and '***yule mgeni aliyeitwa Mbwa Mweusi'*** and ***Mbwa Mweusi***. This variability and inconsistency of reference to character is not in the source text and therefore ought not to be in the translation, it inadvertently pre-empts the reader's expectations to see all critical characters, major or minor, grow and develop both in person and world outlook. Admiral Benbow, the country inn and the symbol of the dire economic circumstance in Imperial England, becomes '***nyumba yetu'***—literally 'our house' (Kisia), while Johnson omits any mention of it completely. The translation of place names is thus smudged given that—**Admiral Benbow**, where the narrative starts, is variously rendered as *'**Admeli Benbow'*** and as '***nyumba yetu'***. It must be emphasized that the Admiral Benbow is not just any place; it is a specific place both in terms of geographical locus and narrative space, it is a place that is critical in creating local colour in the source text as well as predicating the understanding of the characters and their perceptions of social class. It is a strong symbol designating not just the surface text but also several subtexts.

Some of the graphic descriptions of violence critical to the overall underpinning of the narrative of *Treasure Island*, such as '***streaming blood'*** are shifted needlessly in the Kiswahili translations and rendered as '***damu ikimtoka'*** a somewhat subdued rendition of the forceful severity of streaming blood whose graphic nuances would have been captured by '***damu ikimtiririka'***. The blurring of graphic descriptions in the translations intimates a recreation of imprecise scenery presentation, hazy action descriptions as well as indistinct characters' demeanor and behavior, as is discernible in the renditions of—'***yule mgeni aliyeitwa—****that visitor/stranger called'*. It appears that the translators do not have a clear translation strategy to help them deal with plot scenes, character and context descriptions, this is because in most cases, descriptions pertaining to these issues are glossed over and paraphrased. Consequently, in situations where

the wordings and descriptions are highly paraphrased in the translations, the renditions end up creating in the target text scenes, characters and contexts that are completely strange, thus nurturing alternative thematic and meaning nuances. For instance, the failure to pay particular attention to reference to character, the reader of the translations is not enabled to see the growth and development of all critical characters in terms of their personalities, consciousness and world outlook. This is particularly so with respect to Billy Bones, whose name is variously rendered as ***Mzee Kapiteni*, *Kapiteni, Mzee Nahodha, Nahodha***. Though later on, both translations mention Billy Bones by name, the reader is left wondering whether ***Mzee Kapiteni*, *Kapiteni, Mzee Nahodha, Nahodha*** and Billy Bones are still one and the same character. Overall, there is no specific strategy deployed in the translation of people and place names and this may be ascribed to the fact that the translations do no appreciate the duality of characterization—characters as individuals and as representatives of various thematic dimensions. Whereas Johnson adopts a 'Swahilization' of character names, he is not consistent throughout the translation. Equally, the translation strategy deployed for dealing with scenes, characters and contexts is in most cases, paraphrase, whose consequences are the creation, in the target text, of scenes, characters and contexts that are completely alien, thus nurturing different thematic nuances.

Extract 3—The Black Spot—*Doa Jeusi* (Johnson), *Doa Jeusi* (Kisia)

One of the most intriguing aspects of narration in *Treasure Island* is the use of a dreadful custom among pirates—**the black spot**—whose significance is that it acts as a summons for a pirate; essentially it is a death declaration for any pirate who receives it, it is a code and form of punishment with only one predetermined outcome—death! The **black spot** is indeed served as a bearer of the demise and downfall of Billy Bones, though it does not achieve the same results when served on John Long Silver later in the narrative. When Hawkins discovers the dead body of Billy, he sees the dreaded spot nearby. The **black spot** as such symbolizes the inevitability of violent death; it erases all signs of life. Though both translations attempt to translate "**black spot**", it is translated as an extracted aspect of writing rather than an integral aspect of the narration. Equally, though both translations mention the **black spot**, it comes out most as an added explanation rather than a translation. Johnson's rendition is basically a paraphrase which introduces issues hardly intimated in the source text;

> "…but you won't peach unless they get the **black spot** on me, or unless you see that Black Dog, or a seafaring man with one leg, Jim—him above all. "But what is the **black spot**, captain?" I asked. "That's a summons, mate." (***Stevenson p.29***)

The translations read;

> "*Lakini wasiponitia doa jeusi, usiseme neno, kaa kimya tu. Nikamwuliza, "Ehe lakini doa jeusi hilo ni kitu gani?" Akajibu, "Ni wito, yaani kwa mfano ni kipande cheupe cha karatasi au kitu chochote cheupe, upande mmoja umetiwa rangi nyeusi na upande wa pili umeandikwa maneno ya kifo chake, au kutolewa katika chama au kumbashiria yatakayompata. Hivi ndivyo ilivyokuwa desturi yao. Lakini kama wakinitia nitakwambia. Wewe kazi yako ni kuangalia sana, na mimi na wewe tutagawa sawa kwa sawa*" (***Johnson p. 8-9***)
>
> "*…Lakini usiende kwa daktari hadi utakapowaona wakinitia doa jeusi, au ukimwona "Mbwa Mweusi tena—au mtu yule mwenye mguu mmoja. Hususa yeye." "Lakini doa jeusi ni nini, Nahodha?" nikauliza. "Hiyo ni aina ya onyo, rafiki. Nitakuambia endapo nitatiwa doa jeusi. Lakini kuwa macho, Jim, na tutagawana sawa kwa sawa naapa, kwa heshima yangu*." (***Kisia p.20***)

The translation of **black spot** is actualized through paraphrase and padded expositions where it results in "*Ni wito, yaani kwa mfano ni kipande cheupe cha karatasi au kitu chochote cheupe, upande mmoja umetiwa **rangi nyeusi** na upande wa pili umeandikwa maneno ya kifo chake, au kutolewa katika chama au kumbashiria yatakayompata"* (Johnson p. 8-9). Kisia's translation, on the other hand renders the same as; "*Lakini usiende kwa daktari hadi utakapowaona wakinitia **doa jeusi**, au ukimwona "Mbwa Mweusi tena—au mtu yule mwenye mguu mmoja. Hususa yeye". "Lakini **doa jeusi** ni nini, Nahodha?" nikauliza. "Hiyo ni aina ya onyo, rafiki.* (Kisia p.20). Ideally this translation twirls the narrative perspective and insinuates alternative interpretations of meaning in the target text. In thematic terms, the **black spot** is a strong symbol depicting a legal code practiced among pirates and it is served both at home in England and on Treasure Island. However, its failure to achieve desired effects subtly suggests failure of traditional and habitual codes and customs practiced in Imperial England once transposed to new territories. This is, however, neither decipherable nor recoverable in the translated text—*Kisiwa Chenye Hazina,* given that its mention later in the narrative is very different. This is attributable to the fact that the translations provided by both Johnson and Kisia end up denuding the importance of black spot in underpinning the narrative overall, this is despite the fact that both mention it in the later chapters.

Extract 4-The Sea Chest (32-38) *Lile Kasha Kubwa* (Johnson), *Kasha la Kibaharia* (Kisia)

The unveiling of the secrets of the sea chest is critical in giving the narrative new direction. When Hawkins and his mother unlock the sea chest, they find things they initially consider worthless, some little money, a journal, and a map.

However, Billy Bones treasure chest has an assortment of many different items, including a brand-new suit, pistols, compasses, a quadrant, and various trinkets. They discover at the bottom of the chest, what she is looking for, a bag of gold coins with currency from many nations, and papers tied up in an oilcloth. The items contained in Billy Bones' chest, notably the bundle that is tied up in oilcloth, and the papers in particular, turn out to be immensely and structurally valuable in the narrative progression overall. In translation terms, the rendition is generally caricatured and poorly sketched. Whereas the source text reads;

> "In the meantime we had found nothing of any value but the ***silver and the trinkets***, and neither of these were in our way. Underneath there was an old boat-cloak, whitened with sea-salt on many a harbour-bar. My mother pulled it up with impatience, and there lay before us, the last things in the chest, a bundle tied up in oilcloth, and looking like papers, and a canvass bag, that gave forth, at a touch, the jingle of gold" (***Stevenson, p.36***).

The translations read;

> "*Hatukuona kitu kingine cha thamani isipokuwa zile fedha na saa, hata tulipotoa koti la mvua lililokuwamo humo kashani, tukaona furushi moja limefungwa kwa kitambaa kilichotiwa mafuta, na tulipoliondoa tukaona mfuko. Basi mama akatwaa ule mfuko akaufungua na kumimina vitu vilivyokuwamo, ndipo tulipoona sarafu nyingi za dhahabu na dola mbali mbali*" (***Johnson p. 13***)
>
> "*Lakini hatukuwa tumepata kile tulichokuwa tunakitafuta. Chini ya vitu hivi kulikuwa na koti zito, kuukuu, lililoonyesha kuwa lilinyeshewa alipokuwa katika bandari fulani. Mamangu alizoa koti hilo kwa kusitasita, na hapo tukaviona vitu vilivyosalia katika lile kasha. Kulikuwa na furushi moja lililoshonewa kitambaa lililoonekana kama furushi la karatasi. Kulikuwako pia mfuko mgumu, mzito ambao ulikuwa na sarafu ndani yake*" (***Kisia p. 29***).

The translation of this discovery is so poorly rendered in the Kiswahili texts. The first challenge manifests itself in the translation of the chapter title turning out in alternative ways ***lile kasha kubwa***—*that big chest* and ***kasha la kibaharia***—*a sailor's chest*. The paraphrasing strategy deployed in the translation of this text takes too much leeway such that the resulting text severely shifts the narrative perspective, thus implying the realization of different meanings. For instance, "***My mother pulled it up with impatience, and there lay before us, the last things in the chest***"; which is a spontaneous action on the part of the mother, but this is shifted and presented as a purposeful act of searching on the mother's side "***Basi mama akatwaa ule mfuko akaufungua na kumimina vitu vilivyokuwamo***" (Johnson p. 13). Kisia's rendition of the same also

introduces purposefulness where spontaneity was intended and also shifts impatience to hesitation resulting in "***Mamangu alizoa koti hilo kwa kusitasita, na hapo tukaviona vitu vilivyosalia katika lile kasha***" (Kisia p. 29). None of this is in the source text, yet Johnson throws into his translation—***fedha na saa***—*money and watches*, ***koti la mvua***—*rain coat*, ***dhahabu na dola***—*gold and dollars*—additions that are hard to justify. Similar additions are also discernible in Kisia's translation. This means that apart from the translations obscuring the material truth of the chest, they introduce things that are materially untrue, thus impeding accessing some of the subtexts of *Treasure Island,* considering that silver, trinkets, papers and the jingle of gold significantly foreground resource competition in the novel.

Extract 5—The Captain's Papers, *Barua na hati zilizokuwemo katika furushi* (Johnson), *Barua ya Hati* (Kisia)

The discovery of a treasure map in Billy Bones' chest is well detailed as to conjure up a probable geographical location. In these descriptions, the author reinforces a purposeful urge to travel to this exotic island, the allure of treasure is too strong to resist. The significance of these descriptive details is that they enable to the author to deftly foreground the material need, the social urge and the economic necessity to travel, these are forceful factors that override the mere spirit of adventure. The map retrieved from Billy Bones' chest locates the Treasure Island in some geographical locus, which ingeniously symbolizes such location in foreign territories whose material resources are at the core of the pirates' dreams. Upon this discovery, Trelawney undertakes to hire a ship to take Doctor Livesey, Hawkins, and himself on a treasure hunt. The sealed paper has something much more promising—a map of the island itself where there is buried a "Bulk of treasure". It contains some specific directions of the location of the treasure. This discovery is a high point in the narrative, it changes the direction of the story; Trelawney hires a ship, Doctor Livesey gives up his medical practice and Jim is made a cabin boy. The Treasure Island is described in palpable details which foreshadow subsequent events; a sea voyage, a mutiny, several deaths, the marooning of some pirates on the island once some of the treasure is hauled out. These descriptions are critical in not only understanding the intrigues of the impending voyage but also in deciphering in a subtle way the means of uncovering numerous subtexts of the novel. Part of the source text reads;

> "The doctor opened the seals with great care, ***and there fell out the map of an island***, with latitude and longitude, surroundings, names of hills, and bays and inlets, and every particular that would be needed to bring a ship to a safe anchorage upon its shores. It was about nine miles long and five across, shaped, you might say, like ***a fat dragon standing up***, and had two fine land-locked harbours, and a hill in the centre marked "The

Spy-glass". There were several additions of a later date; but, above all, three crosses of red ink—two on the north part of the island, one in the southwest, and, beside this last, in the same red ink, and in a small, neat hand, very different from the captain's tottery characters the words—"***Bulk of treasure here***." (***Stevenson p. 48-50***).

The translations read;

"Basi kwanza hatukufahamu, lakini baadaye tukatambua kuwa hii ndiyo hesabu za meli alizozizamisha na kuzinyang'anya mali. Tena katika furushi lile mlikuwamo na kifurushi kidogo kilichotiwa muhuri; tukakifungua tukaona ramani moja ya kisiwa na alama ya majira yake na majina ya hori na milima na kila habari inayotakiwa na nahodha kwa kuifikishia meli katika kisiwa hicho. Tukaona alama moja nyekundu na ndogo imeandikwa, "Mali nyingi imefichwa hapa" (***Johnson, p. 18***).

*"Ile karatasi ilikuwa imefungwa vizuri kala mahali na daktari alilazimika kuvunja zile lakiri kwa uangalifu mwingi. Ghafla ramani ya Kisiwa Chenye Hazina ikaanguka mezani. Ilikuwa inaeleweka vizuri. Kulikuwa na latitude na longitude za kuonyesha mahali kilipo kisiwa chenyewe: milango ya bahari, majina ya vilima na maghuba. Habari yote halisi kuhusu jinsi ya kuelekeza meli kwa usalama katika bandari za kisiwa hicho ilionyeshwa vizuri. Kisiwa chenyewe kilikuwa ni cha karibu maili tisa kwa urefu na maili tano upana (kulingana na kipimo kilichowekwa). Kulikuwa na bandari mbili, kilima kilichoonyeshwa kwa alama katikati na kuandikwa 'Darubini'. Kulikuwa na nyongeza nyingine kwenye ramani hiyo iliyokuwa imefanywa nyakati za hivi karibuni. Kulikuwa pia na alama za msalaba zilizochorwa na wino mwekundu—miwili upande wa kaskazini mwa kisiwa hicho na mmoja upande wa kusini-magharibi. Karibu na ile alama ya mwisho ya msalaba vilevile kwa wino mwekundu, kulikuwa kumeandikwa maneno haya: 'Hazina nyingi imefukiwa hapa'. (**Kisia p. 44-46**)*

The renditions of these details in the Kiswahili translations are ambiguous in ascertaining the location of the island, this is because in the first translation, Johnson paraphrases them into three simple sentences, with some frivolous embellishments—'***kifurushi kidogo kilichotiwa muhuri'***–'*a small stamped parcel'*; '***tukakifungua tukaona ramani moja ya kisiwa'***—'*we opened it as saw one map of an island*' where the source text simply says '***and there fell out the map of an island'***. The paraphrase concludes with an insertion "***Mali nyingi imefichwa hapa"***, literally '*lots of treasure is hidden here*', which is in no way equivalent to "***Bulk of treasure here***" (Johnson.18). Overall, the translation is not bothered by the need to render in the target text the intricate way in which the papers were sealed, the dexterity with which Dr Livesey opened the seals and the humbling effect of what is discovered. Besides that, Johnson's translation avoids

the detailed descriptions of the directions to the island and to the treasure itself, it does not touch the dragon imagery, yet that imagery is pregnant with meaning.

Though Kisia's translation is a bit more detailed, though it is cyclical and full of unnecessary insertions and explanations. For instance, where the source text says '***and there fell out the map of an island'***—the translation inserts '***Ghafla ramani ya Kisiwa Chenye Hazina ikaanguka mezani'—***'*Suddenly a map of Treasure Island fell on the table*'. The translation further shifts '***bulk of treasure here'*** to '***Hazina nyingi imefukiwa hapa'*** –'*a lot of treasure is buried here*' (Kisia p. 44-46). The imagery of ***"a fat dragon standing up"*** used to describe the island is conspicuously absent and yet it is laden with enormity of symbolism particularly the reference to dragons in mythological tales, always a harbinger of bloodbath, destruction and death. In a way the mention and description of Treasure Island in terms of a dragon invokes scary and creepy imagery such that the eventual debauchery that takes place on the isle is seen as well fore-grounded. In essence, it is such details that give the source text its deleterious aura as well as underpin its subtexts; however, the translations fail to demonstrate their fidelity to these details in actualizing *Kisiwa Chenye Hazina.*

Extract 6—The Voyage: *Safari Baharini* (Johnson), *Safari Baharini* (Kisia)

There is so much that takes place on the *Hispaniola* as it departs harbour for the sea, the ominous pirates' song "***Fifteen men on the dead man's chest. Yo-ho-ho and a bottle of rum***!" is invoked and subtly foregrounds the interplay between rum and dead men. Drunkenness and death begin to unravel almost immediately the ship sets sail to Treasure Island in the sense that, while at sea there is drunkenness and death, Mr. Arrow, the first mate drinks himself to death. There is a burgeoning friendship between Hawkins and Long John Silver; there is also growing discontent between Trelawney and Smollett and an engulfing sense of pessimism. Long John Silver's parrot is introduced and frequently shouts, "Pieces of eight!" The ship, the *Hispaniola*, is firmly inserted into the narrative both in its actual and symbolic sense. The *Hispaniola* is not only presented as the actual vessel that facilitates the expedition to the Treasure Island, it is also imbued with poignant meanings as the harbinger of fortune and destruction. The ship also presents other symbolic meanings, it symbolizes conquest, exploitation and occupation. The budding friendship and interactions between John Silver and Hawkins, is particularly intriguing in several senses, Hawkins turns out as the only character who is able to cross social class lines that are overtly observed on the *Hispaniola*—the lower class of sailor pirates and the upper class of professions represented by Trelawney and Dr. Liversey. The anecdotes presented as a description of Silver's parrot, are symbolically telling, particularly in invoking the colonization narrative, one of the subtexts discernible in the novel. These anecdotes paint, in my view, a colonial map of conquest especially when

John Silver mentions which ports and harbours the parrot has been to—Madagascar, Malabar, Providence, Portobello, Goa—essentially painting the map of Victorian expansion and occupation; and in a morbid sense the wickedness with which this occupation was accomplished—"***if anybody's seen more wickedness, it must be the devil himself***", John Silver says of the parrot. The wickedness in reference is critical in understanding the colonization subtext; the wickedness witnessed in the plunder of natural and human resources in the conquered territories, the wickedness witnessed in betrayal and murder among pirates. Part of the source text description reads;

> 'Now, that bird,' he would say, is, maybe, two hundred years old, Hawkins—they lives forever mostly; and ***if anybody's seen more wickedness, it must be the devil himself***. She's sailed with England, the great Cap'n England, the pirate. She's been at ***Madagascar, and at Malabar, and Providence, and Portobello***. She was at the fishing up of the wrecked Plate ships. It's here she learned "Pieces of eight", and little wonder; three hundred and fifty thousand of them, Hawkins! She was at the boarding of the ***Viceroy of the Indies out of Goa***, she was; and to look at her you think that she was a babby. But you smelled powder—didn't you cap'n? (***Stevenson p. 71***).
>
> "*Pengine aliniita na kunikaribisha vizuri. Akisema "Njoo hapa Hawkins, nikusimulie visa mbali mbali na hadithi. Kaa umsikilize kasuku wangu, jina lake Kapiteni Flinti, akibashiria vyema safari yetu." Basi yule kasuku kila aliposikia jina lake kutajwa mara alianza kulia, 'Vipande vya dhahabu! Vipande vya dhahabu! Vipande vya dhahabu!" hakunyamaza mpaka tundu lake lilipofunikwa kwa kitambaa*" (***Johnson, p. 27-28***).
>
> (This chapter is missing in Kisia's translation—though it is indicated in the table of contents but missing in the text).

In spite of the import of this description with respect to the subtext of colonial conquest, the translation of the same is a gross misrepresentation and of the source text reality. The translation rendered by Johnson strips out critical pointers at the core of the source text presentation, it obliterates the pirates' linguistic code and its significance in the narration as is realizable in terms of Silver's pronunciations, this is missed out and the purported parrot's anecdote is smudged. The one thing that the translation captures is "***Pieces of eight***" which is nevertheless shifted to "***Vipande vya dhahabu****!"*(Johnson p. 27-28).The paraphrase methodology deployed here as a translation strategy blotches the possibility of discerning the expansionist and occupation subtext symbolized in the source text by the mention of place names, places which coincidentally reflect not just trading posts, but eventual colonial outposts—Madagascar, Malabar, Providence, Portobello, Goa. The mention of legendary ships wrecked abroad "***the fishing up of wrecked Plate***

ships", the ***Viceroy of the Indies*** are symbolically significant is signaling the colonization narrative. Yet, when they get obliterated in the translation process, the resulting translated texts end up nurturing hollow thematic spaces in the target paradigm, and this is overtly emblematic of the rendition of *Kisiwa Chenye Hazina* in Kiswahili.

Extract 7—The First Blow, *Pigo la Kwanza* (Johnson) *Shambulio* (Kisia)
Once ashore on Treasure Island, Hawkins ventures out and walks around the island and thinks the island is peaty, desolate and uninhabited and describes it in terms of emptiness and primitivity, the source text reads;

> "Now I felt for the first time the ***joy of exploration***. The ***isle was uninhabited***; my shipmates I had left behind and ***nothing lived in front of me but dumb brutes and fowls***. I turned hither and thither among the trees. Here and there were ***flowering plants***, unknown to me; ***here and there I saw snakes*** and one raised its head from a ledge and hissed at me with a noise not unlike the spinning of a top. Little did I suppose that he was a deadly enemy, and that noise was the famous rattle" (***Stevenson 91-92***).
>
> "*Nilipokwisha pumzika kidogo nikaanza kutembeatembea kutazama kisiwa namna yake. Nikapita katika pori kubwa nikaona nyoka wengi na maua makubwa ya ajabu mno*" (***Johnson, p.36***)
>
> (This chapter is missing in Kisia's translation—though it is indicated in the table of contents but missing in the text).

Hawkins' description of his first impressions of the island invokes a prejudiced keen sense of emptiness—"***uninhabited***", "***nothing lived***" symbolically justifying uncontested claim to the island, a description that invokes familiarity with the colonization narrative where conquered territories were thought of as uninhabited. Hawkins hardly or even remotely acknowledges the possibility of the existence of inhabitants on the island, all he can see are just "***dumb brutes and fowls***". The translation of this description is fatally paraphrased such that it radically mutes the strong thematic nuances evoked by the use of "***uninhabited***", "***dumb brutes and fowls***", "***flowers and snakes***", basically an unoccupied wild in need of occupation and civilization. Johnson's Kiswahili translation is an unfortunate parody, he paraphrases this critical and thematically significant description callously, such that the translation strategy he employs ends up obscuring the meaning nuance evoked by the use of the expressions "uninhabited", "dumb brutes and fowls", "flowers and snakes". The translation rendition, nevertheless curiously ends up only mentioning "***nikaona nyoka wengi na maua makubwa ya ajabu mno***—literally "*I saw many snakes and huge strange flowers*" (Johnson, p.36), hardly the way the isle is presented and described. The thematic quintessence of "***isle was uninhabited***", "***nothing***

lived in front of me but dumb brutes and fowls," is glossed over such that the subtext of exotic emptiness that this description enables in the source text is not recoverable in the Kiswahili translation. The symbolic significance of emptiness is cleverly crafted into the narrative to invoke such things as rationale for occupation, hegemonic cultural superiority imposition on an uncivilized island, and to some extent the stifling of possible contestation. This description of the island itself, especially when referred to as "treasure island" is completely lost in the translations. On another level when one recalls the constant mention of violent sea waves and drunkenness, the heinous plans that are being put in place by Long John Silver and his batch of mutineers are affirmed. It is important to note that in narrative terms, the very first act on landing on Treasure Island is marked by a violent murder—a sailor named Alan is killed and Long John Silver himself kills Tom, stabbing him twice. Though these murders are committed on members of the *Hispaniola*, they nevertheless invoke the beginning of bloodletting, pillage and murders, first inflicted on the voyagers themselves and symbolically foreshadow what is going to befall indigenous inhabitants of conquered territories before their material resources and treasures were plundered.

Extract 8—The Man of the Island, *Mtu wa kisiwani* (Johnson) *Mtu wa Kisiwani* (Kisia)

Though Hawkins, like everybody else on the *Hispaniola, had assumed the island to be unoccupied, uninhabited and brutish, his encounter with a man, a habitant of the island—'the man of the island'—is described as "an* **apparition**"—literally a ghost, or specter. *Here Hawkins thinks in terms of how he has been socialized, that this specter cannot possibly be human but rather part of the cannibals he had* heard of. This encounter is graphically detailed and subtly reenacts the 'cultural civilizing' hegemony of colonial conquest given that "***the island man throws himself to his knees in "supplication***" begging Hawkins (the occupation symbol) for mercy." Though the island man is Ben Gunn, a marooned British sailor who has been alone on this island for three years, living off the land—eating oysters, berries, and goat meat, he symbolically dispels the notion of void, unoccupied and emptiness. Though the civilizing hegemonic trajectory is further played out, its absoluteness is in question. In invoking Christianity, that's when the island man supplicates he "***hasn't spoken with a Christian***", he also wants a '***Christian diet'***, toasted cheese, and here the author adroitly and cleverly embeds the convergence of Christian and Victorian cultural interests, issues that were critically entrenched in the colonization narrative. These descriptions, apart from being symbolic of the imposition of the conqueror's culture, are also an indictment of the symbiotic collusion between commerce, occupational and Christianity interests. The source text reads;

> "What it was, whether bear, or man or monkey, I knew not. But the terror of this ***new apparition brought*** me to a stand (p.97). Yet man it was, I could no longer be in doubt about that. ***I began to recall what I heard of cannibals***. I was within ace of calling for help. But the mere fact that he was a man, however wild, had somewhat reassured me, (p.97). Then he hesitated, drew back, came forward again and at last, to my wonder and confusion, ***threw himself on his knees and held out his clasped hands in supplication***. 'Who are you?' I asked. 'Ben Gunn', he answered and his voice sounded hoarse and awkward, like rusty lock. 'I'm poor Ben Gunn, I am; ***and I haven't spoken to a Christian in these three years'*** . . . .I have lived on goats since then, and berries, and oysters. ***. .my heart is sore for Christian diet'***. (***Stevenson, p. 98***).
>
> "*Kwenye mteremko wa kilima nilisikia kokoto zikiteremka; nikaona kiumbe, sikujua kama alikuwa mnyama au binadamu, anakuja kasi. Nikazidi kutazama, nikaona ni kama nyani kwa kuwa uso wake ulikuwa na nywele nyingi, na moyo ukanipiga kwa hofu nisiweze hata kumeza mate (p.38). Nilipotazama nikaona ni binadamu, nikaanza kukumbuka habari nilizozisikia za watu wanaokula watu, nikakaribia kupiga yowe kwa hofu. Hata nilipofikiri nikaona kuwa huyu ni mtu tu, basi nikajipa moyo nikaanza kumkaribia. Yeye alijificha nyuma ya mti mnene. Mimi nikienda mbele, yeye hurudi nyuma na kujificha nyuma ya miti. Mradi tukaendelea vivi hivi. Mwishowe alinyosha mikono na kupiga magoti, kama mtu anayesihi, nami nikasimama kumwuliza, 'Nani wewe?' Akajibu lakini sauti imefifia kama sauti ya mtu asiyezoea kusema kwa siku nyingi, 'Mimi ni Ben Gun, sasa yapata miaka mitatu sikusema na binadamu.' . . .'nilitupwa hapa na wanadamu miaka mitatu iliyopita, na tangu wakati huo ninaponea madudu ya porini na chaza za baharini. Sasa natamani sana kula chakula cha kwetu cha kizungu"* (***Johnson, p. 39***)
>
> (This chapter is missing in Kisia's translation—though it is indicated in the table of contents but missing in the text).

In translation terms, this description is wrongly paraphrased, glossing over critical details and consequently twisting not only the narrative scheme but also the overt thematic meanings invoked by these descriptions, consequently neutering the recognition of embedded subtexts. Where the source text says "***whether bear, or man or monkey, I knew not***," the translation conjures up some embellishments "***nikaona kiumbe, sikujua kama alikuwa mnyama au binadamu, anakuja kasi. Nikazidi kutazama, nikaona ni kama nyani kwa kuwa uso wake ulikuwa na nywele nyingi***" "*I saw a creature, I didn't know whether it was an animal or human being, it was coming towards fast I continued to stare, I thought it looked like a monkey because the face was covered with a lot of hair".*

This is a new insertion that erases the idea of "***an apparition***", yet the description of the island man in terms of *"an* apparition" is critical in affirming Hawkins' imagination of the island as "void and emptiness". Having described the island man as "an apparition", Hawkins goes ahead to think of the island man in terms of how he has been socialized ***'I began to recall what I heard of cannibals'***— they are exotic and distant, thus the apparition cannot possibly be human. Curiously and in a circuitous way this expression is translated as '***nikaanza kukumbuka habari nilizozisikia za watu wanaokula watu'***. The cultural hegemonic power play is extended here when Hawkins asserts the island man ***'threw himself on his knees and held out his clasped hands in supplication.***' This is translated as '***alinyosha mikono na kupiga magoti, kama mtu anayesihi'***, which does not capture the essence of supplication which would have been possible if the translator had opted for '***aliinua mikono na kupiga magoti, kama mtu anayesihi'***. In that sense of supplication, island man says '***and I haven't spoken to a Christian in these three years'*** which is translated as '***sasa yapata miaka mitatu sikusema na binadamu'*** excluding "Christian" thus negating the idea of the collusion between Christian and commercial interests. Further still, '***.my heart is sore for Christian diet'*** is shifted to '***Sasa natamani sana kula chakula cha kwetu cha kizungu'***. The translation subtly implies a covert affinity and kinship between Hawkins and the island man, symbolically reinforcing Christian and Victorian interests ***'kula chakula cha kwetu cha kizungu'*** (Johnson, p. 39). Overall, the translation presents a changed dialogue that subdues the symbolism animated by Hawkins' description of the encounter between himself and Ben Gunn. In this sense then the whole subtle hegemonic trajectory critical in uncovering the novel's subtext of colonization is mislaid. Equally, significant descriptive details such as *"an* ***apparition***", *"cannibals",* "***in supplication***" "***spoken with a Christian***", "***a Christian diet***", are neutered, yet they are critical in accessing this subtext of the novel.

Extract 9—The Treasure-Hunt – The Voice Among the Trees, *Kutafuta Hazina—Sauti katika miti* (Johnson) *Kutafuta Hazina* (Kisia)

One of the author's intricate narrative techniques in *Treasure Island* is the subtle weaving of superstition into the interactions of characters whether within the same social category or across social classes, so as to expose the frailty of human convictions. The author ingeniously introduces the Bible and Christian socialization as a way of underpinning the symbiotic interdependence between commercial and Christian interests. The integration of the Bible and Christianity in *Treasure Island* is not by happenstance, it was an inevitable reality signaling the convergence of commerce, Christianity and eventually colonization as entwined undertakings. A close reading of the *Treasure Island* adventure exposes a complex interaction between commercial, occupational and Christian interests. However, this interaction is not evident in the Kiswahili translations. For instance,

when the pirates are confronted by fear, danger or terror—uncouth and uncivil as they are, they seek refuge in the Bible; the Bible is thus deployed to gird material/commercial interests. This is explained in terms of why Dick Johnson holds his Bible fearfully and prays volubly once they are astounded by an unknown voice from the trees;

> "The buccaneers remained rooted to the ground, their eyes starting from their heads. Long after the voice had died away, they still stared in silence, dreadfully before them. "That fixes it!" gasped one. "Let's go." "They was his last words," moaned Morgan, "his last words above board. ***Dick had his Bible out and was praying volubly***. ***He had been well brought up, had Dick***, ***before he came to sea and fell among bad companions"*** (***Stevenson, p.204-205***).
>
> *"Maharamia wale walikaa kama wamegeuka mawe, na baadaye mmoja wao akasema, "Basi sasa yatosha, twendeni zetu, maneno yale ndiyo maneno ya mwisho aliyoyasema Flinti alipokuwa akikata roho." Yule mtu aliyeitwa Diki akatoa Biblia yake akawa anajaribu kusoma na wengine wakawa hawana la kutenda"* (***Johnson, p. 85***)
>
> "*Sijawahi kuona watu wakiogopa kama siku hiyo sura zao zilibadilika rangi kama kwa uchawi. Baadhi yao wakachutama na wengine wakashikana mikono kwa nguvu, "Ni Flint mwenyewe! Ndiye! George Merry akapasa sauti*." (***Kisia, p.146***)

It is evident that there is recourse to the Bible once the pirates consider themselves being in imminent danger. However, as critical as it is in underpinning critical thematic concerns in the source text, it is discarded in the translations given that where the source text says *'**Dick had his Bible out and was praying volubly'***, Johnson renders it as '***Yule mtu aliyeitwa Diki akatoa Biblia yake akawa anajaribu kusoma na wengine wakawa hawana la kutenda'*** (Johnson, p. 85), literally '*That person called Diki took out his Bible and tried to read while the others had nothing to do*.' Kisia does not mention the Bible in his translation; instead he creates a new expression completely unrelated to what is in the source text '***Baadhi yao wakachutama na wengine wakashikana mikono kwa nguvu'—***'*some of them squatted and others held their hand tightly'*(Kisia, p.146). The idea of Dick's upbringing is not mentioned at all. In this sense then, the translations create thematic voids thus eschewing the interaction between commerce and Christianity discernible in the subtext.

Extract 10—The Fall of a Chieftain (Chapter 33), *Uasi Miongoni mwa Waasi* (Johnson—Chapter 32), *Ukweli* (Kisia—Chapter 21)

The unearthing of the treasure on the island in terms of huge stacks of gold in the cave, does not make Hawkins ecstatic and rapturous, instead it gets him into long and deep thoughts about how much destruction, death and loss has taken place

just to discover this fortune. In deep and agonizing thinking, Hawkins questions the rationality of this fortune seeking adventure;

> "Before a big fire lay Captain Smollett; and in a far corner, only duskily flickered by the blaze, I beheld great heaps of coin and quadrilaterals build of bars of gold. That was Flint's treasure that we had come so far to seek, and that had cost already the lives of seventeen men from the *Hispaniola*. How many it had cost in amassing, what blood and sorrow, what good ship scuttled on the deep, what brave men walking on the plank blindfold, what shot of cannon, what shame and lies and cruelty—perhaps no man alive could tell. Yet there were still three upon that island—Silver, and old Morgan, and Ben Gunn—who had each taken his share in these crimes, as each had hoped in vain to share in the reward" (***Stevenson, p.213***).
>
> "*Hatimaye tukaingia pangoni tukamkuta Nahodha Smolet amelala mbele ya moto; na humo nikaona hazina zote zimepangwa. Kulikuwa na chungu kubwa za fedha na dhahabu. Tena dhahabu zingine zilikuwa mfano wa mitarimbo mifupi, ndizo hizi zilizokuwa hazina za Flinti tulizozijia. Nikafikiri sana, nikaona kwamba katika sisi tuliosafiri katika meli yetu Hispaniola tumekufa watu kumi na saba. Je, hao waliotangulia, wangapi waliokufa kwa kazi hii ya kutafuta hazina*?" (***Johnson, p. 88***)
>
> "*Na sote tukaingia pangoni. Lilikuwa pana na lenye hewa nyingi, chini kulikuwa na mchanga. Kulikuwa na chemichemi na kijibwawa chenye maji masafi, pembeni pakawa na nyasi. Nilisimama karibu na mlango wengine walikuwa wakisonga mbele. Mbele ya moto mkubwa alilala Nahodha Smollett. Kwenye ukuta na kwa mbali, ziking'ara kwenye mwanga wa moto, niliona sarafu zilizorundikwa pamoja na vipande vya dhahabu. Hii ndiyo hazina ya Flint tulioijia hasa, iliyogharimu maisha ya watu kumi na saba katika meli ya Hispaniola. Kuna maisha ya watu wangapi yaliyopotea, damu iliyomwagika na huzuni iliyotukumba; meli ngapi zimezamishwa baharini, mashujaa wangapi wamejeruhiwa, aibu, uongo na ukatili umetukia; pengine hamna mtu hai anayeweza kuelezea. Isitoshe, kulikuwa na watu watatu hapo kisiwani—Silver, mzee Morgan na Ben Gunn—ambao kila mmoja alishiriki katika makosa haya ya jinai, kwani kila mmoja alikuwa na tumaini la kuwania na kushiriki katika zawadi*" (***Kisia, p. 155-156***)

Indeed what Hawkins thinks in rational terms of the destruction and loss of life in this epic voyage to Treasure Island, has both covert and overt cognates with the subtext of the colonization narrative, generally. There is no doubt that Hawkins' conscience and revulsion ideally symbolizes the author's own repulsion towards colonial conquest, it thus captures this thematic concern that

colonization is a discernible subtext of the novel. However, in translation terms, this thematic notion is played down into simply; '***Nikafikiri sana, nikaona kwamba katika sisi tuliosafiri katika meli yetu Hispaniola tumekufa watu kumi na saba. Je, hao waliotangulia, wangapi waliokufa kwa kazi hii ya kutafuta hazina?*** (Johnson, p. 88). At least Kisia's translation in spite of its embellishments captures Hawkins' thinking*;* the horror of death, lives lost, blood spilled, sorrow caused, lies told and cruelty meted;"***Hii ndiyo hazina ya Flint tulioijia hasa, iliyogharimu maisha ya watu kumi na saba katika meli ya Hispaniola. Kuna maisha ya watu wangapi yaliyopotea, damu iliyomwagika na huzuni iliyotukumba; meli ngapi zimezamishwa baharini, mashujaa wangapi wamejeruhiwa, aibu, uongo na ukatili umetukia; pengine hamna mtu hai anayeweza kuelezea***". (Kisia, p. 155-156)

Extract—11 And Last, *Mwisho wa Safari* (Johnson), *Twarudi Nyumbani Tena* (Kisia—Chapter 22)

After the discovery of the treasure and in the process of its transportation to the *Hispaniola*. Hawkins is tasked to sort out the various coins from the huge treasure pile. Through Hawkins' task of sorting out the coin, the author deftly itemizes the coins by their countries of origin—English, French, Spanish, Portuguese. The mentioning of the English, French, Spanish and Portuguese symbolically calls out the nations at the core of the colonization narrative. The text reads:

> "It was a strange collection, like Billy Bones hoard for the diversity of coinage, but so much larger and so much more varied that I think I never had more pleasure than in sorting them. English, French, Spanish, Portuguese, Georges and Louises, doubloons and double guineas and moidores and sequins, the pictures of all the kings of Europe for the last hundred years, strange Oriental pieces stamped with what looked like wisps of string or bits of spider's web, and square pieces, and pieces bore through the middle, as if to wear them round your neck—nearly every variety of money in the world must, I think, have found a place in that collection;" (Stevenson, p. 214-215).
>
> "*Lo! Sarafu hizo zilikuwa za kila namna na za kila nchi na vidole vyangu viliuma sana kwa kuzihesabu kwa sababu zilikuwa nyingi mno. Basi kazi hii ikaendelea kila siku mpaka zikaisha zote*" (Johnson, p. 89).
>
> "*Ulikuwa ni mkusanyiko wa ajabu—mchanganyiko wa sarafu kama ule uliyokuwa ndani ya kasha la Billy Bones. Lakini zilikuwa ni nyingi zaidi na tena sarafu zilizotofautiana sana hivyo ikawa kazi ya kusisimua kuzipambanua. <u>Kulikuwa na sarafu za Kiingereza, Kifaransa, Kihispania na Kireno, zikiwa na tofauti kubwa. Kulikuwa na vichwa vya wafalme wote wa Ulaya wa karne moja iliyopita, mathalani vya akina George na akina Louise kulikuwa pia na sarafu za Mashariki za ajabu, zenye</u>*

> *maumbo tofauti: duara, mraba, ilhali zingine zilikuwa zenye tundu katikati—hata vile vipande vinane vya kasuku vilikuwapo—ama kwa kweli karibu kila aina ya pesa za ulimwenguni zilikuwemo katika mkusanyiko huo. Zilikuwa sarafu nyingi mithili ya majani ya miti wakati wa masika. Mgongo wangu uliuma kwa uchungu wa kuinama na vidole vyangu vikauma kwa uchungu wa kuzitenganisha hizo sarafu*" (***Kisia, p.158-159***).

The description of the treasure haul, its itemization of the diversity of currency, the association of currency with countries of origin, are buttressed by the mention of "*t**he pictures of all the kings of Europe for the last hundred years***", something that ingeniously locates the kings or European leadership within the treasure hunt, thus advancing colonial commerce and occupation. Unfortunately the translations paraphrase these detailed descriptions to the extent of making the entire description a parody. The centrality of the "diversity of coinage" is marginalized yet is something that indicts European complicity in the colonization narrative. This colonial narrative subtext is thus subdued in the translations. Johnson's translation reduces the whole description to "***Lo! Sarafu hizo zilikuwa za kila namna na za kila nchi*** (Johnson, p. 89). Though Kisia's translation is more enabling in aptly capturing the diversity of the coinage, it is nevertheless unnecessarily embellished, "***Kulikuwa na sarafu za Kiingereza, Kifaransa, Kihispania na Kireno, zikiwa na tofauti kubwa. Kulikuwa na vichwa vya wafalme wote wa Ulaya wa karne moja iliyopita, mathalani vya akina George na akina Louise kulikuwa pia na sarafu za Mashariki za ajabu, zenye maumbo tofauti: duara, mraba, ilhali zingine zilikuwa zenye tundu katikati.***" (p.158-159). Apart from symbolically indicting the nations at the core of colonial conquest, their being mentioned also insinuates the interaction of commercial and occupational interests.

Extract 12

The concluding sections of the novel present very subtle telling descriptions of the colonization subtext. The remaining crew of the *Hispaniola* sails to "***Spanish America***" (possibly Central America or the Caribbean) to get a new crew to sail with back to England, the author brings the narrative to a full circle. The description moves from the creative imagination to the integration of geographically observable realities and places. There is the mention of the encounter with ***Negroes, Mexicans and half-bloods*** on one hand and on the other tropical "***fruits and vegetables***". The symbolism intimated clearly locates Treasure Island centrally in the colonial narrative itself. The source text reads;

> "It was just at sundown when we cast anchor in a most beautiful land locked gulf, and we were immediately surrounded by shore boats full of ***negroes, and Mexican Indians, and half-bloods***, selling fruits and

> vegetables, and offering to dive for bits of money. The sight of so many good-humoured faces (***especially the blacks***), ***the taste of tropical fruits***, and, above all, the lights that began to shine in the town, made a most charming contrast to our dark and bloody sojourn on the island; and the doctor and squire, taking me along with them, went ashore to pass time the early part of the night. Here they met the captain of an English man-of-war, fell in talk with him, went on board his ship, and, in short, had so agreeable a time, that day was breaking when we came alongside the Hispaniola (***Stevenson, p. 215***).

The translations read;

> *"Wakati tulipofika ilikuwa jioni, nikafurahi mno tulipoegesha bandarini, tukaona watu weusi wa nchi zile, nikajua sasa hatari ya safari yetu imekwisha. Basi Bwana Livesi na Bwana Treloni wakashuka pwani, wakanichukua na mimi pamoja nao, tukatembea pwani tukazungumza na watu wa huko. Tuliporudi ilikuwa usiku. . ." (**Johnson, p. 91**).*
>
> "*Lakini mwishowe tulifika bandari nzuri ya Mexico, mahali ambapo meli yetu ilizingirwa na ngalawa za mwambao. Ngalawa hizo zilijaa watu, wote wakiwa wanauza matunda na mboga, huku wakijitolea kupiga mbizi wakitupiwa fedha. Zile nyuso za watu zilizokuwa na furaha, matunda yenye ladha tamu na isitoshe ile nuru iliyokuwa ikiangaza mjini, vilikuwa ni vitu kinyume na ile hatari na hali ya kuogofya ya kule kisiwani. Daktari na mwungwana wakanichukua na tukaenda pamoja nao kuelekea ukingoni mwa bahari wakati wa jioni. Walikutana na nahodha wa chombo kingine cha Uingereza, tukaingia katika meli yake. Tukawa na furaha ya ajabu, hadi wakati wa mapumziko tuliporudi kwenye Hispaniola*" (***Kisia, p.161***).

In the translations, these details are paraphrased, casually mentioning *"**tukaona watu weusi wa nchi zile**"(*Johnson, p. 91), literally "*we saw black people of those countries*." The mention of Mexicans and half-bloods which symbolically invoke periods of contact is eschewed. Kisia's rendition is more of an extended embellished explication of what the source text entails (Kisia, p.161), yet it does not mention these racial extractions and ethnicities of ***Negroes, Mexican Indians, and half-bloods***. Whereas Johnson's translation mentions these ethnicities casually as "***watu weusi***", Kisia makes no such mention at all, yet this description brings out the actual encounter with what has been hinted throughout the narrative as exotic natives. This mention is critical in understanding the subtext of colonial encounter between the pirates/the noblemen (symbolically colonizers) and the natives.

Conclusion

This paper has argued that Stevenson's adventure story *Treasure Island* explores myriad and multifaceted themes. The novel explores a mosaic of dominant issues engaging critical thinking of the time of its creation. Some of the themes the novel gives prominence includes; the intrigues of classical adventure predicated on the virtues and fortunes of the hero. Into this adventure are woven other intricate themes such the theme of good versus evil which is sustained throughout the narrative and is explored through a complex set of interrelations such as the collusions and tensions marking social and class hierarchies, tensions between lawlessness and order. The novel also reflects on moral ambiguity in the face of actual danger and personal safety. There is also the theme of good triumphs over evil, considering that those who have evil designs always loose out and everyone gets the justice they deserve, enacted in terms of the civility of the upper class and the crudity of the lower class, namely pirates. The pirates and all that they symbolize meet their predisposed and disastrous ends, a clear indictment of lower class subcultures and upper class dominant culture. The theme of the ubiquity of death is pervasively presented as invasive death, and in this novel, death is always quick, violent and sometimes completely unnecessary, nevertheless it serves to cast potential impediments to the treasure adventure overall. The transition from boyhood to manhood is also critical in this narrative, this is mainly focused on Jim Hawkins—starting out as a naïve youth living with his parents at a quiet country inn, knowing very little about the outside world, but by the end of the adventure he has matured to be a knowledgeable man who has faced death, committed murder and sailed across the high seas.

Whereas the portrayal of these themes is overtly discernible, there are several subtexts running parallel to them in the novel, notably colonization in terms of expansion of Victorian interests abroad and the material gains accruing from it, social class hierarchies and their collusions and tensions, the existence of mainstream and counter cultures, interaction between respectable society and the dark sub-culture of piracy, the tensions between dominant and peripheralized voices, among others. The argument that has been advanced in this paper has not attempted to affirm or negate the virtues or otherwise of colonialism, but rather demonstrate that a critical rereading of *Treasure Island*, can indeed access this subtext. Conversely, this paper has argued that the translations of this novel available in Kiswahili hitherto, are partial and severely fractional to the extent that the reading of *Kisiwa Chenye Hazina* neither enables the full recognition of overt themes nor the recovery of myriad subtexts including the colonization subtext. The translations do not facilitate the recognition of the colonization subtext of *Treasure Island* in terms of its initiation, fortunes and consequences. This is, however, discernible in the source text once one's reading is predicated on the intriguing significance of its historical foundations. The rationale

prompting both the pirates and noblemen's thirst for treasure hunting in distant lands, has symbolic cognates in the colonization narrative, represented in terms of commercial interests of the time—piracy, exploration, search for new lands and resources (treasure), occupation of new lands; and exploitation of natural resources. These are indeed issues at the core of the novel's colonization subtext, the very issues that underpin the interaction between commercial, occupational and Christian interests. However, the reading of the novel's translations in Kiswahili hardly avails the medley of these themes and more so the several subtexts, as has been demonstrated in the foregoing debate. It has been asserted that this is attributable to translation strategies deployed, notably truncated paraphrasing, extended explications, superfluous embellishments, which collectively predispose the translations to creating avoidable omissions, additions and explanations. These strategies unwittingly decontextualize the historicity of *Treasure Island* and inadvertently revise its fictional and creative effect. The lack of clear methodology adopted by either translation explains why, though well intentioned, the omissions discernible in the translation inadvertently create hollow thematic spaces in the target text. Finally, whereas *Treasure Island* is by and large a rich treasure trough of fabulous scenery and character descriptions, ingenious imagery and pervasive symbolism fostering a large thematic mosaic, the Kiswahili translations realized as *Kisiwa Chenye Hazina*, are so stripped bare to the extent of being parodies.

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