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Analysis of Translation Techniques for Cultural Aspects in Saint Exupery's Le Petit Prince from French to Kirundi and English

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UNIVERSITY OF BURUNDI

FACULTY OF ARTS AND SOCIAL SCIENCES

MASTER IN TRANSLATION AND INTERPRETATION

ANALYSIS OF TRANSLATION TECHNIQUES FOR CULTURAL ASPECTS IN SAINT EXUPERY'S *LE PETIT PRINCE* FROM FRENCH TO KIRUNDI AND ENGLISH

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DEDICATION

To my husband, Lt Col Dr Dismas Manirakiza, and our beloved children

To promoters of research in the domain of language education

I dedicate this work.

ACKNOWLEDGEMENTS

This study was completed thanks to a number of contributors to whom I would like thus to express my heartfelt gratitude.

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The last but not the least is Saint Expery, the author of my primary source, *Le Petit Prince*, translators of this book from French to Kirundi and from French to English, as well as the writers I resourced on. They are so great because they designed pedagogical materials of all ages.

Marie Claudine Mandi

ABSTRACT

Translating is changing textual information from a source language to a target language. Taking this action is not easy if languages of concern have no historical relationships. Challenges that translators often record and report include changing cultural elements of the source language into the target language. This inspired the choice of this research topic whose aim was to analyze techniques that were used in translating cultural elements in "*Le Petit Prince"* first in English language, "*The Little prince",* by Katherine Woods (1943) and then into Kirundi "*Sakaganwa"* by Professor Domitien Nizigiyimana (2015). This study uses a mixed methods design that is; it combines qualitative and quantitative data. The researcher's effective connection of qualitative data to quantitative ones through this single study gives a clear insight of a more dominant technique of translating elements of cultures. Our reference in comparing and contrasting the translation techniques within the aforementioned primary sources is Molina and Albir (2002). Findings show that the translation techniques used to render cultural aspects from French to Kirundi are literal translation, adaptation, borrowing, description, amplification and reduction. Those employed by the translator to translate cultural aspects from French to English are literal translation, borrowing, adaptation, amplification, description, established equivalence and modulation. The Proportion of the literal translation is dominant from French to Kirundi and from French to English. This shows that there is a mixture of translation techniques for accuracy.

Key terms: Adaptation, Culture, Literal translation, Translation, Translation technique.

RESUME

La traduction consiste à transformer des informations textuelles d'une langue source en une langue cible. Cette action n'est pas facile lorsque les langues concernées n'ont pas de relations historiques. Les défis que les traducteurs rencontrent souvent incluent la conversion des éléments culturels de la langue source en langue cible. Cela a inspiré le choix de ce sujet de recherche dont l'objectif était d'analyser les techniques utilisées pour traduire des éléments culturels dans *Le Petit Prince*, d'abord en anglais, « The Little Prince », par Katherine Woods (1943), puis en kirundi « Sakaganwa » par le professeur Domitien Nizigiyimana(2015). Cette étude utilise une conception de méthodes mixtes, c'est-à-dire qu'elle combine des données qualitatives et quantitatives. La connexion efficace du chercheur entre les données qualitatives et quantitatives à travers cette étude unique offre un aperçu clair d'une technique de traduction plus dominante des éléments culturels. Notre référence pour comparer et contraster les techniques de traduction dans les sources primaires mentionnées est Molina et Albir (2002). Les résultats montrent que les techniques de traduction utilisées pour rendre les aspects culturels du français au kirundi sont la traduction littérale, l'adaptation, l'emprunt, la description, l'amplification et la réduction. Celles employées par le traducteur pour traduire les aspects culturels du français à l'anglais sont la traduction littérale, l'emprunt, l'adaptation, l'amplification, la description, l'équivalence établie et la modulation. La proportion de la traduction littérale est dominante du français au kirundi et du français à l'anglais. Cela montre qu'il y a un mélange de techniques de traduction pour garantir l'exactitude.

Termes clés : Adaptation, Culture, Traduction littérale, Traduction, Technique de traduction.

CONDENSE DU MEMOIRE

Cette recherche est intitulée : ‘*’Analyse des Techniques de Traduction pour les Aspects Culturels dans Le Petit Prince de Saint Exupéry du Français au Kirundi et Anglais’’*.

1. Introduction

Cette étude explore les techniques utilisées dans la traduction des aspects culturels de l’œuvre *Le Petit Prince* de Saint-Exupéry du français au kirundi, traduit par Domitien Nizigiyimana en 2015, et du français à l'anglais, traduit par Katherine Woods en 1943. Selon les langues impliquées dans le processus de traduction, il est essentiel d'employer les techniques les plus appropriées pour garantir des résultats efficaces. Il est également crucial que les personnes responsables de la traduction possèdent un haut niveau de compétence dans toutes les langues impliquées dans les travaux de traduction. Cette étude met en lumière les faits et présente les étapes de ce processus de recherche dans le but de renforcer la confiance des lecteurs dans sa dimension éthique.

Contexte

Le Petit Prince d'Antoine de Saint-Exupéry est un chef-d'œuvre littéraire très populaire et apprécié par des lecteurs de tous les âges. De plus, il présente une série de thèmes profonds et universels tels que l'amitié, l'amour, la solitude et la quête de sens dans l'existence humaine. La novella a gagné une reconnaissance mondiale. Ses thèmes universels et ses morales instructives la rendent pertinente pour les lecteurs de tous les âges, offrant une riche source d'inspiration pour la réflexion personnelle. La novella a inspiré de nombreux écrivains, qui ont exploré différents aspects du texte. Par exemple, Marie-Anne (1976) a exploré les thèmes et les leçons de ce classique, *Le Petit Prince* d'Antoine de Saint-Exupéry. Le livre aborde des concepts profonds d'enfance, d'innocence, d'amour et de la nature de l'existence humaine, réfléchissant aux leçons transmises à travers la relation entre le Petit Prince et le narrateur. Cette histoire présente un jeune garçon qui voyage de planète en planète, rencontrant divers adultes qui incarnent différents aspects du comportement humain, tel que la cupidité, la vanité et l'égoïsme. Ces rencontres soulignent l'importance de voir le monde avec les yeux d'un enfant, libre des contraintes de l'âge adulte.

L'amitié du Petit Prince avec le renard enseigne l'importance de former des relations significatives, non matérielles : « On ne voit bien qu'avec le cœur. L'essentiel est invisible pour les yeux. »

L'exploration de Marie-Anne met en lumière ces leçons clés, en se concentrant sur les thèmes de l'amour, de la responsabilité et de la recherche d'un sens plus profond au-delà des apparences superficielles. L'histoire encourage les lecteurs à réfléchir sur les valeurs de la gentillesse, de la compréhension et sur l'importance de cultiver des connexions ancrées dans la sincérité plutôt que dans le matérialisme.

Boissier (1997) a suggéré de réécrire *Le Petit Prince* (1943), Antoine de Saint-Exupéry s'étant inspiré d'un livre aujourd'hui oublié : Patachou, Petit Garçon de Derème Tristan (1929), qui est mort en 1941. Les mots clés et une partie significative de l'imagerie du Petit Prince trouvent leurs origines dans Patachou. L'argument de Boissier repose sur l'idée que Saint-Exupéry a emprunté plusieurs motifs et idées à Patachou, y compris l'utilisation symbolique des animaux, des étoiles, et l'accent mis sur le voyage émotionnel et philosophique d'un enfant.

Demnard (1999) reconnaît que dans *Le Petit Prince*, les dessins jouent un rôle crucial en complétant le texte et en ajoutant une dimension visuelle à l'histoire. Antoine de Saint-Exupéry, qui était lui-même l'illustrateur de son œuvre, utilise des images pour transmettre des idées et des émotions qui vont au-delà de ses mots. Les illustrations sont simples mais expressives, car elles capturent l'innocence et la curiosité du Petit Prince tout en se concentrant sur des thèmes tels que l'enfance, les limites de la perte et la quête de sens dans la vie.

Ayant pris connaissance des écrits d'autres auteurs sur *Le Petit Prince* de Saint Exupéry, le chercheur a été motivé par la popularité de ce roman à la fois divertissant et instructif qui a attiré l'attention des écrivains et des interprètes. Il a donc décidé d'analyser les techniques utilisées pour rendre les aspects culturels du français à l'anglais et du français au kirundi, notre langue maternelle, et de réaliser une analyse comparative des techniques utilisées par Katherine Woods en anglais et celles employées par le professeur Domitien Nizigiyimana en kirundi, car à ce jour, personne d'autre n'a jamais mené une étude similaire. L'enquête s'est concentrée sur les techniques utilisées dans la traduction de l'œuvre *Le Petit Prince* en anglais et en kirundi.

Après avoir identifié les techniques de traduction employées, le chercheur a comparé les techniques utilisées par les traducteurs pour transposer la version française en kirundi d'une part et la version française en anglais d'autre part. Le chercheur a déduit de cette comparaison la technique de traduction qui a été largement utilisée dans la version traduite en kirundi et dans la version traduite en anglais.

Motivation

Cette œuvre maîtresse, *Le Petit Prince* de Saint-Exupéry, étant un ouvrage littéraire très populaire et apprécié par les jeunes lecteurs, présente des thèmes profonds et universels tels que l'amitié, l'amour, la solitude et la quête de sens dans l'existence humaine. En le traduisant en anglais et en kirundi, il est essentiel de capturer l'essence et l'aspect poétique du texte original afin d'aider les lecteurs anglophones et kirundis à vivre la même expérience riche que celle des lecteurs de la langue source. L'analyse des techniques de traduction utilisées dans la traduction des aspects culturels de l'œuvre *Le Petit Prince* de Saint-Exupéry en anglais et en kirundi est susceptible d'aider les lecteurs de la langue cible à comprendre en profondeur ce chef-d'œuvre populaire. Cela peut également aider les stagiaires dans le domaine de la traduction et de l'interprétation à bien comprendre certaines techniques de traduction capables de les sortir des énigmes associées à la traduction d'éléments culturels. C'est pourquoi les techniques utilisées par les traducteurs pour rendre le roman en kirundi et en anglais ont retenu le plus l'attention du chercheur.

Pertinence de la recherche

En plus de contribuer au domaine academique de la traduction, cette etude vise à fournir des recommandations concretes aux traducteurs travaillants dans des langues de cultures differentes en ce qui concernent le choix des techniques de traduction.

Question et objectifs de la recherche

Questions de la recherche :

Cette étude vise à répondre aux questions de recherche suivantes :

1. Quelles techniques de traduction ont été utilisées pour garantir la fidélité culturelle entre les versions française et kirundi ainsi qu'entre les versions française et anglaise de *Le Petit Prince*?

2. Quelle technique de traduction est la plus couramment utilisée par les traducteurs lors de la traduction des aspects culturels de *Le Petit Prince* en kirundi et en anglais ?

Objectifs de la recherche

Cette étude vise à atteindre les objectifs suivants :

1. Identifier et communiquer les techniques de traducion utilisées pour traduire les aspects culturels de l'œuvre *Le Petit Prince* en kirundi et en anglais.

2. Comparer les techniques de traduction identifiées et évaluer leur efficacité à travers les deux versions traduites du roman mentionnées ci-dessus.

2. Revue de la littérature

Pour Amrita (2023), la relation entre la traduction et la culture va au-delà de la langue. Chacune d'elles influence et façonne l'autre. La traduction ne consiste pas seulement à transmettre des mots, mais aussi à transférer des idées, des perspectives et des valeurs à travers des frontières culturelles. Amrita souligne que le processus de traduction n'est pas un simple remplacement de mots. Il nécessite de comprendre les nuances, les idiomes et les connotations culturelles intégrées dans une langue. La langue et la culture sont interconnectées, et une traduction efficace implique de saisir les contextes culturels des langues source et cible.

Catford (1965) affirme que traduire consiste à travailler sur les langues. C'est un processus de substitution d'un texte dans une langue par un texte correspondant dans une autre langue. Il croit qu'une langue est une forme de comportement humain structuré qui sert de moyen crucial d'interaction dans des situations sociales. Le comportement linguistique se manifeste par une sorte d'activité corporelle de la part d'un interprète et présuppose l'existence d'au moins un autre participant humain dans la situation, appelé destinataire.

Une définition de la traduction qui semble plus exhaustive pour le chercheur est celle de Larson (1991) :

« *La traduction inclut la compréhension du vocabulaire, la structure grammaticale, la situation de communication et le contexte culturel de la langue source pour déterminer son sens, puis le sens est reconstruit en utilisant un vocabulaire et des structures grammaticales appropriés dans le contexte culturel de la langue cible.* »

Selon Molina et Albir (2002), les catégories utilisées dans l'analyse des traductions nous permettent d'étudier le fonctionnement de la traduction. Les catégories mentionnées sont liées au texte, au contexte et au processus. Les catégories de texte décrivent les mécanismes de cohérence, de cohésion et la progression du thème. Les catégories liées au contexte introduisent tous les éléments extratextuels qui sont en rapport avec le texte source et la production de la traduction.

Les catégories de processus sont conçues pour répondre à deux questions fondamentales :
• Quelle option a été choisie par le traducteur pour mener à bien le projet de traduction, c'est-à-dire quelle méthode a été choisie ou utilisée ?

• Comment les problèmes qui ont émergé durant le processus de traduction ont-ils été résolus par le traducteur, c'est-à-dire quelles stratégies ont été choisies ?

Cependant, les exigences de la recherche peuvent rendre important de considérer également les micro-unités textuelles, c'est-à-dire comment le résultat de la traduction fonctionne par rapport à l'unité ou à la section correspondante dans le texte source, ce qui nécessite l'application de techniques de traduction.

En ce qui concerne Venuti (1995), la traduction implique de rechercher des similitudes entre la langue et la culture, notamment en termes de messages et de techniques formelles. Cependant, la traduction peut constamment se heurter à des dissimilarités qui ne devraient jamais être entièrement éliminées en fonction de la nature du texte. Un texte traduit sert d'espace où une culture différente émerge, permettant aux lecteurs d'apercevoir les analogies et les différences culturelles.

Par conséquent, une stratégie de traduction basée sur une esthétique de la discontinuité est efficace pour préserver cette différence ou altérité en rappelant au lecteur les gains et les pertes du processus de traduction ainsi que les écarts infranchissables qui peuvent surgir entre les cultures. En réalité, la culture d'une région comprend le mode de vie des gens, la langue qu'ils parlent, leurs habitudes alimentaires, leur langue, leurs formes de danse, le type de vêtements qu'ils portent, et ainsi de suite.

Quelques unes des techniques de traduction importantes qui apparaissent sur la liste de nos chercheurs comprennent :

a) Traduction littérale : C'est une technique qui consiste à traduire un mot ou une expression mot à mot, par exemple, la traduction du mot anglais "ink" par "encre" en français n'est pas une traduction littérale mais un équivalent établi. Notre traduction littérale correspond à l'équivalent formel de Nida ; lorsque la forme coïncide avec la fonction et le sens, par exemple lorsque nous traduisons ‘’elle est partie’’ par ‘’he left’’, la forme et le sens dans la langue source correspondent à la forme et au sens dans la langue cible.

b) Modulation : Cette technique consiste à changer le point de vue, le focus ou la catégorie cognitive par rapport au texte source ; cela peut être lexical ou structurel, par exemple, traduire ‘’you are going to have a child’’ par ‘’vous allez avoir un enfant’’, au lieu de ‘’vous allez être père’’.

c) Particularisation : Elle utilise un terme plus précis ou concret, par exemple, traduire ‘’window’’ en anglais par ‘’guichet’’ en français. Elle s'oppose à la généralisation.

d) Réduction : Cette technique consiste à supprimer un élément d'information du texte source dans le texte cible, par exemple, ‘’le mois de jeûn’’ par rapport à ‘’Ramadan’’ lors de la traduction en arabe. Elle s'oppose à l'amplification.

e) Substitution (linguistique, paralinguistique) : C'est une technique qui consiste à changer des éléments linguistiques en éléments paralinguistiques (intonation, gestes) ou vice versa, par exemple, traduire le geste arabe de mettre la main sur le cœur par "merci". Elle est utilisée surtout en interprétation.

f) Transposition : Il s'agit de changer une catégorie grammaticale. Par exemple, changer l'adverbe pour le verbe au lieu de garder l'adverbe.

Newmark (1988) stipule que la traduction littérale est courante et ne peut être évitée, car elle constitue une partie intégrante du processus de traduction. De plus, c'est la première stratégie de traduction choisie par les traducteurs. Un problème survient lorsque la traduction littérale échoue et que les traducteurs sont contraints de considérer un certain nombre de choix ou de procédures guidés par une perception raisonnée d'un nombre considérable de facteurs contextuels.

Cela ne peut être confirmé que par une lecture approfondie de l'ensemble du texte.

En ce qui me concerne, l'analyse des techniques de traduction utilisées pour modifier les aspects culturels de l'oeuvre *Le Petit Prince* du français vers le kirundi et l'anglais a été réalisée sur base des techniques de traduction proposées par Molina et Albir (2002). La motivation provient de la manière dont ils distinguent les méthodes de traduction et les techniques de traduction. Leur distinction entre méthodes et stratégies de traduction, leur description du processus de traduction, ainsi que leur mise en avant des effets d'un bon choix de méthodologies sur le résultat de la traduction sont vraiment stimulants. Certains chercheurs associent les stratégies au processus de traduction tandis que les techniques affectent le résultat de la traduction. Contrairement à cette catégorie de penseurs, Molina et Albir considèrent les techniques de traduction comme des stratégies utilisées par les traducteurs pour résoudre des problèmes de traduction spécifiques, y compris ceux découlant des différences culturelles. Ils expriment l'opinion que les techniques ne sont pas des règles rigides mais plutôt des méthodes adaptables pour faire face à divers types de défis de traduction. Ils concluent enfin que les techniques de traduction doivent tenir compte du contexte culturel, qui est même au cœur de cette étude de recherche. Molina et Albir recommandent l'adaptation, l'amplification, la description et la substitution comme techniques de premier choix en traduction. Leur application va des types de discours simples aux types rigoureux proposés pour les actions de traduction.

3. Methodologie de la recherche

Cette étude a utilisé la documentation comme méthode pour rassembler des données. Nous avons utilisé une procédure d'échantillonnage non aléatoire et ciblé pour collecter des données, car des mots reflétant des aspects culturels ont été sélectionnés en se basant sur la classification des mots culturels de Newmark(1988). En réalité, le chercheur a lu les trois versions du Petit Prince (original), ainsi que ses versions traduites en Kirundi et en anglais. Cette lecture a donné naissance à un corpus de mots et d'expressions d'aspects culturels codés dans les deux versions de la source originale. Le corpus est un tableau élaboré en se basant sur l'échelle de classification des mots culturels de Newmark.

Les sources secondaires ont été lues pour obtenir des théories qui renforcent cette étude, augmentent la confiance dans ses résultats et justifient ainsi la fiabilité et la validité de cette étude. Une lecture analytique et comparative des trois versions de l'œuvre *Le* Petit Prince a

été réalisée afin de trouver les techniques équivalentes sur les mêmes éléments dans les versions cibles, c'est-à-dire en kirundi et en anglais.

Une méthode mixte qui sousentend la methode qualitative et quantitative en meme temps, a été utilisée pour analyser les données en se basant sur les théories et définitions des techniques de traduction de Molina et Albir (2002) utilisées pour traduire la culture, ainsi que sur Excel pour obtenir la proportion utilisée en comparaison.

L' étape suivante consistait à calculer les taux d'occurrence à l'aide d'Excel en prenant le nombre de cas d'occurrence pour une technique de traduction multiplié par cent et divisé par le nombre total de mots et d'expressions sélectionnés dans chaque version.

Cela a abouti à des taux en pourcentages pour chaque technique de traduction utilisée en kirundi et en anglais.

La dernière étape consistait à comparer les taux des techniques de traduction utilisées en kirundi avec celles intervenues dans la version anglaise afin de déterminer laquelle était la plus couramment utilisée dans les deux versions traduites.

4. Resultats principaux de la recherche

Les résultats de cette recherche sont presentés en pourcentage d'occurance pour chaque technique de traduction utilise dans la traduction de l'œuvre *Le Petit Prince* du français au kirundi :

45,37 % pour la traduction littérale

21 % pour l'amplification

20,16 % pour l'adaptation

8,40 % pour la description

3,36 % pour l'emprunt

1,68 % pour la réduction

Ces résultats confirment l'hypothèse selon laquelle les techniques de traduction employées pour garantir la fidélité culturelle entre la version française de l'œuvre *Le Petit Prince* et la version kirundi *Sakaganwa* impliquent la traduction littérale, l'adaptation, l'emprunt, la description, l'amplification et la réduction. Le taux de 45,37 % associé à la traduction littérale confirme l'hypothèse selon laquelle la technique de traduction la plus couramment utilisée

dans la traduction des aspects culturels de l'oeuvre *Le Petit Prince* du français vers le kirundi est la technique de traduction littérale.

Le contact entre le français et le kirundi, façonné par des facteurs historiques, linguistiques et culturels, joue un rôle significatif dans les pratiques de traduction.

Les résultats de la traduction de *Le Petit Prince* du français vers l'anglais sont présentés comme suit :

65,54 % pour la traduction littérale
12,60 % pour l'emprunt
10,08 % pour l'amplification
9,24 % pour l'adaptation
0,84 % pour la description, l'équivalence établie et la modulation

Ces résultats confirment l'hypothèse selon laquelle les techniques de traduction utilisées pour garantir que les aspects culturels sont fidèlement transmis dans la version anglaise de l'oeuvre *Le Petit Prince* lors de la transposition des aspects culturels sont la traduction littérale, l'adaptation, l'emprunt, l'amplification, la description, l'équivalence établie et la modulation.

Le taux de 65,54 % associé à la traduction littérale confirme l'hypothèse selon laquelle la technique de traduction la plus couramment utilisée dans la traduction des aspects culturels de l'œuvre *Le Petit Prince* du français vers l'anglais est la technique de traduction littérale.

Cette dominance est facilitée par le fait que le français et l'anglais sont des langues proches et présentent certaines similitudes structurelles et conceptuelles entre elles.

5. Conclusions et recommandations

Il est conclu à partir des résultats ci-dessus que :

Différentes catégories d'aspects culturels de l'œuvre *Le Petit Prince* sont traduites en utilisant différentes techniques de traduction. La technique dominante utilisée par le traducteur du français au kirundi est la traduction littérale. La traduction littérale est également dominante dans la traduction du français vers l'anglais. La dominance de la traduction littérale dans la version anglaise est due au fait qu'il existe certaines similitudes structurelles et conceptuelles entre le français et l'anglais, les deux langues étant proches en raison de leurs origines.

Il y a eu un contact entre le kirundi et le français en tenant compte du contexte historique des deux langues, même si leur origine est différente.

Cependant, la traduction littérale pure lors de la traduction des aspects culturels doit être utilisée avec précaution, car elle peut ne pas transmettre efficacement le message voulu ou résonner avec les lecteurs cibles dans le nouveau contexte culturel. C'est pourquoi il y a un mélange de techniques de traduction dans la traduction de l'oeuvre *Le Petit Prince* du français au kirundi et du français à l'anglais.

En tenant compte des résultats de cette étude, les recommandations suivantes sont formulées à l'intention de différents acteurs, par exemple :

1. Traducteurs : Il leur est recommandé d'explorer une large gamme de techniques pouvant être utilisées pour traduire des aspects culturels en fonction des contextes et de la nature des termes.
2. Concepteurs de cours dans le domaine de la traduction au Burundi : Ils devraient inclure des cours sur le multiculturalisme afin de permettre aux étudiants de se familiariser avec différentes cultures et langues, car un traducteur doit être une encyclopédie de connaissances.

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LIST OF ABBREVIATIONS

TL: Target Language

SL: Source Language

FOREWORD

The thesis titled ‘’ Analysis of Translation Techniques for Cultural Aspects in Saint Exupery’s *Le Petit Prince* from French to Kirundi and English*’’* is the result of academic inquiry sparked by personal professional experiences of the researcher. There are numerous challenges that translators face when translating for instance dealing with cultural aspects such as human values, words related to ecology, beliefs, rituals and social norms to mention but a few. Those challenges recorded and reported by translators inspired the choice of this research topic. The motivation for the research was also conducted by the reading of other researchers and scholars writings on the novel treating most of the aspects of the novel but none did research on translation techniques used to transpose it. The primary aim of this research was to find out translation techniques used by the translators to transpose cultural aspects of *Le Petit Prince* from French to Kirundi and English. The second aim was to compare rates of occurrence for translation techniques used to find out the most commonly techniques used and evaluating their effectiveness through the aforementioned two translated novel versions. This study seeks to contribute to the enhancement of translation techniques choice depending on the context and culture of the source and target language as far as students in the field of translation and interpretation, reseachers in the domain of translation, those who have translation as their job … are concerned. While the research provides valuable insights, it is important to note some limitations related to constraints to time and skrikes. Despite these challenges, the findings presented in this thesis aim to improve translation practices and support the evolving needs of multicultural studies as far as accurate translation is concerned.

CHAPTER ONE: GENERAL INTRODUCTION

The General Introduction chapter's core points are introduction, the background of the study, statement of the problem, motivation of the study, objectives of the study, research questions, hypotheses, significance of the study, delimitations of the study, definitions of key terms and the summary of the Novel.

1.1. Introduction

This study explores the techniques used in the translation of cultural aspects in Saint Exupéry's *Le Petit Prince* from French to Kirundi, translated by Domitien Nizigiyimana, and from French to English, translated by Katherine Woods. Depending on the languages involved in the translation process, it is essential to employ the most appropriate techniques to ensure effective results. It is also essential for individuals responsible for translation to possess a high level of proficiency in all the languages involved in translation works. This study highlights the facts and displays the steps in this research process with a view to building readers' confidence in its ethical dimension.

1.2. Background to the Study

Saint Exupéry's *Le Petit Prince* is a literary masterpiece that is very popular and appreciated by readers of different ages. Moreover, it presents a series of profound and universal themes such as friendship, love, loneliness and the search for sense in human existence. The novella has gained global recognition. Its universal themes and instructive morals make it relevant for readers of all ages, offering a rich source of inspiration for personal reflection. The novella has inspired many writers, who have explored different aspects of the text.

For instance, Marie-Anne (1976) explored the themes and lessons of that classic novella, *Le Petit Prince* by Antoine de Saint-Exupéry. The book delves into profound concepts of childhood, innocence, love, and the nature of human existence, reflecting on the lessons conveyed through the relationship between the Little Prince and the narrator. This story presents a young boy who travels from planet to planet, meeting various adults who embody different aspects of human behavior, such as greed, vanity, and selfishness. These encounters emphasize the importance of seeing the world with the eyes of a child, free from the constraints of adulthood. The Little Prince's friendship with the fox teaches the importance of

forming meaningful, non-material relationships: “One sees clearly only with the heart. What is essential is invisible to the eye.”

Marie-Anne's exploration highlights these key lessons, focusing on the themes of love, responsibility, and the search for deeper meaning beyond superficial appearances. The story encourages readers to reflect on the values of kindness, understanding, and the importance of nurturing connections that are rooted in sincerity rather than materialism.

Boissier (1997) suggested rewriting *Le Petit Prince* (1943), Antoine de Saint-Exupéry has been inspired by a book that is nowadays forgotten: *Patachou, Petit Garcon* of Dereme Tristan (1929), who died in 1941. The key words and a significant part of *The Little Prince*’s imagery have their origins in Patachou. Boissier’s argument centers around the idea that Saint-Exupéry borrowed several motifs and ideas from *Patachou*, including the symbolic use of animals, stars, and the focus on the emotional and philosophical journey of a child. These themes are reworked in *Le Petit Prince*, where the protagonist's journey through various planets mirrors the innocence and emotional depth found in Derème's earlier book. Thus, Boissier highlights *Patachou* as a precursor to Saint-Exupéry’s famous work, contributing to the foundation of its imagery and key themes.

Demnard (1999) acknowledges that in The *Little Prince*, the designs play a crucial role in complementing the text and adding a visual dimension to the story. Antoine de Saint Exupéry, who was himself the illustrator of his work, uses images to convey ideas and emotions that go beyond his words. The illustrations are simple but expressive since they capture the innocence and curiosity of *The Little Prince* while focusing on themes such as childhood, the limits of loss and the quest for meaning in life.

Nadia (1995) discusses the elements that make *The Little Prince* a wonderful tale such as its narrative structure, its fantastic characters and universal themes. For Higgins (1966), he directs his audience to Saint-Exupéry’s personal experiences during World War II and their role in influencing his writing. This scholar’s appraisals to Saint-Exupéry are that he was not only a man of extraordinary adventures but he also represents an “everyman,” capable of communicating universal truths.

Galembert (2001) is another avid researcher who conducted a study on *The Little Prince* of Antoine de Saint Exupéry to explore reasons for the phenomenal success of that masterpiece. He questioned the nature of the tale wether it is a story for children or something that

transcends motifs of *The Little Prince* to reveal the powerful lessons it imparts about pain, faith, and love. By doing so, he encourages readers to look inward to find answers to questions of responsibility and "see with our hearts."

It is noted for its sympathetic yet penetrating analysis of the fairy tale, highlighting how it teaches lessons and asks profound questions that resonate with readers of all ages.

Another critique who worked on *Le Petit Prince* is Kolářová (2006). The first part of his work is purely theoretical and depicts the life and works of Antoine de Saint-Exupéry with a special focus on his famous tale *The Little Prince*. The second part contains four pedagogical sheets and intended to boost students' knowledge and vocabulary at their B1 level. These pedagogical sheets aim at developing children's oral and written comprehension as well as sharpening their imagination through the study of *the Little Prince*. The dissertation sheds light on the importance of imagination in language learning and how *The Little Prince* can be effective in stimulating children's creativity and imagination.

Paul (2003)'s concern is exploring in depth the wisdom of Antoine de Saint-Exupéry's famous tale *The Little Prince.* This book is a result of five years of writing and highlights the richness and topicality of Saint-Exupéry's thought, offering a reading that gladdens the heart and makes the soul vibrate. The summary of the work could focus on the secret revealed by the fox in *The Little Prince*: "You can only see well with your heart. The essential is invisible to the eyes." This emblematic phrase sums up the art of living that Meunier deduces from Saint-Exupéry's work; an art based on taming, self-giving, exchange, and in a word, love. Paul Meunier emphasizes the importance of refocusing essentials, moving away from materialism to embracing more practical values. The book has been recognized for its contribution to the clear understanding of the *Little Prince* and has received praise for its contribution to culture and philosophy.

Another prominent evaluator of my primary source is Mino (2005). He explores Antoine de Saint-Exupéry's famous tale *The Little Prince* with an almost surgical approach. This scholar analysed the text from the dedication to Léon Werth to the last line of the last chapter, to detect its hidden meanings and possible interpretations. Mino is particularly interested in the phrase "Please... Draw me a sheep", which he sees as a call that leads the aviator to live an extraordinary experience. Rather than focusing the autobiographical elements, he examines the Little Prince's assertions as an expression of a complex and nurturing philosophy, hidden behind an apparent simplicity. Furthermore, Mino is working on a "little encyclopedia of the

Little Prince", targeting an adult audience curious about the different aspects of the work: its content, its history, its genesis, its echo and its extensions. The book is therefore an in-depth study that reveals the philosophical richness of *The Little Prince* and its importance beyond a simple children's tale.

Another scholar interested in *Le Petit Prince* is Mourier (2001); he presents an in-depth analysis of Antoine de Saint-Exupéry's classic work *The Little Prince*. The article explores how writing transforms the author's spiritual testament into a sacred word, and how the narrative, through its solid construction and metaphysical horizon, takes the form of an initiatory quest. It conveys a memory, a moral and a formation, thus erecting the tale into a myth. Mourier emphasizes that although *The Little Prince* invites the magic of the marvellous, it also imposes the gravity and depth of a philosophical tale, leading to a permanent attempt to understanding the mystery of our existence. The article highlights the strength of the humanist message conveyed by the tale, which contributes to elevating history to the rank of myth.

Ravoux (2008) analyses the book chapter by chapter, revealing the themes of the incommunicability of beings, the spirit of childhood, and the search for the meaning of our existence. It is a profound study that offers a message of hope and a new vision of the world and each other, from the heart. The book has been praised for its ability to convey the secrets of the universality of *The Little Prince* and for helping to understand the philosophical significance of the tale, especially in difficult times.

Having read about what other writers wrote on Saint Exupéry's *Le Petit Prince*, the researcher got motivated by the popularity of that entertaining and instructive novel that has attracted the attention of writers and interpreters and I decided to analyse the techniques used to render cultural aspects from French to English and from French to Kirundi, our native language and make a comparative analysis of the techniques used by Katherine Woods in English and those used by Professor Domitien Nizigiyimana in Kirundi since till date, none else has ever done the similar study. The investigation focused on techniques used in translating *Le Petit Prince* in English and Kirundi. After identifying the employed translation techniques, the researcher compared techniques that the translators made use of to transpose the French version to Kirundi on one side and the French version to English on the other side. The researcher inferred from this comparison the translation technique that was widely used in the Kirundi translated version and in the English translated version.

1.3. Problem Statement

The focus of this study was to analyse the translation techniques employed for translating cultural aspects of *Le Petit Prince* into Kirundi and English and make a comparison to find out which technique is dominant in the two translated versions. Language and culture are so tied that addressing only linguistic factors when translating remains unfit. This underscores the importance of concurrently taking cultural factors into account when taking actions of translating. Actually, a fact often overlooked is that translation is a dual process involving both linguistic and cultural aspects. It is not merely about conveying meaning; rather, it involves the faithful transfer of both linguistic and cultural nuances. A skilled translator keeps both these dimensions in mind throughout the translation process. It is argued that linguistic, philosophical, literary, extra-linguistic and cultural variabilities are some of the reasons for problems in translation. To achieve uniformity between two distinct cultures and languages is challenging because two languages and cultures rarely closely align, often resulting in difficulties and inevitable compromises when translating due to disparities in vocabulary, idiomatic expressions, proverbs, sayings, and other linguistic elements. Core to this study are the translation techniques applied in turning French to Kirundi or to English while the emphasis remains selected words and expressions reflecting cultural aspects. It is widely acknowledged that a text's meaning is heavily influenced by culture. Therefore, a translator must possess an acute awareness of the cultural nuances within the text and also be able to choose appropriate translation techniques to use to render faithfully the source message into the target language as faithfully as possible. Without understanding the cultural aspects of a text, translation becomes doomed to fate. Whereas novice translators keep only in their minds the translation techniques but express less care about building the awareness of cross-cultural and cultural elements of culture that pose problems, this study focuses both on bridging gaps in translating novels or other types of discourses.

The study's findings are of particular relevance to beginner translators, young researchers and those working in translating.

1.4. Research objectives

This study sets out to achieve the following objectives:

1. To identify and communicate techniques employed in translating cultural aspects of *Le Petit Prince* into Kirundi and English.
2. To compare the identified translation techniques and evaluating their effectiveness through the aforementioned two translated novel versions.

1.5. Research Questions

This study seeks to answer the following research questions:

1. Which techniques were used to ensure cultural fidelity between the French and the Kirundi versions as well as between the French and the English versions of *Le Petit Prince*?
2. Which translation technique is most commonly used by the translators when rendering cultural aspects of *Le Petit Prince* into Kirundi and English?

1.6. Motivation of the Study

This masterpiece *Le Petit Prince* of Saint Exupéry being a literary work that is very popular and is much appreciated by young readers, presents deep and universal themes such as friendship, love, loneliness, and the search for sense in human existence. By translating it into English and Kirundi, it is essential to capture the essence and the poetic aspect of the original text to help English and Kirundi readers get the same rich experience as source language readers.

The analysis of the translation techniques used in the translation of cultural aspects in *Le Petit Prince* of Saint Exupéry in English and Kirundi is likely to help target language readers understand deeply this popular masterpiece. It can equally help trainees in the profession of translation and interpretation to understand well some of translation techniques capable of pulling them from puzzles associated with translating elements of cultures. This is why techniques the translators used to render the Novel in Kirundi and in English retained most of the researcher's attention.

Choosing this research topic and working over it was equally dictated by the researcher's hope to enhance some of our readers'competencies in translation. They acutely comprehend how translators of this study resourced on rendering faithfully the primary author's style, the recording of his voice, equivalence of idiomatic expressions and further preserved the author's intentions.

The researcher additionally takes this research as assistance in building people's awareness of challenges raised by cultural substances during translation without forgetting ethics in translating. Actually, this study was conducted to make sure that readers of its translated versions taste them such as they might enjoy the original version itself.

1.7. Research Hypotheses

This study was guided by the hypothetical contentions below:

1. The translation techniques employed to ensure cultural fidelity between the French version of *Le Petit Prince* and the Kirundi version *Sakaganwa* involve literal translation, adaptation, borrowing, description, amplification and reduction and literal translation, adaptation, borrowing, amplification, description, established equivalence and modulation for the English version.
2. The most commonly used translation technique in the translation of cultural aspects of *Le Petit Prince* from French to Kirundi and from French to English is the literal translation technique.

1.8. Significance of the Study

This study is very important because its results will be beneficial to many stakeholders within the field of Translation and Interpretation and this either theoretically or practically.

Theoretically, they will get exposure to current literature about cross-cultural translation and they will update their skills concerning translating and interpreting. More importantly, people who accomplish the service of translation in Burundi will be aware of possibilities to step up challenges that occur as they are translating or interpreting languages that are not so close structurally and culturally. Concretely, this study is a highlight of techniques proven effective in translating a source work in French "*Le Petit Prince"* into Kirundi, then in English that is Lingua Franca.

Practically, the target audience will transfer skills they will fetch from this study in their prospective activities not only in Burundi but also overseas that is, to a larger geography; which was thought unfeasible by the majority before this work.

Another category of stakeholders who will benefit from results of this study include students and instructors in times of their future researches. The translation and interpretation techniques emphasized by this study constitute a powerful source of inspiration to those actors desiring to carry out further comparative studies about techniques and strategies commonly used in translating cultural and cross-cultural elements. More than ever before their use of the outcome of this study, they will have a clear insight about how to work over the translation-interpretation difficulties occurring with handling discourses in many languages at a time.

1.9. Delimitation and scope of the Study

The study was constrained by time and strikes, which led the researcher to base the study on evaluating techniques used in translating cultural aspects of *Le Petit Prince* of Saint Exupéry from French to English and from French to Kirundi. The study was limited to the translation techniques used to translate cultural aspects and make a comparative analysis of techniques used in the English version and those used in the Kirundi version. Words and expressions related to cultural aspects were selected basing on Newmark‘s scale of classification of cultural words. Actually, this study focused exclusively on secondary data that is, the techniques used to translate cultural aspects of *Le Petit Prince* into Kirundi and English.

1.10. Definitions of key terms

As far as key terms in our Research Study are concerned, the following key terms have been focused on: **translation, culture, translation technique, adaptation, literal translation**

Linguists and scholars have provided various definitions of language.

According to Richards, et al. (1985:196), “*Language is the system of human communication which consists of the structured arrangement of sounds (or their written representation) into larger units for instance morphemes, words, sentences and utterances*”.

The previous quotation implies that people living together need communicating. We also hold the fact that the distinctive sounds of human beings that are used for the purpose of communication is primarily a language. Language becomes an identity of a speaker since we

grasp someone's origin thubu rerorough words of his or her mouth. So, language is a social phenomenon linked with nationality, religion, culture, and society.

Jiang (2000) also opines that there is an interactive influence between culture and language since the two cannot exist without each other. Culture consists of taking into account the beliefs, behaviors, objects, and other characteristics common to the members of a particular group or society. This means that language influences culture and vice -versa. There is a close connection between language and culture; they affect each other.

Brown (1994), quoted in Jiang (2000), considers a language as a part of a culture and culture as a part of a language; the two are intricately interrelated so that they cannot be separated without losing the significance of either language or culture. In other words, culture and language are interwoven.

According to Amrita (2023), translation is the transfer of a meaning of a text from one language to another. It is an activity that crosses linguistic barriers, connecting people and cultures around the world. It is a sort of bridge between two languages, allowing individuals to access the human knowledge, ideas, and creativity regardless of the language they speak.

Etymologically, the word translation is made from Latin terms "trans", meaning "across", and "lactum", meaning "carry" which implies that translation is a process of transposing message from one language to another and also from one culture to another. Different scholars define the term translation differently; Catford (1965) for instance defines translation as the replacement of textual material in one language (SL) by equivalent textual material in another language (TL), in this perspective, the emphasis on the linguistic aspect of translation is given.

Das (2008) similarly views translation as the transference of meaning from the source language (SL) to the target language (TL). Since meaning is the main objective in translation, there is not much difficulty in non-literary translation. But the difficulty arises when we are engaged in translating literature. It is not easy to find the equivalent textual and literary material of the source language (SL) in the target language (TL). His view seems to be an expansion of Catford (1965)'s view. In other words, literary translation is difficult since it requires not only linguistic proficiency but also a deep understanding of cultural contexts, literary nuances, intention and needs of the writer. In other words, the language in literature not only conveys meaning but also include stylistic elements, cultural nuances, and literary

techniques that contribute to the richness and depth of literary works. So, translating literature becomes a difficult task.

For Newmark (1988: 7), "*Translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language*".

This citation implies that translation is the transfer of message of SL being aware of the linguistic aspect of the text. This stresses that a translator has to be faithful and to pay much attention about the intention of the writer as well as needs of the target readers. This same scholar equally emphasizes the linguistic aspect of translation.

According to Awasthi, et al. (2014: 67), "*Translation is a bilingual activity in which the meaning of a piece of language is rendered in another language*". This means that translation involves transfer of meaning and intention of the author between two languages. This "meaning" is not only literal but it is also contextual and bases on the culture of the source text.

Quoted in Joshi (2017), (Hervey et Lan 1992) opine that "translation**"** involves not just two languages, but a transfer from one culture to another. In this light, translation is not simply transfer of the source language meaning to the target language meaning but the translator must put more importance to the cultural aspect of the source language text.

Such is even (Mary 1998)'s considerations (as quoted in Awasthi et al., 2014) that translation is a "less linguistic and more cultural" process. This cements that culture is an important aspect on translation process.

The last but not least view and consideration are (Nida and Russell 1969)'s. They posit that translation is an act that consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style. Here these authors mean that the translated text in target language must give the same meaning in terms of cultural components of the source text, as well as the figurative and cultural overtones besides linguistic meaning.

In a nutshell, Translation is the process of converting written or spoken content from one language, known as the source language (SL), into another language, known as the target language (TL), while maintaining the original meaning, tone, intent, and cultural components as much as possible. Translation allows people who speak different languages to access and

understand content that was originally created in a different language. It requires not only substituting words but also capturing the context, cultural references, idiomatic expressions, and the overall message of the source text.

Criticizing definitions of the term "translation", Nida (1964: 9) expresses that there is no complete definition of translation. There are instead numerous definitions which incorporate different perspectives namely linguistic and cultural perspectives. Such highlights that defining translation is a hard task as it can be defined from different perspectives. Nevertheless, essence remains the same. The transfer of meaning is a bilingual as well as bicultural activity. A translator can be regarded as bilingual mediator between two distinct languages and cultures. The translation of literary works makes the knowledge, information and the literature accessible across the cultures and geographical regions. Translation Studies makes a relatively new field of study which is concerned by challenges, strategies, and implications arising during translation.

The extended scholars' definitions and insights into translation studies are conveyed below: Holmes (1986), cited in Munday (2001:10), categorises translation studies in two groups that is, pure studies and applied ones. The former is more concerned by the descriptive study of translation to which add the general and partial theoretical translation; the latter concerns the translator training involving testing techniques, curriculum design etc.; translator's aids namely information technologies, softwares, dictionary, grammar etc.; seminars about translation criticism spanning reviews and revision of translation for evaluation.

House (2014:13) posits that "*translation can be explained as the result of a linguistic-textual operation in which a text in one language is re-contextualized in another language*". As a linguistic textual operation, translation is, however, subject to, and substantially influenced by a variety of extra-linguistic factors and conditions. House (1997:15) infers, "In translation therefore, not only two languages but also two cultures invariably come into contact".

Similarly, Nida (1964) says that translation is one of the major means of constructing representations of other cultures. He clearly recognizes that translation always involves both different languages and different cultures simply because the two cannot be neatly separated. House (1997:15) remarked that language is culturally embedded: it serves to express and shape cultural reality, and the meanings of linguistic units can only be understood when considered together with the cultural contexts in which they arise, and in which they are used.

A definition that sounds more exhaustive than the previous ones is that of Larson (1991),

> *"Translation includes vocabulary understanding, grammatical structure, communication situation and the context of language culture source to determine its meaning and then the meaning is reconstructed using vocabulary and grammatical structures that are appropriate in target language culture context".*

Following this definition, one can mention that while humans need language to communicate and convey their feelings and thoughts to others, translating must consider those needs through its goals. Focal to translating must be lexemes about ecology, those related to cultural objects, some terms in relation to life society, leisure and work, terms related to customs, activities and organization, and lexemes related to concepts and procedures; that often pose more problems.

The pair, language and culture, preoccupied many scholars in the translation field they contributed to its highlight. According to Nida (1964), the relationship between language and culture translation is not just about transferring words but also about conveying meanings rooted in cultural contexts. He states that a translation is not just a simple transfer of words from one language to another; it is a complex act that involves the culture and the social context of the language.

Bassnett (2002) explores the role of culture in translation, arguing that understanding the cultural context of both the source and target language is essential for effective translation. She writes that translation is a cultural act, influenced by the cultural norms and values of both the source and target communities.

Considering Faiq (2004) as quoted by Alwazna (2014), culture is generally the reflection of the attitude towards other cultures, people, events and the whole world alongside the way in which attitudes are mediated. In other words, culture points to a set of values and beliefs generally shared by specific social groups and to the stance adopted by text producers and receivers, including translated texts during the process of mediation.

The inference one can draw from Faiq is that culture is a way of life and its manifestations that are unique to a community that uses a particular language as a means of "expression", thus recognizing that each language group has its own features of a particular culture.

Speaking about the translation techniques, Nida (1964) distinguishes between two main types of translation: formal equivalence and dynamic equivalence. He defines translation techniques based on these approaches, emphasizing that the choice of technique should reflect the intended effect on the target audience. He notes that "dynamic equivalence" focuses on conveying the same effect in the target language.

In the same vein, Newmark (1988) categorizes translation techniques into various strategies, including literal translation, transposition, and modulation. He defines translation techniques as "the methods used to convert a source text into a target text while preserving its meaning."

Furthermore, Vinay and Darbelnet (1995), identify specific translation techniques, such as borrowing, calque, and equivalence. They describe these techniques as strategies that can be applied at different levels of language, from words to idiomatic expressions. Similarly, Molina and Albir (2002), stipulate that a technique is the result of a choice made by a translator, its validity will depend on various questions related to the context, the purpose of the translation, audience expectations, to mention but a few.

They define translation techniques as procedures to analyze and classify how translation equivalence works. Characteristic impacts of these techniques include their power over results of the translation, their impacts on micro-units of text, their being discursive, contextual and functional; which together ranks through comparing the secondary version with the original.

Molina and Albir (2002) thus proposed eighteen techniques of translation. They were relied on to grasp those which were employed in translating *The Little Prince* from French to English and from French to Kirundi.

The technique called adaptation comes first. Vinay and Darbelnet (1958) define it as a procedure that replaces a source-language cultural element with one from the target culture. This is particularly useful when a direct translation would be awkward or unintelligible. Newmark (1988) describes adaptation as a technique used to translate idioms and culturally specific references. He notes that adaptation often leads to a more natural and relatable text for the target audience.

Nida and Taber (1969) do not oppose the previous experts since they describe adaptation as a necessary method for translating texts that include cultural concepts or practices that do not exist in the target culture, allowing the translation to convey the intended meaning effectively.

They go on the same line as Molina and Albir (2002) who consider adaptation as the strategy to replace a source text cultural element with one from the target culture.

Secondly enters a technique properly named literal translation. Vinay and Darbelnet (1958) define it as a method that involves translating each element of the source text directly into the target language, maintaining the same grammatical structure where possible. However, they caution that it may not always convey the correct meaning in the target language.

Newmark (1988) got a word over literal translation**:** it is a direct rendering of a text, where the translator aims to stay as close as possible to the wording of the source language. He acknowledges that while this method can be useful, it may lead to awkward phrasing in the target language.

Moreover, literal Translation is defined by Molina and Albir (2002) as a method that involves translating the text word-for-word, adhering closely to the grammatical structures and vocabulary of the source language. They categorize it as a type of translation that aims at preserving the original form and meaning, often resulting in a more direct, though it can cause potentially awkward representation in the target language.

Considering what is said so far with regards to those translation techniques, the feeling that the literal translation is lacunary arouses in evaluators. However, this technique cannot work alone; it must combine with other techniques to guarantee effectiveness if we consider both the linguistic and cultural aspects of a source text to work over.

1.11. Summary of the Novella "*Le Petit Prince*"

The narrator is an airplane pilot who crashes in the Sahara Desert. His airplane is badly damaged by the crash and the narrator was left with very little food or water. As he is worrying over his embarrassing situation, the little prince, a very serious little blond boy who asks the narrator to draw him a sheep approaches him. The narrator does what the little prince desires and the two become friends. The pilot gets information that the little prince comes from a small planet that the little prince calls Asteroid 325 but that is called by people on Earth B-612. The little prince was responsible of preventing any bad seeds from growing and making sure it was never overrun by baobab trees; he took great care of this planet. One day, the little prince fell in love with a mysterious rose that sprouted on the planet. But from the time he caught the rose in a lie one day, he was disappointed and decided that he could not

trust her anymore. He felt lonely and decided to leave the planet. The prince set out to explore other planets and cure his loneliness in spite of his last-minute reconciliation with the rose.

While travelling, the narrator tells us that the little prince passes by neighboring asteroids and encounters for the first time the strange, narrow-minded world of grown-ups who do not understand anything by themselves. On the first six planets the little prince visits, he meets a king, a vain man, a drunkard, a businessman, a lamplighter, and a geographer. All of whom live alone and are overly consumed by their chosen occupations. Such strange behavior amuses and perturbs the little prince at the same time. He does not understand their behavior of needing to order people around, to be admired, and to own everything. With the exception of the lamplighter, whose dogged faithfulness he admires, the little prince does not think much of the adults he visits, and he does not learn anything useful from them. However, he learns from the geographer that flowers are ephemeral, in other words flowers do not last forever, and he begins to miss the rose he has left behind.

The little prince visits Earth, at the geographer's suggestion, but he lands in the middle of the desert and cannot find any humans. Instead, he meets a snake who speaks in riddles and hints darkly that its lethal poison can send the little prince back to the heavens if he wishes so. The little prince ignores the offer and continues his explorations. He stopped to talk to a three-petaled flower and to climb the tallest mountain he can find, where he confuses the echo of his voice for conversation. In the course of time, the little prince finds a rose garden, which surprises and depresses him since his rose had told him that she was the only one of her kind.

The prince becomes a friend of a fox, who teaches him that the important things in life are visible only to the heart that the time he passes away from the rose makes the rose more special to him, and that love makes a person responsible for the beings that one loves. The little prince realizes that, even though there are many roses, his love for his rose makes her unique and that he is therefore responsible for her. In spite of this revelation, he still feels very lonely since he is so far away from his rose. The prince finishes his story by describing his encounters with two men, a railway switchman and a salesclerk.

Now, it is the narrator's eighth day in the desert, and the prince suggests that they set off to find a well. The water is essential to feed their hearts as much as their bodies and they share a moment of bliss as they agree that a lot of people do not see what is truly important in life. The mind of the little prince is however fixed on returning to his rose, and he starts to make plans with the snake to head back to his planet. The narrator is able to fix his plane on the day

of the anniversary of one-year since the prince's arrival on Earth, and he walks in a sad mood with his friend out to the place the prince landed. The little prince falls noiselessly to the sand due to the bite of the snake.

The narrator is confident that the prince has returned to his asteroid and takes comfort when he cannot find the prince's body the next day. The stars also comfort the narrator; in which he now hears his friend's laughter making a ringing sound. However, he often grows sad and wonders if the sheep he drew has eaten the prince's rose. In the narrator's conclusion, he shows his readers a drawing of the desert landscape and asks us to stop for a while under the stars if we are ever in the area and to let the narrator know immediately if the little prince has returned.

CHAPTER TWO: LITERATURE REVIEW

Key sections to be developed in this section are introduction, theoretical framework, relation between language and culture, a way out of challenges associated with translating cultural elements, a warn on effects of culture over the art of translating, debates on researchers in the area of this research topic, translation methods versus translation techniques, surveys about translation techniques applied on cultural terminologies, conclusion.

2.1. Introduction

Research pinpoints drawbacks to success in target goals. Obviously, carrying out research requires to have already some front ideas on what can be the way out of challenges understudy. Nevertheless, these ideas are not valid except if they are cross-checked by facts from various accredited studies either conducted locally or internationally in relation to the subject under-treatment. Then, literature review is very important because it highlights the research problem, adds to the pre-existing knowledge, and opens horizons to prospective studies in a specific domain. This chapter is a dialogue among scholars who support the present study through this step of this research process.

2.2. Theoretical Framework

There are theoretical approaches that undergild any research. The relevance of it is that it guides researchers through different steps in their research processes. These frameworks help in the analyses of relationship between variables, identity gaps in knowledge, and develop research questions and methodologies. Related to culture, theoretical frameworks inform how translators approach cultural components in their works. Culture must be taken as integral part of the translation process. Translators are therefore required to balance fidelity to the original culture with effective communication in the target language.

For Amrita (2023), the relationship between translation and culture goes beyond language. Each of them influences and shapes the other. Translation is not merely about conveying words, it is also about transferring ideas, perspectives and values across cultural boundaries. Amrita emphasizes that the translation process is not a straightforward word substitution. It requires understanding nuances, idioms, and cultural connotations embedded within a language. Language and culture are intertwined, and effective translation involves grasping the cultural contexts of both the source and the target languages.

Catford (1965) claims that translating is working over languages. It is a process of substituting a text in one language with a corresponding text in another language. He believes that a language is a form of patterned human behavior that serves as a crucial means of interaction in social situations. Language-behavior is manifested in some kind of bodily activity on the part of a performer, and presupposes the existence of at least one other human participant in the situation that is called an addressee.

Unlike Catford, Pinheiro (2014) vividly describes the translation process that translating is a process of decoding a written discourse from the source language according to our private language. However, this decoding process must also consider the private language of the original writer and the context in which the text was created. After decoding, we then recode the piece into our vision of the target language (TL) and its context. This recoding involves adapting the content while maintaining fidelity to the original message. Pinheiro sees that the use of translation entails the act of providing those who do not have the knowledge or information about the language and culture of a text with the information that is needed of how the text was composed. In respect to this, translators can be regarded as 'middlemen' or those who mediate or bridge the source language and culture to the target community, or those who can give people access to culture or text.

Robinson (2003:186) fits completing Pinheiro through expressing views that all texts, not just translations, are determined by the communicative situation, not abstract universal rules governing writing or speaking. It is impossible, therefore, to say that text-based "equivalence" is or should be the defining criterion of a good translation, or that a single type of equivalence is the only acceptable one for all translation. These things are determined in the communicative situation by people, acting and interacting in a social context.

What Robinson says above implies that translators are required to master the context, intentions and the main purpose of the writer before rendering a text to the target audience. Robinson continues saying that the translator mediates two textual actions, the source text as an action functioning in the source culture and the (desired) target text which the initiator wants to function in a certain way in the target culture. Finally, the initiator's requirements determine the nature of the target text, but those requirements must be filtered through what the translator has determined as the "function -culture" of the source text.

According to Aziz and Lataiwish (2000: 85), **"***culture is a set of beliefs which govern the behavior patterns of a society*". Ivir (1987: 34) joins language and culture through saying that, "*Language and culture are interrelated and integrating language elements into culture cannot be achieved unless the linguistic expression of that element has been integrated into the language of the culture of concern*".

In unison, the above citations mean that language helps expressing and vehicling culture. This is why translating does not treat them separately, but instead, as diverse constituents of a unique system of human communication. Such gives a clear insight that translation techniques intervening in managing simple language items cannot be applied in tackling elements of culture embodied into the same language.

Thus, Venuti (1995:18) states that Translation is the forcible replacement of linguistic and cultural differences of the foreign text to make it intelligible to the target language reader. This can imply that a translator serves as Communication Bridge since he has to do his best to render linguistic and cultural elements from the source language clear and understandable for the target reader by considering the writer's intentions and the target audience's.

Besides, Bassnett (2013) examined the interplay between translation and culture. She dealt with the exploration of how cultural context affects translation choices and the importance of understanding both source and target cultures. Bassnett emphasizes that translation is not merely a linguistic exercise but a cultural one, requiring sensitive sense to cultural nuances, social norms, and historical contexts. Her insights have shaped the way translation is taught and practiced.

Venuti (opcit.) discusses the concept of the "invisibility" of the translator and the cultural implications of translation practices. He argues for a more visible role for translators and highlights the challenges they face in conveying cultural meanings. He further advocates for foreignizing translation techniques that preserve the original culture's context rather than domesticating it, thus promoting greater awareness of cultural diversity in translation.

Related to this study, what Venuti posits implies that a translator must be neutral but let his working sagacity be tasted through his translated textual information.

Reading Toury (1978) shows his main focuses on descriptive approach to translation and the cultural designs that inform translation practices. He introduces the concept of "norms" in translation, which are influenced by cultural and societal expectations. Toury encourages

translators to consider the cultural implications of their choices, making his work basic in understanding the relationship between translation and culture.

In the same vein, Baker (2018) provides a comprehensive overview of translation practices with a strong emphasis on cultural considerations. She discusses various translation techniques and the necessity of cultural awareness in achieving accurate and meaningful translations. Baker also addresses the challenges of translating culturally specific references, offering strategies for navigating these complexities while maintaining the essence of the original text.

As far as Molina and Albir (2002) are concerned, the categories used in the analysis of translations allow us to study the way translation works. The aforementioned categories are related to text, context and process. The categories of text describe mechanisms of coherence, cohesion and the progression of theme. The categories related to context introduce all the extra-textual elements that are related to the context of source text and the production of translation.

The categories of process are designed to answer two basic questions that are:

- Which option has been chosen by the translator to conduct the translation project, i.e., which method has been chosen or used?
- How the problems that have emerged during the translation process have been solved by the translator i.e. which strategies have been chosen?

However, research requirements may make it important to consider textual micro-units as well, that means, how the result of the translation functions in relation to the corresponding unit or section in the source text and this requires translation techniques to be done.

As far as Newmark (1988) is concerned, he categorizes cultural words into several types, each with specific translation challenges and strategies. Beneath is a brief overview of Newmark's classification of cultural terms:

a) **Ecology:** It includes geographical features like rivers, hills, lakes, as well as flora and fauna related to the particular society.

b) **Social culture terms**: Words that refer to social institutions, practices, or entities specific to a culture such as work, leisure, entertainment, and profession come under this category.

c) **Material culture terms:** Material culture terms include items that people create, use, and interact with, reflecting their cultural practices, social structures, and historical contexts.

d) **Conceptual Terms:** Emotions, feelings, thoughts, wishes, etc. which characterize a particular society come under this category.

e) **Legal Terms**: These are terms related to the legal system and institutions of a particular culture. For instance, "jury" in the Anglo-American legal system or "notary public" in various legal systems.

f) **Political Terms**: Terms related to political structures, practices, or ideologies, such as "senator," "dumas," or "shura," are classified here.

g) **Food and Drink Terms**: Specific food items or culinary practices that are unique to a culture, such as "paella" from Spain or "sushi" in Japanese, fall into this category.

h) **Gestures and habits**: includes food, clothes, houses and towns, transport, ornaments etc. which are created by the human civilization in the particular society.

i) **Place Names**: This category includes names of specific places, landmarks, or geographical features unique to a culture. Examples are "Mount Fuji" or "Grand Canyon".

j) **Religious Culture:** It comprises the religious thoughts, norms, values, myths, name of Gods etc.

2.3. Relationship between Language and Culture

Inter-cultural mediation and reading cultural differences in translation cause problems since it is a hard task that involves the mastery of linguistic and cultural elements of the source language as well as the target language. Translators act as mediators, navigating between the writer and reader while taking into consideration the cultures of both the source and the target texts. It is very important therefore to have knowledge of the cultures of source language and target language since intercultural mediation requires understanding cultural nuances, context, and the ways in which language reflects cultural identity.

2.4. A way out of challenges associated with translating cultural elements

Shifting from one language to another language as one is translating goes always with troubles that are worth of note. Regardless the society, there are scholars who engage in formulating suggestions that enable people to step up challenges.

Newmark (1988) for example gives his perspective on culture. For him, culture is "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression". This author seems to emphasize that imposing culture of the source language onto that of the target language can somehow be risky. Alternatively, translators should focus on maintaining fidelity while considering the writer's intentions and the target audience. Culture is considered as an identity of a community since the way of speaking, behaving and acting depends on culture. Language often serves as a marker of identity since speaking a particular language can signify belonging to a specific cultural group, fostering a sense of community and sharing heritage.

Considering those threats to translation, Bassnett (2002) recalls that a translator's task is to approach the source language text ensuring that the target language version corresponds with the original one. So, the requirement to every translator is to stay faithful when rendering a message from Language A to Language B i.e., he must avoid unnecessary omissions and gains**.** Languages are embedded in their cultures that is why translators must adapt references and idioms that may not have direct equivalents in the target language. This adaptation helps making translation reliable to the new audience.

In the researcher's opinion, the target reader must be aware of customs, thought patterns and means of expression from the source language context. In other words, a translator must make sure his translation bridges cultural gaps, allowing the target language audience to grasp the essence of the original since the lack of cultural awareness can lead to misinterpretations or misunderstandings. For example, humor or sarcasm may not be translated well without the appropriate cultural background this potentially results in confusion.

As far as Venuti (1995) is concerned, translation involves seeking similarities between language and culture, especially in terms of messages and formal techniques. However, translation can constantly grapple with dissimilarities which should never be entirely removed depending on the nature of the text. A translated text serves as a space where a different culture emmerges, allowing readers to glimpse the cultural analogies and differences. Therefore, a translation strategy based on an aesthetic of discontinuity is good at preserving that difference or otherness by reminding the reader of the gains and losses in the translation process and the unbridgeable gaps that can arise between cultures. Actually, the culture of a region comprises of the life-style of the people, language they speak, their eating habits, language, dance forms, kind of clothes they wear and so on.

As Komissarov (1991) mentions it**,** people within the same linguistic community share a specific type of culture, they have common traditions, habits, ways of expression, and knowledge about their country, including geography, history, climate, political institutions, economics, social norms, cultural practices and many other things they share in common.

In few words, the shared experiences, traditions, and knowledge within a linguistic community create a rich cultural tapestry that reinforces identity and fosters connections among its members. These examples illustrate how culture is shaped by the unique characteristics of the community. Nevertheless, the argument of Carbonell (2004) as stated by Alwazna (1991) highlights the failure of both linguistic and cultural studies in addressing cultural issues during translation between different cultures. Unfortunately, there is no universally agreed upon translation strategy for handling cultural differences between source and target languages. It is the reason why culture specific texts, containing elements unique to a particular culture should be treated with consideration for their distinct merits.

Let us point that when translating culture specific texts, several factors come into play**:** the nature of the text, its purpose, and the intended target audience. The translator may resort to a double-strategy in dealing with a culture-specific text, thus avoiding both pure domestication (over-adaptation) and pure foreignization (excessive preservation of source culture) to prevent translation violence and exoticism respectively.

Filladsen and Jordenzen (2020) state that when practicing translation, translators should make sure that language and cultural aspects are taken into consideration. Beyond form and meaning, translation involves the transfer of cultural nuances. Language and culture require that translation is not only a transfer of form and meaning without forgetting that cultural context intricately shapes meaning within language. Translators must accurately capture cultural aspects from the source language while ensuring acceptability for the target readers. Othman et al. (2022) assert that translation serves as a means for cultures and societies to communicate. It allows people, cultures, and societies to express themselves and preserve their intellectual products. Translation plays a crucial role in facilitating communication across different cultures and languages.

What the two previous scholars say make us realize that translating is doing more than what devisors of original texts convey. The action incorporates another audience never thought of by authors of texts such as novellas. Translating is bridging the intercultural gaps and thus establishing effective communication among readers of different linguistic backgrounds.

According to Toury (1978), translation inherently involves at least two languages and two cultural traditions. Translators grapple with the challenge of handling cultural aspects present in the source text (ST) and finding the best way to convey these aspects in the target language (TL).

2.5. A warn on effects of culture over the art of translating

Most of cultures have unique expressions, idioms, and colloquialisms that may not have direct equivalents in other languages. A translator is required to understand these nuances to convey the intended meaning accurately. Cultural values and beliefs shape how messages are interpreted that is the reason why translators must be sensitive to these differences to avoid misinterpretation or offense.

As far as Othman and others (2022) are concerned, they claim that there are many aspects regarding how culture impacts profoundly the content of texts**.** This influence extends from the choice of words (lexical content of texts) to how the words are structured or related to each other (the syntactic aspect) and even the underlying ideas, norms or ways of life (the ideologies) embedded in the source culture.

What is more important to mention here is that translators are the arbiters with regard to the importance given to some cultural traits than others in addition to their necessity to the target language (TL). They must navigate cultural nuances, adapt expressions, and find the best way to convey cultural context while maintaining fidelity to the original message. Translation preserves and transforms cultural identity. Literary, scientific, and artistic texts become accessible to a wider audience through translation. As the world globalizes, translation becomes essential for preserving cultural diversity and preventing homogenization.

2.6. Debates of researchers in the area of this research topic

As claimed by Darbelnet et al. (1995), translators are free to choose from two methods of translating, namely direct or literal translation and oblique translation.

In the list that follows, the first three procedures are direct and the others are oblique ones. They defined seven procedures that are basic and they operate on three levels of style: lexis, distribution (morphology and syntax) and message. The classification of procedures is as direct (or literal) or oblique, that coincides with their distinction between direct (or literal) and

oblique translation. Literal translation occurs in cases where there is an exact structural, lexical, even morphological equivalence between the two languages in question.

Considering what the two authors state, this is only possible in cases where the two languages are very close to each other.

2.6.1. The literal translation techniques

The previous experts in the domain of translation categorize the literal translation techniques as following:

There is first of all "borrowing" that helps overcoming lacunas, usually metalinguistic ones (e.g. a new technical process, an unknown concept). Borrowing is the simplest of all translation methods. In order to introduce the flavor of the SL culture into a translation, foreign terms may be used.

The next literal translation method is "calque**".** It is one of the special kinds of borrowing whereby a language borrows an expression form of another, but then renders literally each of its elements. The result is either a lexical calque or a structural calque.

Thus, "literal translation" or word for word translation is the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text in which the task of the translators is limited to observing the adherence to the linguistic servitudes of the TL.

2.6.2. The oblique translation techniques

By the time literal translation techniques cannot apply, professionals into the field turn to the oblique translation techniques. These include:

Transposition: This is a method that involves replacing one-word class with another without altering the overall meaning of the message. In addition to being a special translation procedure, transposition can also be applied within a language. For example: "Il a annoncé qu'il reviendrait", can be re-expressed by the transposition of subordinate verb with a noun, thus: "Il a annoncé son retour".

Modulation: this one introduces a variation in the form of the message, by changing the point of view. This change can be justified when, although a literal, or transposed, translation, while grammatically correct, feels unsuitable, unidiomatic, or awkward in the target language, we distinguish both free or optional modulations and those that are fixed or obligatory.

An example of an obligatory modulation is the phrase, “The time when...”, which must be translated as, “Le moment où...”.

Equivalence: This method acknowledges that the same situation can be expressed in two different texts using distinct stylistic and structural approaches. When dealing with equivalence, translators aim to produce texts that convey the same meaning, even if the wording or form varies. It is essentially about finding different ways to express the same content.

Adaptation: It is an extreme form of translation used when the situation described in the source language message doesn’t exist in target language culture. In such cases, translators create a new situation that is considered equivalent in the target language context. For example, consider an English father kissing his daughter on the mouth (culturally acceptable in English-speaking countries). A literal translation into French might not convey the same meaning due to cultural differences. Therefore, adaptation ensures situational equivalence by adjusting the content to fit the TL norms.

Newmark (1988) states that while translation methods relate to a text as a whole, he mentions that translation procedures are used for sentences and smaller units of language. According to him, those translation procedures are the following:

Ahead of his methods is “literal translation**”** is the most important of the procedures since it is one-to-one structural and conceptual correspondence when used. It is a procedure that brings coincidence and is used when the source language term is transparent or semantically motivated and is in a language and is standard language.

There comes nextly “transposition” that he views the most common procedures used in translation. This translation procedure involves a change in the grammar from the source language to the target language. It seems to be the only procedure that is concerned with grammar.

Then, he states “modulation” that Newmark takes for a translation procedure that occurs when a change of perspective occurs accompanied by a lexical change in the Target Language.

Fourthly, we have “adaptation” that is considered as the use of a recognized equivalent between two situations as far as there is a matter of cultural equivalence. Through adaptation, the translator changes the content and the form of the Source Language to make it correspond to the rules of the language and culture in the Target Language community.

At the fifth position comes “borrowing” which consists in adopting Source Language text when the Target Language has no equivalent for the Source Language text. This is seen as a case in which a word or expression is taken from the Source Language and used in the Target Language in a naturalized form that is made to conform to the rules of grammar or pronunciation of the Target Language.

Following is “reduction” refers to the decrease of the source language text. In this procedure, the translator reduces the number of elements that form the source language. It is important for the translator to make sure when using this process that it respects the principle of relevance, he must check if no crucial information is dropped in translation.

Newmark also mentions “explication” as another technique of translating. Explication means to express in clear terms what is unclear in the source language. In other words, this procedure consists of unfolding, giving detailed explanations, developing implications, to mention but a few.

A method named “oblique translation” was proposed as an alternative to literal translation. It intervenes while literal translation becomes unfit. This means that it is used when the translated message, gives a different meaning, has no meaning, or does not have a corresponding expression.

2.7. Translation methods versus Translation techniques

Translating is a strong art requiring the practical ability to be done effectively. This art is also a process with some steps so that when translating, you need mobilizing skills and being flexible to those steps.

Molina and Albir (2002) distinguish between translation method (a global choice affecting the entire translation process) and translation techniques (which impact smaller sections of translation). The method guides the overall approach, while techniques address specific challenges within the text. Techniques describe the outcomes of translation and can be used to categorize various translation solutions. Strategies, on the other hand, refer to the methods employed by translators throughout the entire translation process to address specific problems, while techniques focus on results; strategies pertain to the process of finding solutions.

Molina and Albir (2002) propose that these technical procedures should be called “translation techniques”. These techniques analyse and classify how translation equivalence operates. They exhibit the following characteristics:

a) Result-affecting: Translation techniques directly impact the final translated text.

b) Comparison-based: They are classified by comparing the translation with the original.

c) Micro-unit focus: Techniques operate at the level of smaller text units.

d) Discursive and Contextual: They consider discourse and context during translation**.** They are functional: translation techniques are not the only categories available to analyse a translated text. Coherence, cohesion, thematic progression, and contextual dimensions also intervene in the analysis.

In few words, Molina and Albir as well as Newmark aim at providing guidance on translation techniques. They differ significantly in their classifications, focus, incorporating sociolinguistic elements, terminology, and theoretical underpinnings. Molina and Albir offer a more nuanced, context-sensitive framework, while Newmark provides practical strategies grounded in a traditional view of translation. Each approach has its strengths and can be useful depending on the translator's needs and the specific translation context reason why we considered the theories proposed by Molina and Albir in this research.

Below is therefore a highlight of the techniques proposed by Molina and Albir (2002). In fact, our prospective audience need a clear understanding of functions of those methods as well as their effectiveness to our study that adopted them.

The first technique is “adaptation”: it is a translation technique that requires a translator to replace a cultural element from the source text with an equivalent one from the target language. The inherent goal is to ensure cultural relevance and understanding in the target language. As far as Molina and Albir are concerned, they provide a more systematic categorization of adaptation as a technique, focusing on specific instances where it is applicable what differentiates it from what other theorists discussed since they discuss adaptation in general or in the context of broader strategies.

The second is “amplification”. This involves adding details that were not explicitly stated in the source language. Amplification contrasts with reduction where unnecessary details are removed. While the concept of amplification is recognized by various translation theorists,

Molina and Albir's approach provides a detailed and systematic view, highlighting its specific role and applications within the translation process. They provide a structured framework for amplification as a specific technique within their broader classification of translation methods. Other authors discuss amplification more informally or as part of a more general strategy without clear categorization.

There is thirdly the technique of borrowing. This technique refers to directly using a word or expression from another language. It can be either pure (without any change), e.g., to use the English word lobby in a Spanish text, or it can be naturalized (to fit the spelling rules in the TL**).** Molina and Albir emphasize how borrowing serves specific functions in translation, such as filling lexical gaps or enhancing the richness of the TL. Others treat borrowing as a more straightforward linguistic choice without delving deeply into its functional implications.

Then enters "calque" which is a literal translation of a foreign word or phrase; it can be lexical or structural, e.g. The English translation Normal School for the French École normale.

We can also see "compensation": it consists in introducing a source text element, information or stylistic effect in another place in the target text because it cannot be reflected in the same place as in the source text.

On the other side is "description". It consists in replacing a term or expression with a description of its form or/and function, e.g., to translate the Italian panettone as traditional Italian cake eaten on New Year's Eve.

A "discursive creation" is another method figuring out in our scholars' list. It establishes a temporary equivalence that is totally unpredictable out of context.

The list includes also "Established equivalence**"**: It uses a term or expression recognized (by dictionaries or language in use) as an equivalent in the target language.

A look takes us now to "generalization". This technique uses a more general or neutral term, e.g., to translate the French guichet, fenêtre or devanture, as window in English. It is an opposition to particularization.

The "linguistic amplification" has been proposed since it helps in adding linguistic elements. This is often used in consecutive interpreting and dubbing.

The list includes the "linguistic compression" as a technique used to synthesize linguistic elements in the TT. This is often used in simultaneous interpreting and in sub-titling. It is in opposition to linguistic amplification.

More techniques appearing on our scholars' list involve:

a) **Literal translation**: It is a technique that consists of translating a word or an expression word for word, eg. The translation of the English word *ink as encre* in French is not a literal translation but an established equivalent. Our literal translation corresponds with Nida's formal equivalent; when form coincides with function and meaning for instance when we translate 'elle est partie' with 'he left', the form and meaning in the source language match with the form and meaning in the target language.

b) **Modulation**: This technique consists of changing the point of view, focus or cognitive category in relation to the ST; it can be lexical or structural, e.g., to translate as you are going to have a child, instead of, you are going to be a father.

c) **Particularization:** It uses a more precise or concrete term, e.g., to translate window in English as guichet in French. It is in opposition to generalization.

d) **Reduction**: This technique consists of suppressing a ST information item in the TT, e.g., the month of fasting in opposition to Ramadan when translating into Arabic. It is in opposition to amplification.

e) **Substitution (**linguistic, paralinguistic): It is a technique that consists of changing linguistic elements for paralinguistic elements (intonation, gestures) or vice versa, e.g., to translate the Arab gesture of putting your hand on your heart as thank you. It is used above all in interpreting.

f) **Transposition**: It is about changing a grammatical category. For example, changing the adverb for the verb instead of keeping the adverb.

g) **Variation**: It is a method that consists of changing linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographical dialect, etc., e.g., to introduce or change dialectal indicators for characters when translating for the theatre, changes in tone when adapting novels for children, etc.

Newmark (1988) stipulates that the literal translation is common and cannot be avoided since it constitutes an integral part of the translation process. Besides, it is the first translation strategy opted by translators. An issue is when literal translation fails and translators are obliged to consider a number of choices or procedures that are guided by a reasoned perception of a considerable number of contextual factors. Such can only be confirmed through a thorough reading of the whole text.

Newmark advocates for keeping balance between literal and free translation. He opines that literal approach can preserve cultural references and meaning that may be lost in more interpretative translations. Nida (1975) emphasizes the importance of both dynamic and formal equivalence in translation. He argued that literal translation helps maintaining the original text's cultural context and provides insights into the source culture. Wilss (1982: 100) quoted in Hashim (2018:8) stresses that literal translation is dominant in many kinds of translated texts. He views that literal translation constitutes the first method used by translators when starting their task. Moreover, Nabokov (1990: 27) states that "*literal translation has as meaning the rendition, as closely as the associative and syntactical capacities of another language allow, the exact contextual meaning of the original*". Only this is considered as true translation.

2.8. Surveys about translation techniques applied on cultural terminologies

A significant number of scholars have conducted researches into the techniques used in the translation of cultural terminologies. They wanted to examine those techniques in order to ascertain their appropriateness in translating cultural terms and expressions.

Amrita (2023) for instance explores challenges and strategies involved in translating cultural terms within the work, "*There is a carnival today"*. She analyzed various translation techniques, such as adaptation, borrowing, and localization; to assess how effectively they convey cultural nuances to a different audience. An examination of the cultural significance of terms used in the original text and how these meanings are preserved or altered in translation has been done as well as discussion of specific techniques employed by the translator, including their effectiveness in bridging cultural gaps.

Another researcher who attracts our attention is Asriyani (2010). He worked over Mark Twain's *Adventures of Tom Sawyer*. He aimed at inquiring how the translation procedures were applied and thus checked if transposition, modulation, adaptation or any other kind of

translation procedures were used. He also verified whether the structure of every sentence in the literary masterpiece is appropriate to procedures of translation.

Briefly saying, the study contributed to a deeper understanding of how literary translations can effectively convey the nuances of the source material while adapting to norms of the target language.

According to Venuti (1995), translators often employ various strategies, such as direct translation for shared terms and more adaptative approaches for culturally specific references. The choice between domestication (making the text more accessible to the target audience) and foreignization (retaining original cultural nuances) can vary basing on the text's purpose and audience.

Bhandari (2007) listed out Nepali cultural terms in English dailies and located seven translation techniques. He realized that literal translation remains the most widely used translation technique. In the same context, Gautam (2008) categorized two hundred cultural terms in five groups basing on meaning as their characteristic features. He found eight different techniques of translation used in the translation of *Pralad*. The inference he drew is that the most widely used technique is substitution whereas the least is deletion. Many gaps were however identified through translation of cultural terms. These gaps resulted in using substitution, the lack of translingual notes, lexical ambiguity, deletion, addition and mistranslation.

The previously cited researchers not only instruct us about the translation techniques obviously reflected in translated versions but they also call translators' attention on common flaws to avoid as much as possible. No matter how familiar one is with regards to the art of translating, these scholars give facts keeping us alert since you never know what hardships that discourse to translate brings to you.

A study carried out by Younghang (2008) led to discovering different techniques used in translating a number of proverbs. The research focused on identifying and analyzing various techniques used by translators when converting proverbs from one language to another. The study highlighted the challenges inherent in translating proverbs due to their cultural, linguistic, and contextual specificity. He categorized different strategies that translators employ, such as literal translation, paraphrasing, cultural substitution, and modification of form, to ensure that the proverb maintains its meaning, impact, and relevance in the target

language. By examining these techniques, the study emphasized the importance of cultural sensitivity and the need for creativity in translation to preserve both the spirit and the intent of proverbs across languages.

Sastra (2019) researched about translation techniques used in translating cultural words on *Laskar Pelangi* by Andrea Hirata. The study examined how the translator navigated the challenges of conveying culturally specific terms, concepts, and references from the Indonesian source text into English. Sastra identified various translation techniques employed, such as borrowing, calque, modification, and cultural substitution. The study highlighted how these techniques were carefully chosen to maintain the cultural essence of the text while making it accessible to an international readership. Sastra also discusses how the balance between fidelity to the source text and adaptability to the target culture is crucial for effective translation, particularly in literature that is rich with local cultural nuances.

Sah (2012) carried out research to find out the techniques employed in translating cultural terms in Nepali translation of the novel "Daisy Miller' and to mention the gaps created in that process of translation. He took note of complexities involved in translating culturally rich literature and underscores the importance of maintaining cultural integrity in translation.

Journeying to Indonesia, Sherli (2019) identified cultural categories used in Dan Brown's novel *Origin* and its Indonesian translation. Sherli visualizes challenges of translating cultural nuances in literature and emphasizes the strategies to maintain the integrity of the original text while making it accessible to Indonesian readers.

All the previously cited facts and findings go in the line of this study. Actually, they depict language elements that are easy to translate and direct on those that are real challenges regardless geographical settings and systems of communication.

The type of discourse to translate is also viewed as an issue to effective translation considering the inter-cultural distance. Yunyun and Hao (2023) trace types and origins of cultural disparities in literary translation, their impact on translation, and strategies to overcome them, including domestication, foreignization, cultural intervention, reconstruction, and recreation. Their insights enhance our understanding of how translators can effectively manage cultural differences to preserve the integrity and richness of the original texts.

Akbari (2013) discussed the significant interplay between culture and language and emphasizes the importance of culture in the translation process. The researcher reviews various viewpoints of scholars in the field of translation studies and proposes some strategies for translating culture-specific items. This topic is crucial since cultural nuances can deeply affect the meaning and reception of translated material to the target reader, making the translator's role not just a linguistic one but also a cultural mediator by the fact that the translator is required to make clear cultural aspects that were not understandable to the target reader by adopting appropriate techniques to render them correctly.

Through his study, Zuzana (2014) offers a comprehensive overview of contemporary theoretical frameworks related to translation, the historical evolution of the field of translation studies, and a reflection on the theoretical discourse on translation from pre-scientific periods. The discussion of the book is about a vast array of translation theories and cannot claim to be exhaustive due to the number of theories. The work emphasizes the interdisciplinary nature of translation studies and its development as a field of academic research, especially from the post-war period, due to the intensification of language contact brought about by globalization.

Conclusion

As far as I am concerned, the analysis of translation techniques used to change cultural aspects of *Le Petit Prince* from French to Kirundi and English was done on the basis of translation techniques proposed by Molina and Albir (2002). Motivation originated from the way they distinguish methods of translation and techniques of translation. Their distinction of translation methods and strategies, their description of the translating process, as well as their highlight of effects of a good choice of methodologies over the outcome of translation are really stimulating. Some scholars associate strategies with the process of translation while techniques affect result of translation. Unlike this category of thinkers, Molina and Albir take translation techniques for strategies used by translators to solve specific translation problems, including those arising from cultural differences. They express an opinion that techniques are not rigid rules but rather adaptable methods for dealing with various types of translation challenges. They finally conclude that translation techniques must account for cultural context which is even core to this research study. Molina and Albir recommend adaptation, amplification, description, and substitution as techniques of the first choice in translation. Their application ranges from simple to rigorous types of discourses that are proposed for actions of translating.

CHAPTER THREE: RESEARCH METHODOLOGY

This chapter incorporates introduction, the design of the study, Sources of Data, data collection methods and procedures.

3.1. Introduction

Methodology in research refers to the systematic, theoretical analysis of the methods applied to a field of study. It encompasses the rationale and the philosophical assumptions underlying a particular research approach, as well as the specific techniques and procedures used to collect and analyze data.

Methodology is a spinal cord of research since appropriate methodology and procedures direct the research towards objectives effectively.

3.2. Design and method of the Study

Research design refers to the structured plan or framework that outlines the procedures, methods, and strategies to be employed in a research study. It serves as a blueprint for conducting research. A well-constructed research design helps achieving objectives by providing a systematic approach to collecting and analyzing data. It ensures that the research is conducted with rigor, consistency, and validity, leading to meaningful conclusions from gathered data.

There are many types of research designs such as case study, experimental, survey, historical, action research, to mention but a few. This study used mixed methods to collect the data that is qualitative and quantitative methods. A documentary method was also used since data collection was based on reading the three versions of *Le Petit Prince* that are French version (original), the translated version in Kirundi and the translated version in English. After reading the three versions, a corpus was made by selecting words and expressions reflecting cultural aspects in the French version and their equivalents in the Kirundi and English versions to make a corpus made of 5 charts elaborated on the scale of Newmark's classification of cultural words. The charts are made of 5 columns containing words and expressions from French with their corresponding translations in Kirundi and English as well as translation techniques used to transpose them.

3.3. Sources of data, data collection methods and procedures

Carrying out this study resourced on secondary sources of data. The main source of data for this study was the novel *Le Petit Prince* (source language) as well as the translated versions of the novel in Kirundi and English (target languages). These served as the foundation for the analysis and comparison of the techniques of translation used by the translators. We used observation technique to examin closely the translated texts to identify translation techniques used to transform cultural aspects of *Le Petit Prince* from French into Kirundi and English.

The researcher made next comparison between translation techniques used in the Kirundi version and those used in the English version to find out which translation technique is mostly used in the Kirundi translated version as well as in the English translated version. A close analysis of those three versions (the original and translated versions) of the novel helped drawing conclusions about techniques used in translating *Le Petit Prince* into Kirundi and English.

Similarly, we consulted articles in journals, current theses, dissertations and books as well as related internet sources that were used in literature review. Different books were visited to get ideas about research design, cultural categories, and techniques of translation. Some of the books which we consulted are Nida (1964), Catford (1965), Newmark (1981, 1988), Bhattarai (2000), Creswell (2012), Awasthi et al. (2014), Baker (2001), and many more. These books were consulted to make our research theoretically consistent and hence reliable.

One hundred nineteen words and expressions reflecting cultural aspects were selected as a sample of this study. We used a purposive non- random sampling procedure to collect data since words reflecting cultural aspects were selected basing on Newmark's classification of cultural words, a prominent figure in translation studies who proposed a classification of cultural words to help translators deal with culture-specific terms.

Tools employed in data collection for this research were made by a careful reading of the three versions: the source language (French version) and target languages (English and Kirundi versions) of the novel, Excel was used to calculate the rates of occurrence for each translation technique and compare the rates found in the Kirundi version with those found in the English version to determine the most commonly used translation technique in the two versions.

This close reading, textual analysis and interpretation in detail has served to accomplish the purpose of our research, which was to find the techniques used to translate cultural aspects in the English and Kirundi versions of *Le Petit Prince*. So, detailed reading of the text, and finding techniques used to render cultural aspects, have been used as tools to reach our objectives. Those instruments are essential elements for conducting research. We used observation checklist as the tool for data collection. To get the necessary information, we thoroughly did an analytical and comparative reading of the three versions of *Le Petit Prince.*

We read and re-read the three versions, French, Kirundi and English of the novel to get necessary information.

I thoroughly examined the translated texts to identify cultural aspects by analyzing the original and the translated versions of the novel, we drew conclusions about the techniques used to render cultural aspects of *Le Petit Prince*. In the same view, I utilized the pertinent journal articles, previous theses and dissertations and books as well as related internet sources that were used to review the literature. Different books were consulted to get ideas of cultural categories, techniques of translation and so on.

As far as data collection procedures are concerned, we made 5 charts of words and expressions reflecting cultural aspects selected according to Newmark (1988)'s classification of cultural words.

The corpus made by words and expressions selected from the three versions of *Le Petit Prince* come under five thematic approaches that are Ecology, Conceptual Terms, Social Culture, Material Culture and Gestures and Habits. The charts are made by five columns, the first one contains words and expressions from the original version (French), the second contains words and expressions selected from the Kirundi version, the third is about translation technique used to transpose the word or expression from French to Kirundi, the fourth contains words and expressions selected from the English version, the fifth is about translation technique used to transpose the word or expression from French to English.

After making this corpus, we made an analysis to find out the translation techniques used by Professor Domitien Nizigiyimana to render those words and expressions related to cultural aspects and those used by Katherine Woods to transpose them from French to English.

The translation techniques were analysed basing on Molina and Albir (2002) theories and definitions of translation techniques used to translate culture as well as Excel to get the proportions used in comparison.

The step that followed the analysis of translation techniques was the comparison of the rates of occurrence of translation techniques used in the Kirundi version with those used in the English version to find out the most commonly used translation technique in the two versions.

CHAPTER FOUR: DATA PRESENTATION, INTERPRETATION AND REPORT OF FINDINGS

This section presents data, interprets and reports findings. It is made by an introduction, data presentation, Synthetical charts of translation techniques used to transpose elements of culture from *Le Petit Prince* into Kirundi and English, report of findings and conclusion.

4.1. Introduction

Research findings flow through five tables made of five columns. They contain selected terms and expressions related to cultural aspects from the original version *Le Petit Prince* and their equivalent translations in Kirundi, English and the translation techniques used to render the selected words and expressions. Etiquettes in these charts are Newmark's themes in classifying cultural words. So, selected words and expressions fall under 5 themes that are ecology, conceptual terms, social culture, material culture and gestures and habits.

4.2. Data presentation and interpretation

Data collected from resources that served this study appear here down through charts and the researcher tried to make sense of them in the light of research questions and hypothesis.

Table 1: Words and expressions related to ecology that reflect cultural aspects as well as techniques used to put them in Kirundi and English

French Version	**Kirundi Version**	**Translation technique used**	**English version**	**Translation technique used**
Forêt vierge	Ishamba rya manyenye	Adaptation	Primevol forest	Adaptation
Jungle	Ishamba	Adaptation	Jungle	Borrowing
Serpent boa	Ikiyoka amahanga citwa boa	Description	Boa constrictor	Established Equivalence
Eléphant	Inzovu	Literal translation	Elephant	Borrowing
Astéroïde	Igisisi	Adaptation	Asteroid	Borrowing
L'astéroïde B 612	"Astéroide B 612"	Pure borrowing	Asteroid B 612	Borrowing
Collectionner les papillons	Kwegeranya amoko y'ibinyugunyugu	Amplification	Collect butterflies	Literal translation
Baobab	Baobab	Pure borrowing	Baobab	Borrowing
Brindille de radis	Icatsi "radis"	Literal translation	Sprout of radish	Literal translation
Rose	Iribagiza	Adaptation	Rose	Borrowing
Les fleurs qui ont des épines	Amashurwe afise amahwa	Literal translation	Flowers that have thorns	Literal translation

Une brindille	Icatsi	Adaptation	Sprig	Adaptation
Rosier	Iribagiza	Adaptation	Rosebushes	Literal translation
Radis	Radis	Pure borrowing	Radish	Literal translation
Quand on a terminé sa toilette du matin, il faut faire soigneusement la toilette de la planète	Uhejeje kugira isuku ry' umubiri mu gitondo, uraheza ugaca usukura n'ico gisisi	Literal translation	When you've finished your own toilet in the morning, then it is time to attend to the toilet of your planet	Literal translation
Grâce au mouton, ce secret de la vie du petit prince me fut révélé	Bivuye kuri ya ntama niho nahishurirwa iki kinyegezwa co mu buzima bwa Sakaganwa	Literal translation	it was thanks to the sheep--the secret of the little prince's life was revealed to me	Literal translation
Un champignon	Ikizinu	Literal translation	A mushroom	Literal translation
Les coquelicots	"coquelicots".	Pure borrowing	Field poppies	Modulation
Elle était très coquette!	Ryari agahore	Adaptation	She was a coquettish creature	Amplification
Tigre	Ingwe	Literal translation	Tiger	Literal translation
Il faut bien que je supporte deux ou trois chenilles si je veux connaître les papillons.	Ninaba nshaka ibinyugunyugu ntegerezwa kurinda ibinyabwoya bibiri canke bitatu	Amplification	"Well, I must endure the presence of two or three caterpillars if I wish to become acquainted with the butterflies.	Literal translation
C'était une fleur tellement orgueilleuse	Ryari ishurwe ryarangwa n' amanyama	Literal translation	She was such a proud flower	Literal translation
Un hanneton	Akayabu	Adaptation	Giddy goose	Adaptation
Les fleurs sont éphémères	Amashurwe amara igihe gito	Amplification	Flowers are ephemeral.	Literal translation
Il est très rare qu'une montagne change de place.	Ni gake umusozi uhindura ikibanza.	Literal translation	It is very rarely that a mountain changes its position	Literal translation

Les hommes occupent très peu de place sur la terre.	Ikibanza abantu babamwo aha kw'isi ni gito cane	Literal translation	Men occupy a very small place upon the Earth.	Literal translation
Le renard	Sarubwebwe	Adaptation	Fox	Literal translation
C'est le temps que tu as perdu pour ta rose qui fait ta rose si importante.	Umwanya wahebeye ishurwe ryawe ry' iribagiza ni wo watumye rikomera	Literal translation	"It is the time you have wasted for your rose that makes your rose so important"	Literal translation
L'eau peut aussi être bonne pour le cœur…	Amazi arashobora kuba meza no ku mutima	Literal translation	Water can be good for the heart	Literal translation
Une dune de sable	Agasozi k' umusenyi	Adaptation	Sand dune	Literal translation
Ma maison cachait un secret au fond de son cœur…	Inzu y'iwanje mu mutima wayo yari inyegeje ibanga	Literal translation	My house was hiding a secret in the depths of its heart	Literal translation
Margelle	Umunwa w 'ikinogo	Description	Edge of the well	Description
Je sentais son cœur battre comme celui d'un oiseau qui meurt	Naciye numva umutima wiwe utera indihagizi kurya kw 'inyoni igomba ipfe	Literal translation	I felt his heart beating like the heart of a dying bird	Literal translation

Chart one contains words and expressions that include geographical features like rivers, hills, lakes as well as flora and fauna related to the particular society. As far as this research is concerned, 33 words and expressions from *Le Petit Prince* whose meanings relate to ecology have been selected.

Table 2: Conceptual words and expressions reflecting culture as well as translation techniques used to change them in Kirundi and English

French Version	**Kirundi Version**	**Translation technique used**	**English version**	**Translation technique used**
Être découragé	Gucibwa intege	Amplification	To be disheartened	Literal translation
J'étais bien plus isolé qu'un naufragé sur un radeau au milieu de l'Océan	Nari mu gahinga ka nyaganande jenyene kurya k' uwuri mu bwato bwibiye bugeze mw'ibahari hagati	Amplification	I was more isolated than a shipwrecked sailor on a raft in the middle of the ocean.	Literal translation
Les grandes personnes ne comprennent jamais rien toutes seules	Abantu bakuze nta na kimwe bategera bonyene	Amplification	Grown-ups never understand anything by themselves	Literal translation
Et la grande personne était bien contente de connaître un homme aussi raisonnable	Aho ni ho umuntu akuze yaca anezerwa n'uko ahuye n'umuntu azi ibintu	Literal translation	And the grown-up would be greatly pleased to have met such a sensible man	Literal translation
J'ai ainsi vécu seul, sans personne avec qui parler véritablement, jusqu'à une panne dans le désert du Sahara, il y a six ans	Narabayeho gutyo ukwa jenyenye ata wundi numwe tuvugana mu vy'ukuri, gushika aho indege ikwama ngeze mu bugaragwa bwa Sahara	Reduction	So, I lived my life alone, without anyone that I could really talk to, until I had an accident with my plane in the Desert of Sahara, six years ago	Literal translation
C'était pour moi une question de vie ou de mort	Kuri jewe kwari uguhitamwo ugupfa n'ugukira	Amplification	It was a question of life or death for me.	Literal translation
Le premier soir je me suis donc endormi sur le sable à mille milles de toute terre habitée	Iryo joro ryambere, nararyamye ku musenyi nko ku birometero birenga igihumbi n'amajana atandatu y'ahasanzwe haba abandi bantu	Amplification	The first night, then, I went to sleep on the sand, a thousand miles from any human habitation.	Literal translation
Alors vous imaginez ma surprise, au lever du jour, quand une drôle de petite voix m'a réveillé.	Hinge rero wibaze ivyanshikiye. Harya butamanzuye mu mutwenzi nagiye numva akajwi kankangura.	Literal translation	Thus, you can imagine my amazement, at sunrise, when I was awakened by an odd little voice.	Literal translation
Et j'ai vu un petit bonhomme tout à fait extraordinaire qui me considérait gravement.	Maze nca mbona akantu k'agatore k'agatangaza kandaba cane	Literal translation	And I saw a most extraordinary small person, who stood there examining me	Literal translation

			with great seriousness	
Quand le mystère est trop impressionnant, on n'ose pas désobéir	Iyo igitangaza kikurengeye ntiwubahuka kugambarara	Literal translation	When a mystery is too overpowering, one dare not disobey.	Literal translation
J'entrevis aussitôt une lueur, dans le mystère de sa présence,	Buno nyene ndatangara mbonye ka gahungu gakeye mu maso	Amplification	I caught a gleam of light in the impenetrable mystery of his presence	Literal translation
Droit devant soi on ne peut pas aller bien loin…	Burya ugiye uraba imbere ntugera kure cane	Literal translation	Straight ahead of him, nobody can go very far …	Literal translation
Mais personne ne l'avait cru à cause de son costume	Ariko rero nta numwe yigeze yemera ivyo avuga kubera ivyambarwa yari yambaye	Literal translation	But he was in turkish costume, and so nobody would believe what he said.	Amplification
Un dictateur turc imposa à son peuple, sous peine de mort, de s'habiller à l'Européenne.	Umutegetsi yarangwa n'intwaro y 'umukazo wo muri Tirikiya yategetse abantu biwe ko badashaka urupfu bokwambara nk'abanyaburayi	Amplification	A Turkish dictator made a law that his subjects, under pain of death, should change to European costume.	Amplification
C'est triste d'oublier un ami	Biratera intimba kwibagira umugenzi	Amplification	To forget a friend is sad	Literal translation
Un paresseux	Umunebwe	Adaptation	a lazy man	Literal translation
Vie mélancolique.	Wama usa n' uwubabaye	Amplification	Sad little life	Adaptation
… quand on est tellement triste on aime les couchers de soleil…	…iyo ufise amaganya uca ushima kwirabira ikirengazuba	Literal translation	…one loves the sunset, when one is so sad	Literal translation
Pâle de colère	Kurungurira kubera ishavu	Description	White with rage.	Adaptation
Il éclata brusquement en sanglots.	Aca araturikisha ararira	Amplification	His words were choked by sobbing	Amplification
Le pays des larmes	Igihugu c' amarira	Literal translation	The land of tears	Literal translation
Je le berçai	Ndamwinginga	Adaptation	I took him in my arms	Amplification
Humiliée de s'être laissé surprendre à préparer un mensonge aussi naïf	Rimaze kubona ko ububeshi bwaryo bwahinyutse	Reduction	Embarrassed over having let herself be caught on the verge of such a naïve untruth	Literal translation
J'aurais dû ne pas l'écouter	Sinari kuryumviriza	Literal translation	"I ought not to have listened to her,"	Literal translation
« On ne sait jamais! »	Nta wumenya uko ibintu bigenda	Linguistic amplification	One never knows	Literal translation
Je te demande pardon. Tâche d'être heureux	Urambabarira gerageza wibereho mu …	Amplification	I ask your forgiveness. Try to be happy	Literal translation

Il ne tolérait pas la désobéissance	Ntiyihanganira uwumugambararira	Literal translation	He tolerated no disobedience.	Literal translation
Répondit le roi, avec une grande simplicité.	Umwami yishurana ubwitonzi	Amplification	Said the king, with magnificent simplicity.	Literal translation
Je ne tolère pas l'indiscipline	Sinihanganira ukwigenza uko ushaka	Literal translation	I do not permit insubordination	Literal translation
L'autorité repose d'abord sur la raison.	Ubutegetsi bushingiye ku bwenge	Literal translation	"Accepted authority rests first of all on reason.	Literal translation
Mais tu le gracieras chaque fois pour l'économiser. Il n'y en a qu'un.	Ariko rero uzokwama uyigirira ikigonwe kugira igumeho. Ni imwe gusa nta yindi	Literal translation	But you will pardon him on each occasion; for he must be treated thriftily. He is the only one we have.	Amplification
Pour oublier que j'ai honte, avoua le buveur en baissant la tête.	Wa munywi w' inzoga yunamika umutwe ati: nibagire ko mfise isoni	Literal translation	"Forget that I am ashamed," the tippler confessed, hanging his head	Literal translation
S'enferma définitivement dans le silence.	Aca arinumira gose	Literal translation	The tippler brought his speech to an end	Amplification
Je suis sérieux, moi, je ne m'amuse pas à des balivernes	Jewe ndi umuntu adakubita urugohe, sinsamazwa n 'ubusa	Amplification	I am concerned with matters of consequence. I don't amuse myself with balderdash.	Amplification
Quand tu trouves un diamant qui n'est à personne, il est à toi.	Iyo utoye ibuye ry' agaciro ritagira inaryo, riba ari rwawe	Literal translation	When you find a diamond that belongs to nobody, it is yours	Literal translation
Quand tu as une idée le premier, tu la fais breveter : elle est à toi.	Iyo ugize iciyumviro ubwa mbere, uca uciyandikishako : kiba ari rwawe	Literal translation	When you get an idea before anyone else, you take out a patent on it: it is yours.	Literal translation
Le petit prince n'était pas satisfait encore.	N'ubu nyene Sakaganwa ntiyashigwa	Literal translation	The little prince was still not satisfied.	Literal translation
Celui-là est le seul dont j'eusse pu faire mon ami	Uwu ni we wenyene nari nkwiye kugira umugenzi wanje	Literal translation	That man is the only one of them all whom I could make my friend	Literal translation
S'il te plaît… apprivoise-moi	Muntu we ntiwonyitungira	Literal translation	"Please tame me!"	Literal translation
S'habiller le cœur	Kwisuganya ku mutima	Literal translation	To be ready	Adaptation
On ne voit bien qu'avec le cœur. L'essentiel est invisible pour les yeux.	Umutima musa ni wo ufasha kubona neza. Ibihambaye ntibiboneshwa amaso masa. P-89-90	Literal translation	It is only with the heart that one can see rightly. What is essential is invisible to the eye	Literal translation

C’est le temps que tu as perdu pour ta rose qui fait ta rose si importante.	Umwanya wahebeye ishurwe ryawe ry' iribagiza ni wo watumye rikomera	Literal translation	"It is the time you have wasted for your rose that makes your rose so important"	Literal translation
On n’est jamais content là où l’on est	Nta wigera ashima aho ari	Literal translation	No one is ever satisfied where he is	Literal translation
Ils s’enfournent dans les rapides, mais ils ne savent plus ce qu’ils cherchent	Abantu barishira mu mikuba y' amazi ariko ntibamenya ico barondera	Amplification	Men set out of their way in express trains, but they do not know what they are looking for.	Literal translation
De nouveau, je me sentis glacé par le sentiment de l’irréparable.	Ubwo nyene, numva ntekewe n 'ubwoba n’ ivyashobora gushika	Amplification	Once again, I felt myself frozen by the sense of something irreparable	Literal translation
Je sentais son cœur battre comme celui d’un oiseau qui meurt	Naciye numva umutima wiwe utera indihagizi kurya kw' inyoni igomba ipfe	Literal translation	I felt his heart beating like the heart of a dying bird	Literal translation
Je t'aurai joué un vilain tour	Jewe nzoba naguhenze	Amplification	I shall have played on you	Amplification

Chart two contains words and expressions related to emotions, feelings, thoughts, wishes, etc which characterize a particular society. In this research, 16 words and expressions from *Le Petit Prince* whose meanings reflect conceptual terms have been selected.

Table 3: Cultural words and expressions and interrelated translation techniques employed to turn them in Kirundi and English

French Version	**Kirundi Version**	**Translation technique used**	**English version**	**Translation technique used**
Le petit prince	Sakaganwa	Adaptation	The Little Prince	Literal Translation
Un astronome	Umuhinga	Adaptation	Astronomer	Borrowing
Je crois qu'il profita, pour son évasion, d'une migration d'oiseaux sauvages.	Mu kwigira niyumvira ko yajanye n'inyoni zo mw' ishamba	Amplification	I believe that for his escape he took advantage of the migration of a flock of wild birds.	Literal Translation
Des contes de fées	Imigani	Adaptation	Fairy-tales	Adaptation
Roi	Umwami	Literal translation	King	Literal translation
Majestueux.	Yubashwe cane	Description	Majestic	Borrowing
Pour les rois, le monde est très simplifié. Tous les hommes sont des sujets	Ku bami ibintu vyose vyoroshe. Ko abantu bose ari abatwarwa	Literal translation	He did not know how the world is simplified for kings. To them, all men are subjects	Amplification
Il ne tolérait pas la désobéissance	Ntiyihanganira uwumugambararira	Literal translation	He tolerated no disobedience.	Literal translation
Répondit le roi, avec une grande simplicité.	Umwami yishurana ubwitonzi	Amplification	Said the king, with magnificent simplicity.	Literal translation
Je ne tolère pas l'indiscipline	Sinihanganira ukwigenza uko ushaka	Adaptation	I do not permit insubordination.	Adaptation
Car non seulement c'était un monarque absolu mais c'était un monarque universel	Kuko na kare ntiyari umwami w' abami gusa, yari umwami wa bose na vyose	Literal translation	For his rule was not only absolute: it was also universal	Literal translation
Je n'ai pas fait encore le tour de mon royaume. Je suis très vieux, je n'ai pas de place pour un carrosse, et ça me fatigue de marcher	Sindazunguruka igihugu canje cose. Ndashaje cane, nta kibanza gikwiye kiri ku gitwazi mfise kandi kugendagenda na vyo biranduhisha	Literal translation	"I have not yet made a complete tour of my kingdom. I am very old. There is no room here for a carriage. And it tires me to walk.	Literal translation
Il est bien plus difficile de se juger soi-même que de juger autrui. Si tu réussis à bien te juger, c'est que tu es un véritable sage.	Kwicira urubanza ni vyo bigoye gusumba kurucira uwundi. Niwashobora kwicira urubanza neza uzoba uri umucamanza w' akarorero	Literal translation	It is much more difficult to judge oneself than to judge others. If you succeed in judging yourself rightly, then you are indeed a man of true wisdom.	Literal translation
Mais tu le gracieras chaque fois pour l'économiser. Il n'y en a qu'un.	Ariko rero uzokwama uyigirira ikigonwe kugira igumeho. Ni imwe gusa nta yindi	Literal translation	But you will pardon him on each occasion; for he must be treated thriftily. He is the only one we have.	Amplification

Un explorateur qui mentirait entraînerait des Catastrophes dans les livres de géographie. Et aussi un explorateur qui boirait trop	Umushakashatsi yobesha yotuma haba amakosa ahambaye mu bitabu bidondora isi. Ni co kimwe n'umushakashatsi yorenza urugero mu kunwa	Literal Translation	An explorer who told lies would bring disaster on the books of the geographer.so would an explorer who drank so much	Literal Translation
Un géographe	Umuhinga w 'ukudondora isi	Adaptation	Geographer	Literall translation

Chart three contains words and expressions that refer to social institutions, practices, or entities specific to a culture such as work, leisure, entertainment, and profession. Basing on what is stated here, 48 words and expressions whose meaning relate to social terms have been selected from the novel *Le Petit Prince*.

Table 4: Material culture reflecting aspects as well as translation techniques used to render them into Kirundi and English

French Version	**Kirundi Version**	**Translation technique used**	**English version**	**Translation technique used**
Avion	Indege	Literal translation	Airplane	Literal translation
Télescope	Amatarubindi	Adaptation	Telescope	Borrowing
Paravent	Igikingirizo c' umuyaga	Description	Screen	Adaptation
Feux de cheminée	Umucanwa wo mu gifumbiro	Adaptation	Fires in a chimney.	Literal translation
Un trône	Ahangamye aho	Adaptation	Throne	Literal translation
Cigarette	Itabi	Literal translation	Cigarette	Borrowing
Réverbère	Itara	Adaptation	a street lamp	Adaptation
L'aiguilleur	Umukozi ayobora amagari ya moshi	Description	Railway switchman	Adaptation
Les pilules perfectionnées qui apaisent la soif.	Ibinini bihinguye bigenewe gucuresha inyota.	Amplification	Pills that have been invented to quench thirst.	Literal translation
La poulie	Imashini iduza amazi	Description	The pulley	Literal translation
Margelle	Umunwa w 'ikinogo	Description	Edge of the well	Adaptation
Cache- nez d 'or	Agakingirizo k'izuru gasa n'inzahabu	Description	Golden muffler	Adaptation

Chart four contains words and expressions related to items that people create, use, and interact with, reflecting their cultural practices, social structures, and historical contexts. As far as this research is concened, 12 words and expressions have been selected from *Le Petit Prince.*

Table 5: Gestures and habits reflecting aspects as well as translation techniques used to render them into Kirundi and English

French Version	**Kirundi Version**	**Translation technique used**	**English version**	**Translation technique used**
Un chapeau	Inkofero	Literal translation	A hat	Literal translation
Un costume	Ivyambarwa	Adaptation	Costume	Borrowing
Le roi siégeait, habillé de pourpre et d'hermine	Umwami yari ahangamye aho, yambaye ibihuzu bitukura vy' inyambarabami	Amplification	Clad in royal purple and ermine	Amplification
Un manteau d'hermine	Igihuzu gitukura	Amplification	Ermine robe	Literal translation
Les bâillements	Ivyo kwayuza	Adaptation	Yawns	Adaptation
C'est pour saluer quand on m'acclame	Ni iyo kuramutsa abantu iyo bankomeye amashi	Literal Translation	It is to raise in salute when people acclaim me.	Literal translation
Le vaniteux salua modestement en soulevant son chapeau.	Wa munyabwishime arasubira araramutsa akuye inkofero	Reduction	The conceited man raised his hat in a modest salute	Literal translation
Un ballet d'opéra	Abatamba bongera baririmba	Description	A ballet in the opera	Literal translation

Chart five contains words and expressions that include food, clothes, houses and towns, transport, ornaments, etc which are created by human civilisation in the particular society. In this research, 8 words and expressions related to gestures and habits have been selected.

4.3. Synthetical charts of translation techniques used to transpose elements of culture from *Le Petit Prince* into Kirundi and English

Below is a synthesis of translation techniques used to transpose elements of culture located in "*Le Petit Prince"*. The synthesis is made of two charts. The first one is made by 3 columns, the first column contains translation techniques; the second contains the number of cases while the third contains proportions in percentages.

Table 6: Translation Techniques Found in Kirundi Version

Translation Techniques	**Number of Cases**	**Percentage**
Literal translation	54	45.37
Amplification	25	21
Adaptation	24	20.16
Description	10	8.40
Borrowing	4	3.36
Reduction	2	1.68
Total	**119**	**99.97**

The rates of 45.37 % for literal translation, 21 % for amplification, 20.16 % for adaptation, 8.40 % for description, 3.36 % for borrowing and 1.68 % for reduction confirm the hypothesis that those translation techniques were employed to ensure cultural fidelity between the French and the Kirundi versions of *Le Petit Prince.*

The rate of 45.37 % associated with literal translation imply that this is an overweighing translation technique. It dominates and confirms the hypothesis that literal translation is most commonly used by the translator when rendering cultural aspects of *Le Petit Prince* from French to Kirundi.

4.3.1. An illustrated explanation of translation techniques used in Kirundi version

a) Literal Translation

Researchers and scholars give their point of views about what is literal translation. According to Newmark (1988), **literal Translation** is similar to word-for-word translation, but it takes into account grammatical structure. Literal translation preserves the meaning of the original text as closely as possible while **adapting** it to the grammar of the target language. It's useful for translating straightforward texts but may not work well with idiomatic expressions or

culturally specific terms. Molina and Albir (2002) therefore mention that **literal Translation** means translating a text word-for-word while adhering closely to the original language's syntax and vocabulary.

Illustrative examples :

- Il est très rare qu'une montagne change de place ⟶ Ni gake umusozi uhindura ikibanza.

- Je n'ai pas le temps de flâner. ⟶ Nta mwanya mfise wo kuyebayeba.

Through these examples, the translator adapted the source language grammar and vocabulary to the target language grammar and vocabulary and the meaning of the source message adheres closely to the syntax and vocabulary of the original meaning.

b) Adaptation

As far as Vinay and Darbelnet (1958) are concerned, the translation technique called "adaptation" refers to a translation strategy that involves modifying the cultural references and context in the source text to better suit the target audience. This technique is particularly useful when the original cultural elements do not have a direct equivalent in the target language or when retaining the original meaning would not resonate with the target audience. Furthermore, Molina and Albir (2002) state that the translation technique called adaptation consists of replacing a source text element with a target text element that is culturally relevant and equivalent, thus maintaining the intended meaning and impact. This strategy is often necessary when direct translations would be ineffective or confusing for the target audience as shown in the examples below:

- Le petit prince ⟶ Sakaganwa

- Forêt vierge ⟶ Ishamba rya manyenye

Through these examples, the translator adjusted the content to fit the cultural context of the target audience. He changed cultural references 'Le petit prince ' and 'Foret vierge' to some more familiar references to the target audience that are 'Sakaganwa' and 'Ishamba rya manyenye'.

c) Amplification

According to Molina and Albir (2002), the translation technique called **amplification** consists of involving extra information or detail to the translation that is not explicitly stated in the source text. This can include explanations, qualifiers, or elaborations that enhance the reader's understanding of the original message as in the examples bellow:

- J'étais bien plus isolé qu'un naufragé sur un radeau au milieu de l'océan.

⟶ Nari mu gahinga ka nyaganande jenyene kurya k 'uwuri mu bwato bwibiye bugeze mw' ibahari hagati.

- Collectionner les papillons⟶ Kwegeranya amoko y 'ibinyugunyugu

Through the aforementioned examples, the translator introduced details that were not formulated in the source text by adding information and explicative paraphrasing to make the source message more suitable and understandable to the target audience.

For instance 'J'etais bien plus isole' corresponds to 'Nari mu gahinga ka nyaganande; 'les papillons' corresponds to 'amoko y' ibinyugunyugu'

d) Description

As mentioned by Molina and Albir (2002), the translation technique called '**description**' consist of replacing a term or expression with a description of its form or/and function, providing a detailed explanation of a term or concept when a direct translation is not available or would be unclear as in these examples:

- Cache- nez d'or ⟶Agakingirizo k 'izuru gasa n' inzahabu

-La poulie ⟶ Imashini iduza amazi

-Serpent boa ⟶ Ikiyoka amahanga citwa boa

Through the abovementioned examples, the translator provided detailed explanation to help the target language reader capture well the message.

e) Borrowing

According to Molina and Albir (2002) the translation technique called 'borrowing' consists of taking a word or expression straight from another language. It can be pure (without any change), as shown in the examples below:

- Baobab ⟶ Baobab

- Astéroide ⟶ Astéroide

The previously mentioned examples show that the translator incorporated terms from the source language into the target language without translation. This technique is often used for proper names, technical terms, or cultural references.

f) Reduction

According to Molina and Albir (2002), the translation technique called reduction refers to a practice of simplifying or condensing information from the source text, resulting in a translation that may contain fewer details than the original. This can involve eliminating redundant phrases, cutting out less relevant information, or streamlining complex ideas for clarity.

e.g:

-J'ai ainsi vécu seul, sans personne avec qui parler véritablement, jusqu' à une panne dans le désert du Sahara, il y a six ans.

⟶Narabayeho gutyo ukwa jenyenye ata n'umwe tuvugana vy'ukuri gushika aho indege ikwama mu bugaragwa bwa sahara.

Through this example, it is clear that a part of information, 'il y a six ans', that was present in the source language has no correspondent in the target language. It has been reduced by the translator.

Table 7: Translation techniques found in the English Version

Translation techniques	**Number of cases**	**Percentage**
Literal translation	78	65.54
Borrowing	15	12.60
Amplification	12	10.08
Adaptation	11	9.24
Description	1	0.84
Established Equivalence	1	0.84
Modulation	1	0.84
Total	**119**	**99.98**

The rates of 65.54 % for literal translation, 12.60 % for borrowing, 10.08 % for amplification, 9.24 % for adaptation, and 0.84 % for Description, Established Equivalence and Modulation confirm the hypothesis that those translation techniques were employed to ensure cultural fidelity between the French and the English versions of *Le Petit Prince*.

The rate of 65.54 % associated with literal translation imply that this is an overweighing translation technique. It dominates and confirms the hypothesis that literal translation is most commonly used by the translator when rendering cultural aspects of *Le Petit Prince* from French to English.

4.3.2. A focused explanation of translation techniques reflected in the English version

Examples:

a. Literal translation

In Vinay and Darbelnet (1958)'s view, literal translation refers to a translation technique where they translate the source text word-for-word or phrase-by-phrase, maintaining the original structure and meaning as closely as possible. This approach focuses equivalence, preserving the form and lexical items of the source language. In the same perspective, Molina and Albir mention that literal translation consists in translating text word-for-word while adhering closely to the original language's syntax and vocabulary as shown in the examples below:

- Le petit prince ⟶ The little prince

- Collectionner les papillons⟶ Collect butterflies

Through the aforementioned examples, the translator opted for translating each word directly into the target language, aiming at retaining the source text's syntactic and semantic integrity.

b. Borrowing

Taking into consideration the definition of the translation technique called borrowing as defined by Newmark (1988), it involves using the original term from the source language in the translation, typically italicized or otherwise marked to indicate that it is not a native term in the target language. This approach allows the translator to preserve the uniqueness of the original term while introducing it to the target audience. In the same vein, Molina and Albir

(2002) state that borrowing consists of incorporating a term from the source language into the target language without translation.

This technique is often used for proper names, technical terms, or cultural references as the following examples highlight it:

- Baobab ⟶ Baobab

- Astéroide⟶ Asteroid

The aforementioned examples illustrate how the translator took the terms from the source language and incorporated them directly into the target text without translating in order to maintain specific cultural or contextual meanings.

c. Adaptation

As stated by Molina and Albir, adaptation consists in adjusting the content to fit the cultural context of the target audience. This often involves modifying cultural references or idiomatic expressions to make them more relevant to the target culture as shown in the examples below:

- Contes de fées ⟶ Fairy-tales
- Pâle de colère ⟶ White with rage

The examples above illustrate how the translator replaced unfamiliar cultural references with those that are more relatable to the target audience in order to help the text resonate better and feel more relevant.

d. Description

In order to illustrate the translation technique defined by Molina and Albir as description that consists of providing a detailed explanation of a term or concept when a direct translation is not possible or would be unclear to the target audience, the examples below are provided:

- Petit bonhomme⟶ Extraordinary small person
- L'aiguilleur ⟶ Railway switchman

Through the aforementioned examples, the translator clarified terms that may be ambiguous or unfamiliar to the target audience by providing detailed explanations and with the purpose of ensuring that the reader fully grasps the intended meaning.

e. Amplification

Amplification is a translation technique defined by Molina and Albir as consisting of adding extra information to the translation to clarify or explain something that may not be immediately clear in the target language as illustrated by the following examples:

- Mais personne ne l'avait cru à cause de son costume

⟶But he was in Turkish costume, and so nobody would believe what he said.

- Il éclata brusquement en sanglots.

⟶His words were choked by sobbing.

Through the aforementioned examples, the translator opted for adding necessary details and explanations in order to make the text clearer for the target audience by using correspondent expressions in the target text.

f. Established equivalence

The translation technique called "established equivalence", as discussed by Molina and Albir, refers to a translation strategy where the translator uses an already accepted term or phrase in the target language that conveys the same meaning as the source text. This technique purports maintaining consistency and clarity in translation by relying on an established terminology that is obvious to the target audience as shown in the example below:

-Serpent boa⟶ Boa constrictor

In this case of "serpent boa", the French term directly translates to "boa snake" or simply "boa" in English. The term "boa" is widely accepted in both scientific and colloquial contexts to refer to this type of snake**.** The use of established equivalence in this case ensures that the translated term is easily understood by the target audience without additional explanation. By adding "constrictor", on "boa", this helps maintaining consistency in terminology, especially in fields like biology or herpetology where accurate identification is crucial.

g. Modulation

As opined by Molina and Albir, Modulation is a translation technique that involves changing the form or perspective of the original expression. It can mean altering the viewpoint, restructuring the phrase, or shifting the emphasis to convey the same meaning in a more natural way in the target language as in the example below:

- Les coquelicots ⟶ Field poppies

It is clear through this example that the term "coquelicot" specifically refers to the red poppy, which often grows in fields. In English, "field poppies" describes the same flower but adds context by specifying that it is typically found in fields. Here, the translation of "coquelicot" to "field poppies" exemplifies modulation, as it involves a change in perspective that enriches the meaning and fits the cultural context in English in order to enhance the target audience's clarity and resonance, demonstrating the importance of context in translation to fit the context of the target audience.

As far as our research is concerned, our aim was to see the translation techniques used in the translation of cultural aspects used in the novel *Le Petit Prince* while translating them into English and Kirundi and make a comparison of the techniques used from French to English and those used from French to Kirundi.

The following representations summarize the research findings:

Figure 1 : Results of French-Kirundi translation techniques (source: the researcher)

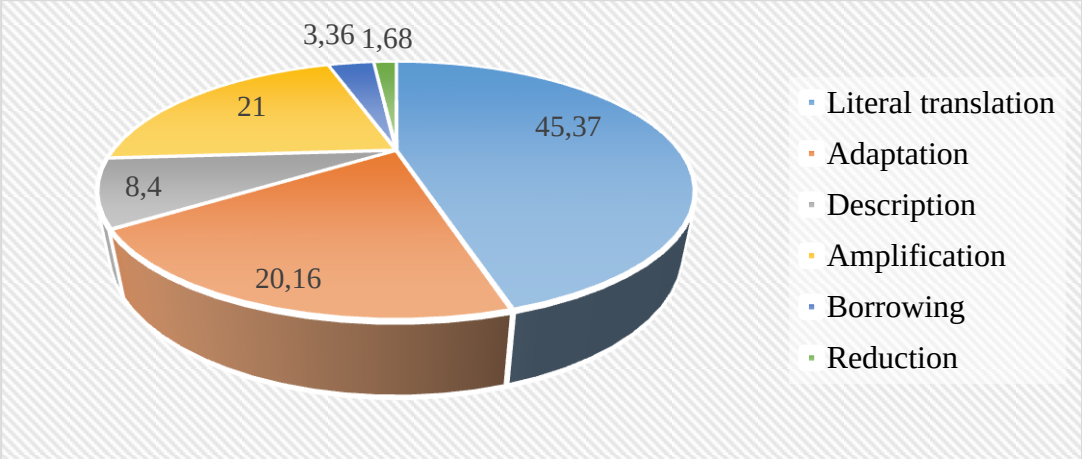
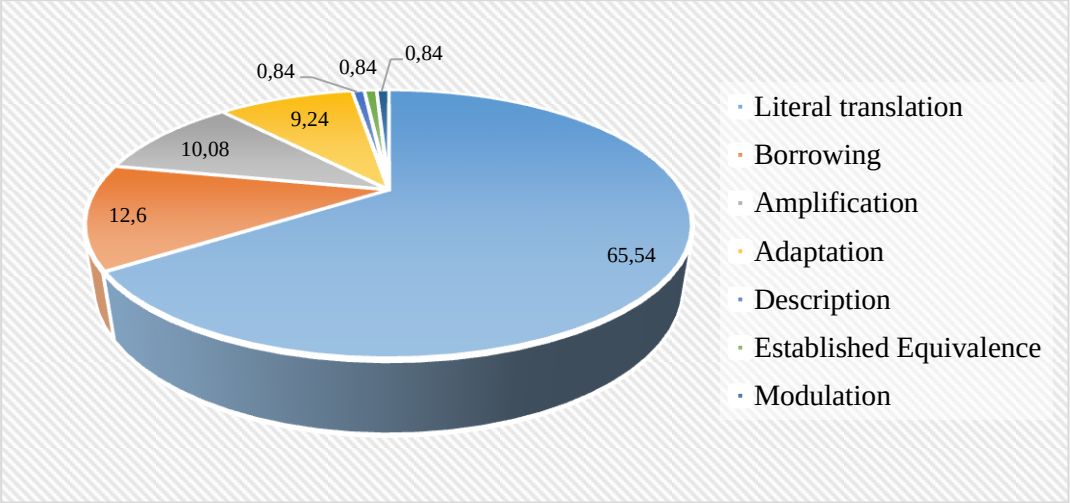


Figure 2 : Findings from the French-English translation techniques (Source: the researcher)



4.4. Report of findings

Findings of this research arrived at the results presented below:

From French to Kirundi, 6 translation techniques have been deployed. The most dominating technique is “literal translation” that got used 54 times at a rate of 45.37 %. “Amplification” was used 25 times at a rate of 21%. The least used translation technique is “reduction” occurring 2 times at a rate of 1.68 %.

From French to English, 7 translation techniques were deployed. The overweighing technique is “literal translation” appearing 78 times at a rate of 65.54 %. “Borrowing” has been used 15 times which corresponds with 12.60 %. The least used translation techniques are “description”, “established equivalence” and “modulation” at a rate of 0.84 %.

From French to Kirundi, 6 translation techniques have been used by the translator to render cultural aspects such as literal translation, adaptation, description, borrowing, amplification, and reduction. From French to English, 7 translation techniques have been used by the translator to render cultural aspects. They include literal translation, borrowing, adaptation, amplification, description, established equivalence and modulation.

As far as the comparison of the translation techniques used by the translators to render cultural aspects from French to Kirundi and those used from French to English is concerned, the literal translation is dominant in the Kirundi version as well as in the English version. This dominance of literal translation in the English version can be explained by the closeness of French to English particularly in the context of translation that is rooted in historical, linguistic, and cultural factors.

Hollister (2001), associates the historical context of French and English with the Norman Conquest of England in 1066 which introduced a significant amount of French vocabulary into English. This led to a period where French was the language of the court, law, and high society, influencing English vocabulary, especially in areas like law, art, and cuisine. As a result, cognates and shared vocabulary were introduced into French due to their shared Latin roots, many words in French and English are cognates, meaning they share similar meanings and forms.

This makes translation easier for many terms. For example, “information” in English is “information” in French. Moreover, there are also linguistic similarities which result to lexical borrowing. Many French terms are borrowed directly into English and this lexical borrowing often keeps the original pronunciation and meaning.

Other similarities lie in lexico-grammatical structures. Even if English and French have different grammatical rules, certain structures are similar, which can facilitate translation. For example, both languages use subject-verb-object order, although French can be more flexible.

Close cultural ties between France and England have fostered significant literary exchanges as well as translations of French literature into English (and vice versa) have enriched both languages. Likewise, the rise of global media has increased exposure to both languages, resulting in a blending of cultural references and idiomatic expressions. This has made translation more fluid, as audiences become more accustomed to both languages.

The previous explanations highlight the dominance of literal translation as far as the translation of cultural aspects *of Le Petit Prince* from French to English is concerned. As examples provided in this research clarify it, even if literal translation can sometimes hinder the effective communication of cultural nuances, we concluded that it remains a prevalent approach due to the translator's desire for fidelity to the source text, the challenges of idiomatic expressions, and the expectations of the target audience. Balancing literal translation with more idiomatic choices can lead to richer, more comprehensible translations, allowing the essence of the original culture to shine through while remaining accessible to English speakers.

The mixture of translation techniques such as borrowing, adaptation, amplification and description is explained by the need of the translator to adapt the meaning of words and expressions of the source text into the target text to make them more understandable to target readers in case he finds himself unable to use literal translation.

Literal translation distinguishes itself by the fact that it emphasises fidelity to the source material, especially as far as vocabulary and grammar are concerned. The translator must pay much attention when using it since it can distort the meaning in some cases. Word-for-word translation is more effective when dealing with contexts where the languages that are concerned share similarities of grammatical structures and cultural contexts that allow a direct transfer of words and meanings from the source language to the target language.

In brief, the English version of *Le Petit Prince* is marked by a dominance of literal translation at a rate of 65.54 %. That dominance is facilitated by the fact that French and English are close languages and have some structural and conceptual similarities between them.

On the other hand, the dominance of Literal translation in changing cultural aspects of *Le Petit Prince* from French into Kirundi can be explained by the contact between French and Kirundi in the context of translation such as the colonial influence, education and administration, linguistic relations, and translation practices. In few words, during colonization, French was introduced as a primary language of administration and education. As a result, many administrative and legal terms in Kirundi are influenced by French. Besides, French became a key language in education and governmental affairs. Many Kirundi speakers learned French as a second language, leading to a bilingual population that engages in translation activities between the two languages. All these facts explain the dominance of literal translation in the Kirundi version.

Some of the syntactic and stylistic conventions of the French language are maintained while transferring the words and phrases of the source text into target language Kirundi for instance:

- On n’est jamais content là où l’on est.→ Ntawigera ashima aho ari.
- L’autorité repose d’abord sur la raison.→ Ubutegetsi bushingiye ku Bwenge

Kirundi and French have visibly different grammatical structures. French is a Romance language with a more rigid syntactic order; Kirundi is characterized by agglutination and inflection. This can pose challenges in maintaining meaning while translating. Certain concepts in French may not have direct equivalents in Kirundi requiring adaptation or

explanation the reason why there is a mixture of translation techniques such as adaptation, and amplification that are also dominant after literal translation in the Kirundi version, borrowing, and description in order to adapt the meaning of some words and expressions and make them understandable to the target reader.

The contact between French and Kirundi, shaped by historical, linguistic, and cultural factors, plays a significant role in translation practices. While there are opportunities for effective translation due to shared vocabulary and bilingual education, challenges such as cultural nuances and structural differences necessitate careful consideration by translators. Understanding these dynamics can enhance the quality and effectiveness of translations between French and Kirundi.

Furthermore, most of the documents are written in French. Kirundi being the mother tongue of the majority of the population, this bilingualism can affect translation practices. However, the use of a purely literal translation when translating cultural aspects must be used carefully since it may not effectively convey the intended message or resonate with target readers in the new cultural context that is why there is a mixture of translation techniques in the rendition of *Le Petit Prince* from French to Kirundi and from French to English.

Other inferences are that the dominance of literal translation from French to Kirundi can be attributed to a confluence of linguistic, cultural, and practical factors. The distinct grammatical structures and vocabulary limitations of Kirundi necessitate a more straightforward approach to convey meaning accurately. Cultural references and idiomatic expressions in French can often be challenging to translate directly, yet a literal approach helps preserving the core message and ensures clarity for the target audience. Additionally, historical influences and the training of translators reinforce the tendency towards literalism, particularly in formal contexts where precision is vital. While this approach enhances understandability, it is essential to recognize its limitations, as it may sometimes sacrifice nuance and emotional depth. Our view about the dominance of literal translation when translating cultural aspects of *Le Petit Prince* from French to Kirundi depends on the choices of the translator.

Our view is that literal translation is one of the best ways to lay fidelity in translation in cases where the rendition sounds well depending on the structure, the context and the type of text that is translated. In case literal translation sounds inappropriate it is up to the translators to apply other translation techniques that match with the context and the kind of text they are dealing with.

Adaptation is also dominant when translating from French to Kirundi than when translating from French to English since cultural translation involves at the same time interlingual transfer of meaning and also the negotiation of meaning between people with different value systems and backgrounds. From French to English, borrowing is also dominant than from French to Kirundi.

Conclusion

This study'objectives were to identify and communicate techniques employed in translationg cultural aspects of *Le Petit Prince* from French to Kirundi and English and to compare the identified translation techniques and evaluate their effectiveness through the two translated versions. Concerning the translation of *Le Petit Prince* from French to Kirundi, translation techniques such as literal translation, amplification, adaptation, description, borrowing, and reduction have been used by the translator. The translation technique that is commonly used in the Kirundi version is literal translation. As far as the English version is concerned, translation techniques such as literal translation, borrowing, amplificastion, adaptation, description, established equivalence, and modulation were used by the translator to render cultural aspects of *Le Peti Prince* into English. The most commonly used translation technique in the English version is literal translation. There has been a mixture of translation techniques for accuracy in the translation of Le Petit Prince from French to Kirundi and English.

CHAPTER FIVE: GENERAL CONCLUSION, RECOMMENDATIONS, AND IMPLICATIONS

This section contains the summary of the study, recommendations and academic implications of the study.

5.1. Summary of the study

This study's objectives were to identify and communicate techniques employed in translating cultural aspects of *Le Petit Prince* into Kirundi and English and compare the identified translation techniques and evaluate their effectiveness through the aforementioned two translated novel versions. There are numerous challenges that translators face when translating for instance dealing with cultural aspects such as human values, words related to ecology, beliefs, rituals and social norms to mention but a few. Those challenges recorded and reported by translators inspired the choice of this research topic. This study was based on Saint Exupéry's *Le Petit Prince* as well as its translated versions in Kirundi (Nizigiyimana, 2015) and in English (Katherine, 1943) to find out the translation techniques employed to transpose cultural aspects of the novel into the two target languages, Kirundi and English, and infer what translation technique dominates and explain its frequency. This study used documentation as method that helped gathering data for this study. The researcher used a purposive non- random sampling procedure to collect data. A thorough reading of the three versions gave birth to a corpus of words and expressions of cultural aspects encoded in the two versions of the original source. The corpus is a chart elaborated basing on Newmark's scale of classification of cultural words. A mixed methods was used to analyze data basing on Molina and Albir (2002) theories and definitions of translation techniques used to translate culture and Excel to get the proportion used in comparison. This resulted to rates in percentages for each translation technique used in Kirundi and English. The ending step was to compare the rates for translation techniques that worked in Kirundi with those that intervened in the English version to find out which one is commonly used in the two translated versions. The findings of this research by analyzing translation techniques used showed the following results: literal translation, amplification, adaptation, description, borrowing and reduction for the Kirundi version with literal translation as the most commonly used translation technique at a rate of 45.34%. The contact between French and Kirundi, shaped by historical, linguistic, and cultural factors, plays a significant role in translation practices. The results from French to English are literal translation, borrowing, amplification,

adaptation, description, established equivalence and Modulation. Literal translation is the most commonly used translation technique in the translation of cultural aspects of *Le Petit Prince* from French to English at a rate of 65.54%. That dominance is facilitated by the fact that French and English are close languages and have some structural and conceptual similarities between them. However, purely literal translation when translating cultural aspects must be used carefully since it may not effectively convey the intended message or resonate with target readers in the new cultural context that is why there is a mixture of translation techniques in the rendition of *Le Petit Prince* from French to Kirundi and from French to English for accuracy.

The use of literal translation when translating cultural aspects must be used with more attention since it may not suitably convey the intended message or resonate with target readers in the new cultural context. Language and culture are interrelated by the fact that language is a tool that can be used to reflect, shape, transmit, and create culture. Culture is appropriate to determine what meaning a word or phrase conveys. The words and phrases that are used in a language often reflect the cultural beliefs and values of the people who speak that language, in other words culture is their identity. Translating cultural aspects involves not only the translation of words and phrases, but also the translation of cultural references, values, and norms.

5.2. Recommendations

On the basis of the findings, some recommendations are made to the environs of some stakeholders.

a) Translators

Translators are recommended to investigate a wide range of techniques which can be used in translating cultural aspects depending on the contexts and nature of terms. They should give priority to literal translation technique when translating unless it contributes to the distortion of meaning.

Not only that, translators should build the awareness of any cultural aspect in the source text and should find ways to explain them in the target language. Translators should at last consider, besides the linguistic aspects, the cultural context of the text and produce a translation that maintains the originality of the source language text in the target language text and at the same time be comprehensible to target language readers.

b) Course Designers in the translation field of Burundi

Course Designers in the translation field should include courses on multiculturalism to enable students to get acquainted with different cultures and languages since a translator is required to be an encyclopedia of knowledge.

5.3. Accademic implications of this study

Theoretically, this research contributes to increase the cross-cultural understanding and improvement of communication across different cultures particularly between French language and Kirundi on one side and French and English on the other side.

This study showed how literal translation is dominant when translating cultural aspects of *Le Petit Prince* from French to Kirundi and how literal translation is also most dominantly used when translating *Le Petit Prince* from French to English. This will disambiguate new researchers over translation techniques since many are still plunged in confusions created by the rich diversity of translation methods.

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APPENDICES

Appendix I: Corpus Made by Words and Expressions Chosen from French to Kirundi

French Version	Page	Kirundi Version	Page
Le petit prince	P1	Sakaganwa	P1
Grande personne	P5	Abantu bakuze	P10
Serpent boa	P5	Ikiyoka amahanga citwa boa	p9
Jungle	P5	Ishamba	P10
Forêt vierge	P5	Ishamba rya manyenye	P9
Elephant	P6	Inzovu	P11
Géographie	P6	Ukudondora isi	P11
Histoire	P6	Akahise	P11
Calcul	P6	Ibiharuro	P11
Grammaire	P6	Indongoramvugo	P10
Etre découragé	P6	Gucibwa intege	P11
Les grandes personnes ne comprennent jamais rien toutes seules	P6	Abantu bakuze ntanakimwe bategera bonyene	P11
Et la grande personne était bien contente de connaître un homme aussi raisonnable	P7	Aho niho umuntu akuze yaca anezerwa nuko ahuye n umuntu azi ibintu	P11
J'étais bien plus isolé qu'un naufragé sur un radeau au milieu de l'Océan	P8	Nari mu gahinga ka nyaganande jenyene kurya k uwuri mu bwatobwibiye bugez mw ibahari hagati	P6
J'ai ainsi vécu seul, sans personne avec qui parler véritablement, jusqu'à une panne dans le désert du Sahara, il y a six ans	P8	Narabayeho gutyo ukwajenyenye atanumwe tuvugana vyukuri gushika aho indege ikwama mu bugaragwa bwa sahara	P12
C'était pour moi une question de vie ou de mort	P8	Kuri jewe kwari uguhitamwo ugupfa n'ugukira	P12
Le premier soir je me suis donc endormi sur le sable à mille milles de toute terre habitée	P8	Iryo joro rya mbere, Nararyamy ku musenyi nko ku birometero birenga igihumbi n'amajana atandatu y' ahasanzwe haba abandi bantu	P12
Alors vous imaginez ma surprise, au lever du jour, quand une drôle de petite voix m'a réveillé.	P8	Hinge rero wibaze ivyanshikiye. Harya butamanzuye mu mu twenzi nagiye numva akajwi kankangura kavuga gati	P12
Un mouton	P8	Intama	P12
J'ai sauté sur mes pieds comme si j'avais été frappé par la foudre.	P8	Naciye ntaruka nkuko noba nkubiswe n' inkuba	P12
Et j'ai vu un petit bonhomme tout à fait extraordinaire qui me considérait gravement.	P8	Maze nca mbona akantu kagatore kagatangaza kandaba cane	P12
Petit bonhomme	P9	Akantu ka gatore	P12
Quand le mystère est trop impressionnant, on n'ose pas désobéir	P9	Iyo igitangaza kikurengeye ntiwubahuka kugambarara	P14
J'entrevis aussitôt une lueur, dans le mystère de sa présence,	P13	Buno nyene ndatangara mbonye ka gahungu gakeye mu maso	P16
Droit devant soi on ne peut pas aller	P15	Burya ugiye uraba imbere ntugera kure cane	P19

bien loin…			
Astroide	P17	Igisisi	P18
Télescope	P17	Amatarubindi	P21
Asteroide	P17	Asteroide	P21
L'astéroïde B 612	P17	"Astéroide B 612"	P21
C'est triste d'oublier un ami	p19	Biratera intimba kwibagira umugenzi	p24
Collectionner les papillons	P19	Kwegeranya amoko y ibinyugunyugu	P22
Baobab	P21	Baobab	P26
Une brindille	P22	Icatsi	P28
Brindille de radis	P23	Icatsi "radis"	P28
Rose	P23	Iribagiza	P28
Les fleurs qui ont des épines	P28	Amashurwe afise amahwa	P33
Rosier	P23	Iribagiza	P28
Radis	P23	Radis	P23
Quand on a terminé sa toilette du matin, il faut faire soigneusement la toilette de la planète	P23	Uhejeje kugira isuku ry umubiri mu gitondo, uraheza ugaca usukura nico gisisi	P28-29
Un paresseux	P25	Umunebwe	P30
Vie mélancolique.	P25	Wama usa n'uwubabaye	P30
… quand on est tellement triste on aime les couchers de soleil…	P27	Iyo ufise amaganya uca ushima kwirabira ikirengazuba	P27
Grâce au mouton, ce secret de la vie du petit prince me fut révélé	P28	Bivuye kuri ya ntama niho nahishurirwa iki kinyegezwa co mu buzima bwa Sakaganwa	P33
Un monsieur cramoisi	P30	Umuntu atukura	P35
Un champignon	P30	Ikizinu	P35
Pâle de colère	P30	Kurungurira kubera ishavu	P35
Il éclata brusquement en sanglots.	P31	Aca araturikisha ararira	P36
Le pays des larmes	P31	Igihugu c'amarira	P36
Je le berçai	P31	Ndamwinginga	P36
Coquelicots.	P32	"coquelicots".	P37
Elle était très coquette !	P32	Ryari agahore	P37
Et je suis née en même temps que le soleil	P33	Navukiye rimwe n'izuba	P33
Tigre	P34	Ingwe	P39
Humiliée de s'être laissé surprendre à préparer un mensonge aussi naïf	P35	Rimaze kubona ko ububeshi bwaryo bwahinyutse	P40
Paravent	P35	Igikingirizo c'umuyaga	P40
J'aurais dû ne pas l'écouter	P35	Sinari kuryumviriza	P41
Volcans en activite	P38	Ibirunga bicaka	P42
« On ne sait jamais ! »	P38	Ntawumenya uko ibintu bigenda	P42
Feux de cheminée	P38	Umucanwa wo mu gifumbiro	P42
Je te demande pardon. Tâche d'être heureux	P39	Urambabarira gerageza wibereho mu …	p43
Il faut bien que je supporte deux ou trois chenilles si je veux connaître les papillons.	P39	Ninaba nshaka ibinyugunyugu ntegerezwa kurinda ibinyabwoya bibiri canke bitatu	P43
C'était une fleur tellement orgueilleuse	P40	Ryari ishurwe ryarangwa n amanyama	P43

Coucher de soleil	P41	Ikirengarenga c izuba	P48
Roi	P41	Umwami	P45
Habillé de pourpre et d'hermine	P41	Yambaye ibihuzu bitukura vy' inyambarabami	P45
Majestueux.	P41	Yubashwe cane	P45
Un sujet,	P42	Umutwarwa	P45
Pour les rois, le monde est très simplifié. Tous les hommes sont des sujets	P42	Ku bami ibintu vyose vyoroshe. Ko abantu bose arabatwagwa	P45
Il est contraire à l'étiquette de bâiller en présence d'un roi, lui dit le monarque. Je te l'interdis	P42	Wa mwami ati, ntibibereye kwayuza imbere y umwami ndabikubujije	P45
Il ne tolérait pas la désobéissance	P43	Ntiyihanganira uwumugambararira	P46
Répondit le roi, avec une grande simplicité.	P43	Umwami yishurana ubwitonzi	P47
Je ne tolère pas l'indiscipline	P44	Sinihanganira ukwigenza uko ushaka	P47
Car non seulement c'était un monarque absolu mais c'était un monarque universel	P44	Kuko nakare ntiyari umwami w abami gusa, yari umwami wa bose na vyose	P47
L'autorité repose d'abord sur la raison.	P44	Ubutegetsi bushingiye ku bwenge	p48
Je n'ai pas fait encore le tour de mon royaume. Je suis très vieux, je n'ai pas de place pour un carrosse, et ça me fatigue de marcher	P45	Sindazunguruka igihugu canje cose. Ndashaje cane, ntakibanza gikwiye kiri ku gitwazi mfise kandi kugendagenda navyo biranduhisha	P49
Il est bien plus difficile de se juger soi-même que de juger autrui. Si tu réussis à bien te juger, c'est que tu es un véritable sage.	P45	Nico kigoye. Kwicira urubanza nivyo bigoye gusumba kurucira uwundi. Niwashobora kwicira urubanza neza uzoba uri umucamanza w akarorero	P45
Mais tu le gracieras chaque fois pour l'économiser. Il n'y en a qu'un.	P46	Ariko rero uzokwama uyigirira ikigonwe kugira igumeho.ni imwe gusa ntayindi	P49
Je te fais mon ambassadeur, se hâta alors de crier le roi	P46	Ndakugenye mu Banserukira.Yabivuga yishimikije ububasha bwinshi	P50
Ah ! Ah ! Voilà la visite d'un admirateur !	P47	Ahaha ngiye naronka uwuza kunshengerera	P51
Les vaniteux n'entendent jamais que les louanges.	P48	Ubonako abanyabwishime atakindi bumva atari ibibaninahaza gusa	P52
Pour oublier que j'ai honte, avoua le buveur en baissant la tête.	P51	Wa munywi w' inzoga yunamika umutwe ati : nibagire ko mfise isoni	P55
S'enferma définitivement dans le silence.	P51	Aca arinumira gose	P55
Businessman	P52	Umunyemari	P56
Cigarette	P52	Itabi	P56
Je suis sérieux, moi, je ne m'amuse pas à des balivernes !	P53	Jewe ndi umuntu adakubita urugohe, sinsamazwa n 'ubusa	p56
Un hanneton	P53	Akayabu	P57
Je n'ai pas le temps de flâner.	P53	Nta mwanya mfise wo kuyebayeba	P57
Des petites choses dorées qui font rêvasser les fainéants.	P54	Utuntu dutoduto abanebwe bishinga	P58
Quand tu trouves un diamant qui n'est à personne, il est à toi.	P55	Iyo utoye ibuye ry' agaciro ritagira inaryo, riba arirwawe	P59

Quand tu as une idée le premier, tu la fais breveter : elle est à toi.	P55	Iyo ugize iciyumviro ubwambere, uca uciyandikishako : kiba arirwawe	P59
Le petit prince n'était pas satisfait encore.	P55	N'ubu nyene Sakaganwa ntiyashigwa	P59
Réverbère	P57	Itara	P57
Celui-là est le seul dont j'eusse pu faire mon ami	P60	Uwu niwe wenyene nari nkwiye kugira umugenzi wanje	P64
Les fleurs sont éphémères	P64	Amashurwe amara igihe gito	P68
Il est très rare qu'une montagne change de place.	P64	Nigake umusozi uhindura ikibanza.	P64
Un ballet d'opéra.	P66	Abatamba bongera baririmba	P70
Vie d'oisiveté et de nonchalance	P66	Ntaco bakora barikwega	P71
Les hommes occupent très peu de place sur la terre.	P67	Ikibanza abantu babamwo aha kw'isi ni gito cane	P72
S'il te plaît… apprivoise-moi	P80	Muntu we ntiwonyitungira	P85
Le renard	P77	Sarubwebwe	P82
S'habiller le cœur	P83	Kwisuganya ku mutima	P88
On ne voit bien qu'avec le cœur. L'essentiel est invisible pour les yeux.	P83	Umutima musa niwo ufasha kubona neza. Ibihambaye ntibiboneshwa amaso masa. P-89-90	P-89-90
C'est le temps que tu as perdu pour ta rose qui fait ta rose si importante.	P83	Umwanya wahebeye ishurwe ryawe ry' iribagiza niwo watumye rikomera	P90
L'aiguilleur	P83	Umukozi ayobora amagari ya moshi	P91
On n'est jamais content là où l'on est	P84	Nta wigera ashima ahari	P91
L'eau peut aussi être bonne pour le cœur…	P88	Amazi arashobora kuba meza no ku mutima	P96
Une dune de sable	P88	Agasozi k 'umusenyi	P96
Ma maison cachait un secret au fond de son cœur…	P86	Inzu yiwanje mu mutima wayo yari inyegeje ibanga	P97
Ils s'enfournent dans les rapides, mais ils ne savent plus ce qu'ils cherchent	P90	Abantu barishira mu mikuba y 'amazi ariko ntibamenya ico barondera	P99
La poulie	P90	Imashini iduza amazi	P99
Margelle	P91	Umunwa w 'ikinogo	P100
Cache- nez d 'or	P97	Agakingirizo k 'izuru gasa n'inzahabu	P107
Je sentais son cœur battre comme celui d 'un oiseau qui meurt	P97	Naciye numva umutima wiwe utera indihagizi kurya kw 'inyoni igomba ipfe	P107
Je t 'aurais joué un vilain tour	P100	Jewe nzoba naguhenze	P110
Corps	P103	Umutumba	P114
La muselière	P104	Agapfukishamunwa	P114

Appendix II: Corpus made by Words and Expressions from the French to English

French Version	Page	English Version	Page
Le petit prince	P1	The little prince	P1
Grande personne	P5	Grown - Up	P4
Serpent boa	P5	Boa constrictor	P4
Jungle	P5	Jungle	P5
Forêt vierge	P5	Primevol forest	P4
Geographie	P6	Geography	P4
Histoire	P6	History	P4
Calcul	P6	Arthmetic	P4
Grammaire	P6	Grammar	P4
Etre découragé	P6	To be disheartened	P4
J'étais bien plus isolé qu'un naufragé sur un radeau au milieu de l'Océan	P8	I was more isolated than a shipwrecked sailor on a raft in the middle of the ocean.	P6
Petit bonhomme	P9	Extraordinary small person	P6
L'astéroïde B 612	P15	Asteroid B 612	P11
Collectionner les papillons	P16	Collect butterflies	P11
Baobab	P21	Baobab	P14
Brindille de radis	P22	Sprout of radish	P13
Rose	P22	Rose	P13
Les grandes personnes ne comprennent jamais rien toutes seules	P6	Grown-ups never understand anything by themselves	P17
Et la grande personne était bien contente de connaître un homme aussi raisonnable	P7	And the grown-up would be greatly pleased to have met such a sensible man	P12
J'ai ainsi vécu seul, sans personne avec qui parler véritablement, jusqu'à une panne dans le désert du Sahara, il y a six ans	P8	So, I lived my life alone, without anyone that I could really talk to, until I had an accident with my plane in the Desert of Sahara, six years ago	P6
C'était pour moi une question de vie ou de mort	P8	It was a question of life or death for me.	P6
Le premier soir je me suis donc endormi sur le sable à mille milles de toute terre habitée	P8	The first night, then, I went to sleep on the sand, a thousand miles from any human habitation.	P6
Alors vous imaginez ma surprise, au lever du jour, quand une drôle de petite voix m'a réveillé.	P8	Thus, you can imagine my amazement, at sunrise, when I was awakened by an odd little voice.	P6
Un mouton	P8	A sheep	P6
J'ai sauté sur mes pieds comme si j'avais été frappé par la foudre.	P8	I jumped to my feet, completely thunderstruck.	P6
Et j'ai vu un petit bonhomme tout à fait extraordinaire qui me considérait gravement.	P8	And I saw a most extraordinary small person, who stood there examining me with great seriousness	P6
Quand le mystère est trop impressionnant, on n'ose pas désobéir	P9	When a mystery is too overpowering, one dare not disobey.	P7
J'entrevis aussitôt une lueur, dans le mystère de sa présence, et j'interroge	P13	I caught a gleam of light in the impenetrable mystery of his presence;	P8

		and I demanded	
Droit devant soi on ne peut pas aller bien loin…	P15	Straight ahead of him, nobody can go very far …	P10
Télescope		Telescope.	P11
Astroide	P17	Asteroid	P11
Mais personne ne l'avait cru à cause de son costume	P18	But he was in turkish costume, and so nobody would believe what he said.	P11
Un dictateur turc imposa à son peuple, sous peine de mort, de s'habiller à l'Européenne.	P18	A Turkish dictator made a law that his subjects, under pain of death, should change to European costume.	P11
L'astronome refit sa démonstration en 1920, dans un habit très élégant. Et cette fois-ci tout le monde fut de son avis	P18	So, in 1920 the astronomer gave his demonstration all over again, dressed with impressive style and elegance. And this time everybody accepted his report	P11
Quand vous leur parlez d'un nouvel ami, elles ne vous questionnent jamais sur l'essentiel	P19	When you tell them that you have made a new friend, they never ask you any questions about essential matters	P12
Des contes de fées	P19	Fairy-tales	P12
C'est triste d'oublier un ami	P19	To forget a friend is sad	P12
Une brindille	P22	Muzzle	P18
Rosier	P23	Rosebushes	P14
Radis	P23	Radish	P20
Quand on a terminé sa toilette du matin, il faut faire soigneusement la toilette de la planète	P23	When you've finished your own toilet in the morning, then it is time to attend to the toilet of your planet	P14
Un paresseux	P25	A lazy man	P14
Vie mélancolique.	P25	Sad little life	P16
… quand on est tellement triste on aime les couchers de soleil…	P27	--one loves the sunset, when one is so sad	P16
Les fleurs qui ont des épines	P28	Flowers that have thorns	P17
Grâce au mouton, ce secret de la vie du petit prince me fut révélé	P28	it was thanks to the sheep--the secret of the little prince's life was revealed to me	P17
Un Monsieur cramoisi	P30	Red-faced gentleman	P18
Un champignon	P30	A mushroom	P18
Pâle de colère	P30	White with rage.	P18
Il éclata brusquement en sanglots.	P31	His words were choked by sobbing	P18
Le pays des larmes	P31	The land of tears	P18
Je le berçai	P31	I took him in my arms	P18
Coquelicots.	P32	Field poppies	P19
Elle était très coquette !	P32	She was a coquettish creature	P19
Et je suis née en même temps que le soleil	P33	And I was born at the same moment as the sun.	P19
Tigre	P34	Tiger	P20
Humiliée de s'être laissé surprendre à préparer un mensonge aussi naïf	P35	Embarrassed over having let herself be caught on the verge of such a naïve untruth	P20
Paravent	P35	Screen	P20
J'aurais dû ne pas l'écouter	P35	"I ought not to have listened to her,"	P21

Volcans en activite	P38	Active volcanoes	
« On ne sait jamais ! »	P38	One never knows	P22
Feux de cheminée	P38	Fires in a chimney.	P22
Je te demande pardon. Tâche d'être heureux	P39	I ask your forgiveness. Try to be happy	P22
Il faut bien que je supporte deux ou trois chenilles si je veux connaître les papillons.	P39	"Well, I must endure the presence of two or three caterpillars if I wish to become acquainted with the butterflies.	P22
C'était une fleur tellement orgueilleuse	P40	She was such a proud flower	P22
Coucher de soleil	P41	Sunset	P48
Roi	P41	King	P23
Habillé de pourpre et d'hermine	P41	Clad in royal purple and ermine	P23
Majestueux.	P41	Majestic	P23
Pour les rois, le monde est très simplifié. Tous les hommes sont des sujets	P42	He did not know how the world is simplified for kings. To them, all men are subjects	P23
Il est contraire à l'étiquette de bâiller en présence d'un roi, lui dit le monarque. Je te l'interdis	P43	It is contrary to etiquette to yawn in the presence of a king," the monarch said to him. "I forbid you to do	P23
Il ne tolérait pas la désobéissance	P43	He tolerated no disobedience.	P24
Répondit le roi, avec une grande simplicité.	P43	Said the king, with magnificent simplicity.	P24
Je ne tolère pas l'indiscipline	P44	I do not permit insubordination.	P24
Car non seulement c'était un monarque absolu mais c'était un monarque universel	P44	For his rule was not only absolute: it was also universal	P24
L'autorité repose d'abord sur la raison.	P44	"Accepted authority rests first of all on reason.	P25
Je n'ai pas fait encore le tour de mon royaume. Je suis très vieux, je n'ai pas de place pour un carrosse, et ça me fatigue de marcher	P45	"I have not yet made a complete tour of my kingdom. I am very old. There is no room here for a carriage. And it tires me to walk.	P25
Il est bien plus difficile de se juger soi-même que de juger autrui. Si tu réussis à bien te juger, c'est que tu es un véritable sage.	P45	It is much more difficult to judge oneself than to judge others. If you succeed in judging yourself rightly, then you are indeed a man of true wisdom."	P25
Mais tu le gracieras chaque fois pour l'économiser. Il n'y en a qu'un.	P46	But you will pardon him on each occasion; for he must be treated thriftily. He is the only one we have."	P26
Je te fais mon ambassadeur, se hâta alors de crier le roi	P46	I make you my ambassador," the king called out, hastily	P26
Ah ! Ah ! Voilà la visite d'un admirateur !	P47	"Ah! Ah! I am about to receive a visit from an admirer!	P27
Les vaniteux n'entendent jamais que les louanges. –	P48	Conceited people never hear anything but praise	P28
Pour oublier que j'ai honte, avoua le buveur en baissant la tête. –	P51	"Forget that I am ashamed," the tippler confessed, hanging his head	P29
S'enferma définitivement dans le silence.	P51	" The tippler brought his speech to an end	P29
Businessman	P53	Businessman	P30
Je suis sérieux, moi, je ne m'amuse pas à des		I am concerned with matters of	P30

balivernes !		consequence. I don't amuse myself with balderdash.	
Un hanneton	P53	Giddy goose	P30
Je n'ai pas le temps de flâner.	P53	I have no time for loafing.	P30
Des petites choses dorées qui font rêvasser les fainéants.	P54	Little golden objects that set lazy men to idle dreaming.	P31
Quand tu trouves un diamant qui n'est à personne, il est à toi.	P55	When you find a diamond that belongs to nobody, it is yours	P32
Quand tu as une idée le premier, tu la fais breveter : elle est à toi.	P55	When you get an idea before any one else, you take out a patent on it: it is yours.	P32
Le petit prince n'était pas satisfait encore.	P55	The little prince was still not satisfied.	P32
Réverbère	P57	A street lamp	P33
Celui-là est le seul dont j'eusse pu faire mon ami	P60	That man is the only one of them all whom I could make my friend	P34
Les fleurs sont éphémères	P64	Flowers are ephemeral.	P36
Il est très rare qu'une montagne change de place.	P64	It is very rarely that a mountain changes its position	P37
Un ballet d'opéra.	P66	A ballet in the opera	P38
Vie d'oisiveté et de nonchalance	P66	Live from toil and care	P38
Les hommes occupent très peu de place sur la terre.	P67	Men occupy a very small place upon the Earth.	P39
S'il te plaît… apprivoise-moi	P80	"Please tame me !"	P47
Le renard	P77	Fox	P47
On ne voit bien qu'avec le cœur. L'essentiel est invisible pour les yeux.	P83	It is only with the heart that one can see rightly. What is essential is invisible to the eye	P48
C'est le temps que tu as perdu pour ta rose qui fait ta rose si importante.	P83	It is the time you have wasted for your rose that makes your rose so important	P48
L'aiguilleur	P83	Railway switchman	P49
On n'est jamais content là où l'on est,	P84	No one is ever satisfied where he is	P49
L'eau peut aussi être bonne pour le cœur…	P88	Water can be good for the heart	P51
Une dune de sable	P88	Sand dune	P52
Ma maison cachait un secret au fond de son cœur…	P86	My house was hiding a secret in the depths of its heart…	P52
Ils s'enfournent dans les rapides, mais ils ne savent plus ce qu'ils cherchent	P90	Men set out of their way in express trains, but they do not know what they are looking for.	P53
La poulie	P90	The pulley	P53
Margelle	P91	Edge of the well	P54
Cache- nez d 'or	P97	Golden muffler	P57
Je sentais son cœur battre comme celui d'un oiseau qui meurt	P97	I felt his heart beating like the heart of a dying bird	P57
Je t'aurais joué un vilain tour	P100	I shall have played on you	P59
Corps	P103	Body	P60
La muselière	P104	Muzzle	P62