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Translation Criticism: Implementing House's TQA Model on "Jesus Paid It All" into Kirundi

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Abstract: The article probed into the quality of the Kirundi translation of Hall's "Jesus Paid It All", a hymn in *The Seventh-day Adventist Hymnal* (1985). The study is a translation criticism centered on House's translation quality assessment (TQA) model. The descriptive qualitative method with inductive orientation was used. The primary data were collected from the original American English hymn "Jesus Paid It All" as written in the current church hymnal and the Kirundi lyric "Numv' Umukiz' ambwira". Books and articles pertinent to translation criticism, House's TQA model, and Seventh-day Adventist (SDA) hymnody were consulted for secondary data. Covert errors distorting the ideational and interpersonal meanings concerning Christ's sacrificial atonement and the Christian individual's response to it were found. They were characterized by shifts in the transitivity system, topical lexis, mood structure, and thematic construction. At the non-dimensional level, a manipulation of the original was discovered. The highest rate of overt errors was represented by the cultural filtering of the topical lexis and inadequate substitution of metaphorical constructions and culture-bound items. It was concluded that the TT is an inappropriate covert translation and its quality is inadequate.

Key words: translation criticism, TQA Model, SDA Hymnal

Abstrak: Artikel ini bertujuan untuk mengkaji kualitas terjemahan bahasa Kirundi lagu Hall, "Jesus Paid It All", sebuah himne dalam *The Seventh-day Adventist Hymnal* (1985). Penelitian ini berfokus pada kritik terjemahan yang berdasarkan model penilaian kualitas terjemahan oleh House. Metode yang digunakan adalah kualitatif deskriptif dengan orientasi induktif. Data primer dikumpulkan dari himne asli bahasa Inggris Amerika "Jesus Paid It All" seperti yang tertulis dalam himne gereja saat ini dan lirik Kirundi "Numv' Umukiz' ambwira". Sumber data sekunder merupakan buku dan artikel yang berkaitan dengan kritik terjemahan, model penilaian kualitas terjemahan oleh House, dan himnodi Gereja Masehi Advent Hari Ketujuh. Kesalahan-kesalahan terselubung yang mendistorsi makna ideasi dan interpersonal mengenai penebusan pengorbanan Kristus dan tanggapan individu Kristen terhadapnya ditemukan. Kesalahannya ditandai dengan pergeseran dalam sistem transitivitas, leksikis topikal, struktur modus, dan konstruksi tematik. Pada tingkat non-dimensi, manipulasi aspek-aspek teks sumber ditemukan. Tingkat kesalahan terbuka tertinggi bercirikan oleh penyaringan budaya leksis topikal dan substitusi yang tidak memadai dari konstruksi metaforis dan item yang terikat budaya. Disimpulkan bahwa TT adalah terjemahan rahasia yang tidak pantas dan kualitasnya tidak memadai.

Kata kunci: kritik terjemahan, Model TQA, Kidung Jemaat SDA

INTRODUCTION

The term translation criticism has been used interchangeably with translation quality assessment (TQA). Translation criticism refers to a systematic analysis of translated texts and their originals in a bid to measuring to what extent the translation made agrees with the standards or criteria set in advance, and, therefore, stating its quality appropriateness (Sipayung, 2023, p. 117). Simply put, as Palumbo (2009) sustains, translation criticism is concerned with elaborating an interpretative framework in order to measure in what ways a translation is good or bad p. 98). While some scholars link translation criticism with the practice of assessing the quality of literary translation, Reiss (2014) clarifies that the concept of translation criticism is suitable for the appreciation of the translation quality of any text (p. 48). She contends that translation has a literary character because its material object, like literature in its broad sense, is texts in written form.

The application of translation criticism in the professional area has brought about some other terms. Drugan admits that due to its more focus on the process than the product, the assessment of the quality of translation in industrial circles, requires the use of such terms as quality assurance, quality control, and quality evaluation (Drugan, 2013, p. 71). While in the translation industry, quality assurance is used to suggest ensuring customer satisfaction, quality control refers to the fact that there is a control of translation process that aims at producing an ideal translation that both the customer and translation agents agree on (Palumbo, 2009, p. 98). As far as quality evaluation is concerned, Hewson (2011) refers to it as placing a value on a translation in terms of a grade or pass mark, especially in translation pedagogy (p. 6). In other words, even though quality evaluation is used broadly to mean quality assessment in professional translation, in its strict sense, it means, according to Chesterman, a form of TQA common to translation education which is referred to as "pedagogical assessment" (Drugan, 2013, p. 47). Since translating hymnals and hymns does not entirely follow the dynamics of translation industry, in this paper the expressions translation criticism and TQA were adopted and used interchangeably.

Translation critics have been interested in the implementation of House' TQA model. Recent studies focus on translation errors, cultural filtering, or functional pragmatic analysis. They include Naidj & Motahari (2019), Hedayati & Yazdani (2020), Alavipour & Noroozi (2020), Faryad & Abdul-Rahaman (2021), Esfahani & Younesi (2022), Al-Aizari (2023), Obeidat & Ayyad (2022), Liu et al. (2022), Youssef (2023), Khoshafah (2024), and Ntamwana & Munandar (2024). Some of these works examined many translations to find out which one is better or best. Others explored one translation based on one language pair in order to make a statement on the appropriateness of the quality. Some others analyzed cultural filtering in the translation in order to measure the rates of domestication and foreignization or to account for social and cultural dynamics. Of all these studies, only one research on the translation criticism about Adventist hymn was recorded. Even though it used House's TQA model, the material object treated is different from that of the present article. Moreover, it is based on a different language pair.

The article purposes to 1) probe into the way the Kirundi hymn "Numv' Umukiza ambwira" matches the American English original "Jesus Paid It All" at the dimensional and non-dimensional level and 2) state a statement on the quality of the translation based on the overt and covert errors found in the first phase of assessment. In what follows, these aims were achieved by first presenting the literature review and the research methods. Then, the results were

discussed before the formulation of the translation quality statement. Last, the findings were concluded.

LITERATURE REVIEW

A. House's TQA Model

House's TQA model is classified under the linguistic approaches to translation quality Assessment (2018, p. 84). It is based on Halliday's systemic functional linguistic (SFL) principle whereby language comprises three interlinked metafunctions or meanings including ideational, interpersonal, and textual. These three meanings express the discourse semantics of communication. Each of them is realized in the choices people make at the lexico-grammatical level and the categories of register encompassing it. The register situational elements include field, tenor, and mode (AlGhamdi, 2016, p. 115). These elements correspond respectively with the ideational, interpersonal, and textual meanings. They are fundamental to grasping the situation context of a text. So, the analysis of these categories contributes to the determination of the function of a text.

To account for text metafunctions and their lexico-grammatical realization, House (2018) defines the situational dimensional elements or textual functional components and explains how they operate in TQA (p. 86). In her recent model, the category of field deals with the topic and content of the text and its subject matter through a particular lexis (p. 87). It also consists of the material process (verbs of doing), the mental process (verbs of thinking, believing, opining), and relational processes (verbs of being and having). As for the tenor, it is about participation and lexical and syntactic choices based on social power, social distance, and emotional relations among participants with respect to the content of the text. Linguistically, the tenor is realized through the expressions of mood, modality, and evaluative lexis. As far as the mode is concerned, the evaluation looks at the channel of communication including the oral and written be they simple or complex modes. A text, for instance, can be of a complex mode including written and spoken medium aspects. It can be also a simple monologue with no participation of the audience or a complex mode in which the addressee participates through various mechanisms. In the analysis of the individual textual function, the textual meaning (metafunction), as Halliday & Matthiessen clarify, embodies the two others, that is, ideational and interpersonal meanings (2006, p. 8). Actually, the textual metafunction organizes the ideational and interpersonal meaning as discourse or meaning that is contextualized and shared. In House's TQA model, the three components of register are analyzed to account for ideational and interpersonal functions of a text.

The analysis of register categories alone cannot determine the function of a text. The genre category must be added in order to supplement the micro-context (ideational and interpersonal function of the individual texts) with elements of the macro-context (House, 2018, p. 88). In House's conception, a genre means "a collectivity or a category of texts that represents recurrent configurations of meaning and enact the social practices of a given culture" (p.181). The genre is related to the linguacultural community in which a text is grounded. The genre of a sermon, for example, is related to religious institutions, ministries, or churches and the practice of worship and praise. Thus, the analysis of the register and genre along the levels of individual text provides its profile that characterizes its individual function.

In practice, translation criticism, according to House, is concerned with evaluating translation errors and making a statement regarding the match or mismatch between the functional components of the ST and those of the TT (2018, p. 86). She distinguishes two types mismatches including dimensional mismatches and non-dimensional mismatches. The former are pragmatic errors resulting from incompatibility between the original and its translation at the level of genre and register. The latter are errors related to shifts in the denotative meanings, breaches of target language system, and incorrect cultural filtering. In connection to this error distinction, there are two types of translation: overt and covert (p. 89). Based on this translation typology, House distinguishes two types of textual production, namely overt version and covert version.

Grasping the typology of translation and errors is significant in translation quality assessment. Overt translation refers to a type of translation in which linguistic forms and structures of the ST are maintained in the TT (House, 2018, p. 184). Thus, an overt version is a type of textual operation such as a summary or adaptation resulting from the expansion of the original textual function by adding other functional elements. Furthermore, an overt error is any mismatch between ST and TT forms at the denotation level, breach of the target language use or grammar, and inaccurate rendition of ST culture-bound items. House distinguishes seven types of overtly erroneous errors (Kim, 2019, p. 136). They include cultural filtering, creative translation, distortion of meaning, significant change in meaning, untranslation, slight change in meaning, and breach of the language system.

Covert translation refers to a type of translation whereby a text functions in the translating language culture the way it does in the source language culture (House, 2018, p. 178). In other words, in a covert translation the function of the original is preserved in the translated text. A covert version is, therefore, a form of textual operation which does not obey to the equivalence principle. The inappropriate application of cultural filtering operated by the translator, especially using it in the case of unproven cultural differences in the language pair at stake, results in covert version. In other words, a wrong cultural filtering generates a covert version, that is, a textual production involving deliberate mismatches between the ST and TT at the situational dimensional level. As a matter of fact, covert errors are related to any mismatch at situational dimension level, that is, lack of equivalence between the ST and TT in terms of functionality and context (Khuddro, 2018, p. 115).

In relation to the lexico-grammatical and discourse systems, a ST and its overt translation are equivalent at all the levels of analytical model including language/text, genre, and register (House, 2018, p. 90). On the contrary, in a covert translation, the ST and TT are equivalent only at the level of genre. Deciding between overt and covert translation is dictated by the translation task purpose. When the translator is required to allow members of the target language culture appreciate from afar the original textual function of a document specific to a particular audience, time and location (for instance, a speech), the discourse world and frame of the ST are co-activated to produce an overt translation susceptible to produce second-level functional equivalence (House, 2018, p. 93). Nonetheless, texts which are not bound to any particular time, audience, and location and which have a general function such as entertainment or education require a covert translation.

B. Seventh-day Adventist Hymnody

The current hymnal used among SDA churches is entitled *The Seventh-Day Adventist Hymnal*. It was published in 1985. It is a result of a long historical development of praise and worship tradition in the SDA Church. The first SDA hymnal was published in 1849 (Ottley, 2020, p. 10). Before that the official publication of the first SDA, other compilations of hymns had been used by the nascent church. Throughout the early Sabbatarian Adventist period (1844-1860), the small emerging church used about “five hymns and four supplements edited by James White” (Williams, 2020, p. 35). The first remarkable hymnal was entitled *Hymns for God’s Peculiar People* and was published in 1849. It played a significant role in the solidification of the new SDA growing church. It comprised “nearly fifty pages containing key theological concepts, leveraged music as a catalyst to promote unity among the flock, and their unique perspective among the Adventist factions”. In addition, the hymnal embodied the theological ideologies and religious culture of the SDA. The second coming of the Messiah and the millennial reign that are crucial in the “Sabbatarian Adventist spirituality” were emphasized. The collected hymns were a folk poetry that conveyed the hope in the return of Jesus Christ and in the kingdom of God.

In Burundi, SDA hymnody shares many common traits with history of the domestic church. Following the church implantation in 1925, the first significant step in the formation of Adventist hymnody in Burundi was the importation of 100 songbooks from the Rwanda mission in 1932 (Sang, 2020, p. 65). The songs in the early hymnal were written in Kinyarwanda, a language spoken in Rwanda, a country sharing national boundaries with Burundi. It was in 1975 that the first hymnal written in the national language, Kirundi, was published under the title *Indirimbo zo Guhimbaza Imana*. The hymnbook is a compilation of 200 hymns. They are plain lyrics written in Kirundi without musical notations. The songbook was edited in 2006 to improve the translation by adapting it to linguistic changes. According to informants, the translators included Burundian SDA ministers, namely Uzziel Habingabwa and Silas Senkomo (P. Nzomwita, personal communication, April 15, 2024). Contrary to the original English American hymnal where hymns are classified under topics, the Kirundi hymnbook does not include thematic divisions.

METHOD

The present article is inductive descriptive qualitative research. In translation studies, this method consists in developing a hypothesis that supports particular translation norms or strategies based on collected data (Rosa, 2022, p. 36). In other words, in inductive reasoning, the researcher explores how and why a particular translation phenomenon occurs by using qualitative approach to analyze the collected data (Mellinger & Hanson, 2022, p. 309).

The library research method was applied for data collection. The primary data were collected from the hymn “Jesus Paid It All” published in *The Seventh-day Adventist Hymnal* (1985) and the Kirundi lyric “Numv’ Umukiza ambwira” found in *Indirimbo zo Guhimbaza Imana* (2006). The original is numbered 184 in the current English SDA hymnal. But it is numbered 118 in the Kirundi hymnal. The ST was written by the Elvina M. Hall (1820-1889) in 1865. It was accessed from the web link <https://hymnary.org/hymnal/SDAH1985> (April 2nd, 2024). Regarding the TT, only a hardcopy of the hymnal was accessed. The secondary data sources consulted include materials on translation criticism, SDA hymnody, and systemic functional linguistics.

The analysis followed House's analytical methodology. It is a three-phase methodology including analyzing the original in the four situational dimensions (field, tenor, mode, and genre) in order to find out the textual function, comparing the original and its translation in terms register and genre categories, and producing an overall statement of quality (Drugan, 2013, p.52). So, the ST and TT were compared to identify micro and macro contextual mismatches or covert errors. Then the original and its translation were further compared to identify overt errors. Last, a statement of quality was made, that is, an evaluative judgment on the relative equivalence between the functional components of the ST and TT based on the identified errors.

FINDINGS AND DISCUSSION

A. Dimensional Mismatches

1. Field

The field was analyzed to discuss the ideational function of the ST by considering the topical lexis and the transitivity structure in the lyric. As a subject matter, the lyric is about Jesus' sacrificial atonement and the obligation of mankind to respond to it. People cannot do anything for their strength and sustenance rather than find them all in Him. In responding to the Savior's amazing kindness through leading a righteous life and sharing to others the salvation message, people fulfill the necessary condition for heavenly reward.

The subject matter is realized through topical lexis and transitivity structure. Content words are used to oppose the persona who is a 'child' with 'weakness' (stanza 1) and who thereby 'owes' (refrain) all to the 'Savior' (stanza 1). The Savior has 'power' (stanza 3) and 'paid' all (refrain) to redeem the weak child or the persona. The individual's initial sinful condition is captured through such expressions as 'stain' (refrain), 'spot', 'leper', and 'stone' (stanza 2). On the contrary, the redeemer's transforming awesome power is construed through 'wash', 'change', 'melt' (stanza 2), 'grace', 'blood', 'Calvary' (stanza 3). As a response to this amazing kindness, the rescued individual has to 'watch' and 'pray' (stanza 1) until the doomsday when he will present 'trophies' to the Supreme judge sitting in the 'throne' (stanza 4).

Concerning the transitivity system or ideational meaning at clause rank, the sacrificial atonement for mankind is represented through the material process in the clauses 'Jesus paid it', 'He washed it' (Refrain). In these clauses, the actor is Christ who does the redemption of the sinner by dying as a substitute for the transgression of the divine law. The goal is the sin or the human sinning nature that was considered as a debt incurred vis-à-vis the kingdom of God. The representation of the necessity of the atoning action is also reflected through the clause 'Sin had left a crimson stain' (refrain). The sin is the actor and 'a crimson stain' is a goal. The author uses the verbs 'pay', 'leave', and 'wash' to materialize the messianic redemption (process) and its necessity for humanity.

The individual's acknowledgement and observance of Christ's substitutionary atonement is also represented as the material process. This construction is realized through the clauses 'I'll wash my garments white in the blood of Calvary's Lamb'; 'I find Thy power' (stanza 3); 'when before the throne I stand in Him complete' (stanza 4); and 'I'll lay my trophies down All down at Jesus' feet' (stanza 4). The actor is the redeemed individual (I) who witnesses his reliance on the undeserved divine grace and his commitment in soul winning. In other words, the phrases 'my trophies', 'thy power', and 'my garments' are the goals or participants that are affected by the

material process. The verbs to ‘wash’, ‘stand’, ‘find’, and ‘lay down’ represent the responsive action of the individual towards the Savior. Circumstantial and spatial adjuncts are used to emphasize the representation of Jesus as the recipient (at Jesus feet, white in the blood of Calvary’s Lamb) or the participant who benefits from the persona’s action.

The mental process is represented through the clauses ‘I hear the Savior say’ (stanza 1) and ‘Lord, now indeed I find Thy power [can change...]’ (stanza 2). A perceptive process centered on the verb ‘hear’ is realized to reflect how the persona experiences the message of salvation. The participant ‘I’ is the sensor and ‘the Savior say’ and ‘thy power can [...]’ are the phenomena that are perceived. This mental process linked with a verbal process, ‘[I hear] the Savior say, “Thy strength indeed is small [...]” (stanza 1). The author represents the salvation message given to the persona as a verbiage and the Savior as the sayer.

In the construal of the ransom sacrifice is realized through the relational process in ‘Thy strength indeed is small’ (stanza 1), ‘Since nothing good have I’ (stanza 3), and ‘All to Him I owe’ (refrain). Intensive and possessive relational processes are constructed to signify the individual’s state of inheriting sin and consequential weakness. In the first clause, the individual represented by his strength (thy strength) is the carrier of the attribute ‘small’. The second and third clauses construe possessive processes. The individual (I) is constructed as the possessor of nothing who owes all to the Savior (Him). So ‘nothing good’ and ‘all’ are the attributes of the carrier or possessor.

Regarding the topical lexis, that is, the ideational meaning at group rank, there is a mismatch resulting from the subversion of the authorial diction. In the TT’s first stanza, the individual is without strength (*kombuz’inkomezi*) and is instructed to be prayerful (*Ngo name ndamusenga*). However, in the ST, he is small and weak in strength and commanded to be watchful and prayerful. The TT lacks the issue of spiritual militancy that is construed in the ST. In addition, the TT undermines the subjectivity and agency of the individual before redemption. The total lack of strength implies that the individual is created a new through the sacrificial atoning act. Therefore, the ST’s construal of transcendence whereby the Savior condescends to the small and weak individual to elevate him from the bondage of Adamic sin is dismantled. Moreover, the substitution of the conceptual metaphors ‘find in me all thine’ (stanza 1) and ‘melt the heart of stone’ (stanza 2) for ‘*Nta co nzomuburana*’ (I will not lack anything with him) and *zigakiz’imitima* ([thy power] heals hearts) and the deletion of ‘I’ll wash my garments white’ (stanza 2) undermine the vivid visual imagery that accompanies the message of redemption and sanctification in the ST. Actually, the TT does not maintain the transformation of the persona from crimson (deep red color) to snow (white).

The transitivity system is altered because the ST uses the verbs ‘wash’, ‘stand’, ‘lay down’, ‘find’ to realize the material process whereas the TT retains ‘stand’ and ‘lay down’ only. For instance, the clause representing the material action with ‘wash’ is omitted. The material action is also altered to the relational process in the second clause, ‘He washed it white as snow’. In the corresponding form, *vyahindutse umweru* (they became very white), the carrier ‘they’, that is sins or sinner, is identified with the pure white color of snow after redemption. Likewise, the material process construed through the clause ‘[you] find in Me thine all in all’ is modified to possessive relational process in *ntaco nzomuburana* (I will not lack anything with him). The actor ‘you’ becomes the possessor ‘I’, the goal ‘thine all in all’ changes to the possessed or attribute ‘anything’, and the locative adjunct ‘in me’ is modified to accompaniment circumstantial adjunct. So, the

ST represents action and location whereas the TT construes possessive relation and accompaniment.

While the mental process represented through the verb 'hear' (stanza 1) is retained in '*numv'umukiz' ambwira*' (I hear the Savior telling me), the verbal process connected with is slightly altered because in the TT form, the verbalization produced by the sayer (Savior) is reported by the target participant through indirect speech. The relational process is conserved except for the one represented by 'All to Him I owe' (refrain) which is changed to a material process in '*Yanyishuriye ya myenda yose*' (He repaid all my debts). This change in the transitivity system is due to the fact that the translator combines two verses 'Jesus paid it all' and 'All to Him I owe' into one 'He repaid all my debts'. This adjustment affects the ideational meaning because the ST focuses on both the Savior and the saved child. The redeemed persona expresses his being under obligation to do all things for the Savior because the latter paid a price for his salvation. Nonetheless, the TT stresses Jesus' sacrificial ransom to repay the offence linked with Adamic transgression against the divine law.

2. Tenor

In the register category of tenor, lexical choices, participation, and syntactic structures are used to represent stance and social roles and attitudes between the Savior (addressee) and the child (addresser). Evaluative lexis such as 'child of weakness' (stanza 1), 'crimson stain', 'snow', 'heart of stone' (refrain), 'leper's spot' (stanza 2) is used to construe the weak character and sinful nature of the persona and his penitential attitude in response to the sacrificial act of the Savior. On the other hand, the redemptory role of Jesus is conceptualized through the lexical choices of the author, such as 'lamb' and 'blood of Calvary'. Moreover, the Savior is signified as a powerful and glorious Lord and Judge in 'thy power' (stanza 1), 'down at Jesus' feet', and 'throne' (stanza 4). The lexical choices portray the addressee as a Lord condescending to the low condition of the persona to deliver him from sin. At the end of the lyric, the persona appears before the heavenly judicial court where the addressee (Jesus) stands in his glorious position to play the role of judge sitting in throne.

The interpersonal meaning is also realized through the mood structure of the hymn. Exchanges between the participants at the clausal level are represented by imperative mood as in 'watch and pray' and 'Find in Me thine all in all' (stanza 1) and indicative mood as in 'Thy power and Thine alone can change the leper's spots and melt the heart of stone' (stanza 2). Through the imperative mood, a speech role is played by the Savior to command the persona spiritual vigilance and prayerful life to overcome weakness. Furthermore, he is commanded to rely on the Lord for empowerment and restoration. Regarding the indicative mood, the assurance of salvation enables the persona to declare that the power of the Savior is capable of healing leprosy and revivifying broken hearts. The nominal component of the mood or subject is the weak individual in the imperative clause. In the residue, a particular attitude or behavior is recommended by the Savior to the individual through the predicator's 'watch', 'pray', and 'find', the complements 'thine all in all', and the adjunct 'in me'. Furthermore, in the indicative mood, the finite 'can' realize the modality represented in the clause. It is used to represent Jesus' ability or simply to construe the persona's declaration about the power of the Savior by which illnesses and maladies can be healed and all forms of burdens and hardship weighing on the individual can be relieved.

The mood is realized by the subject 'Thy power' and the finite 'can' to construe the powerful attribute of Jesus. The residue supports the manifestation of the power in the life of individuals or community through the predicator's 'change' and 'melt' and the complements 'the

leper's spots' and 'the heart of stone'. One of the responses to Christ's sacrificial atoning act is a continuous sanctification of the individual. Thus, the clauses, 'I'll wash my garments white in the blood of Calv'ry's Lamb' (stanza 3) and 'I'll lay my trophies down [...] at Jesus' feet' (stanza 4) represent the indicative mood whereby the persona expresses his determination and resolutions to dwell in the Lord for a perfect Christian life. The subject 'I' and the finite 'will' construe the persona's decision for the future. Through the predicators 'wash' and 'lay down', the complements 'garment' and 'trophies', and the adjuncts 'white', 'at Jesus' feet' and 'blood of Calvary's lamb', the residue reinforces the construal of the persona's desire for perfection and his resolution to achieve it. Last, through its subject 'I' and the residue including the predicator 'find', the complement 'Thy power and Thine alone', and the adjuncts 'indeed' and 'now', the line 'now indeed I find Thy power and Thine alone' [...] (stanza 2) represents the absolute belief of the persona in the addressee's authority. So, in the lyric, the Savior is represented as the redeemer, healer, deliverer, sanctifier, and judge. In contrast, the individual is construed as a weak vessel, a pilgrim, and spiritual warrior that can only become perfect by leaning on the Lord.

The redeemer-penitent relationship is further represented through nouns (sometimes used polite vocatives) as 'Lord', 'Lamb', 'Savior', and 'Jesus' to refer to the addressee and as 'child' to refer to the speaker. The author capitalized pronouns to capture the authority of the redeemer 'Me' (find in Me), 'Him' (All to Him I owe, in Him complete), 'Thy', 'Thine' (Thy power and Thine alone, thy grace). However, reference to the persona or the humble redeemed penitent is expressed through pronouns with lower case, as 'my' in my trophies, my garment, and 'thine' in thine all in all.

The use evaluative lexis is subverted in the TT because much of the elements related to Jewish culture are omitted or replaced by non-culture-bound terms. For instance, the author uses conceptual metaphors where a human participant and his attributes are mapped into the physical features. But in the TT, the mapping, Individual → weak body of a child in 'child of weakness' (stanza 1), sin → crimson stain in 'Sin had left a crimson stain', sinner → heart of stone in 'And melt the heart of stone', Jesus → the blood of Calvary's Lamb in 'In the blood of Calv'ry's Lamb' is deconstructed. Consequently, there is no equivalence between the ST and TT regarding images of sin and redemption.

Concerning the nature and number of participants, there is a mismatch between 'I hear the Savior say' (stanza 1) and 'Numv'Umukiz'ambwira' (I hear the Savior telling me). In the ST two "inherent participants", the speaker and the Savior are actualized (Downing & Locke, 2006, p. 126). But the participant affected by the action (Speaker or Interlocutor of the Savior) is unactualized, albeit its implicitation in the following lines. However, in the TT, the benefactor of action is actualized through the form 'ambwira' (telling me). Moreover, the adjustment operated in the TT changes the semantic valency in some lines. In the modification from 'I hear the Savior say' to *Numv'Umukiz'ambwira* (I hear the Savior telling me), there is alteration from bivalent to trivalent process participation. In the second and third stanzas, the translator omits the apostrophe. Therefore, participant reference shifts from you (Lord) to *Niwe* (He is the one), they and thine to *a-fise* (He). The modification of '[Lord, now indeed] I find Thy power and Thine alone' to '*Ni w'afis'inkomezi*' (He is the one who has power) changes valency from bivalent to trivalent participation. In addition, there is change from one mental process to two relational processes. While in the ST, 'I' is the sensor and 'Thy power and Thine alone' the phenomenon, in the TT '*Ni we*' (It is He) establishes a demonstrative relation process between the carrier '*Ni*' (It is) and the attribute '*we*' (He/Him); *a-fise* (he has) is the possessor of *inkomezi* (power). In the adjustment of 'Whereby Thy grace to claim' (stanza 3) to *Nibesherejweho n'ubuntu bwiwe gusa* (I am

being sustained by His grace only) there is a pronoun shift from 'thy' to 'bwiwe' (His). These changes which are occasioned by the omission of the apostrophe undermines the illocutionary force of the lines. The author makes the persona switch from addressing the audience by directing his speech to a third party, that is the Savior addressed as Lord. The translator eliminates this direct communication and keeps on addressing the audience by referring to the Savior with a third person. In these two stanzas, there is a change from exclamatory to indicative mood.

Even though the differentiated roles of the human participants are retained, save the retention of the proper noun 'Jesus' (*Yesu*) and the attribute noun 'Savior' (*Umukiza*), all capitalized references to the redeemer are omitted in the TT. This shift undermines the emotional attitude and stance of the repentant speaker towards the addressee or atoner.

3. Mode

The ST is a written lyric poem paralleled with its musical composition. The ideational meaning of the lyric is presented through a dramatic monologue. The persona shares to an absent audience his direct experience with the Savior. He reports to the audience the instruction the Savior is giving him. The interpersonal meaning is realized through the persona's use of direct discourse to repeat what the Savior is telling him. There is an unequal power relationship between the human participants. The power imbalance can be illustrated by the lines, 'Thy strength indeed is small; Child of weakness, watch and pray, Find in Me thine all in all' (stanza 1). Sometimes, the speaker interrupts to directly address the speech to the third party, the Savior. In 'Lord, now indeed I find Thy power' (stanza 2) and 'Thy grace to claim' (stanza 3), the shift from the audience to the Savior suggests direct spiritual connection of the penitential persona with the omnipotent redeemer. Moreover, participation stance is captured through polite expressions, such as the address term such 'Lord' (stanza 2).

The thematic structure (theme-rheme) and textual connectivity also contribute to the ideational and interpersonal functions. In the clauses, 'Child of weakness, watch and pray, find in Me thine all in all' (stanza 1), the unmarked interpersonal theme 'Child of weakness' and its vocative emphasis are used to support the elements of the rheme (goals) including 'watch and pray', 'find thine all in me' in a bid to stressing the Savior 's command to the addressee to rely on His power. Moreover, unmarked topical themes 'Jesus', 'sin', and 'I' are used to represent Jesus as the ransom for humanity and the initial sinful condition of the individual' in the clauses, 'Jesus paid it all' (stanza 1), 'Sin had left a crimson stain' (refrain), and 'I'll wash my garments white' (stanza 3). The author uses these topical themes to emphasize the experiential meaning of the text where the elements of the rheme highlight the issue of redemption. Furthermore, the author uses textual marked themes in the conjuncts 'now indeed I find' (stanza 2), 'Since nothing good have I' (stanza 3), 'And when before the throne' (stanza 4). The themes are constituted by structural elements stressing the circumstantial complements involving the response of the persona towards the sacrificial atonement done by Christ.

The mode is also realized by the use of implicit and explicit cohesive devices such as coordination conjunctions 'and' (stanza 1, 4), 'since' (stanza 2) to stress consecutive actions in the redemption of the persona, his obligations, and commitments he makes for the future. The conjunctions 'When' (stanza 4) and 'now' (stanza 2) are used to reflect the temporal transformation in the life of the persona and consequential responses towards the redemption act. These coordination and subordination conjunctions contribute to the textual meaning to achieve coherence and cohesion and thereby reinforcing the ideational and interpersonal functions of the lyric.

In the American SDA hymnal both a lyric and musical composition are available for the hymn “Jesus Paid It All”. Nevertheless, in the Kirundi hymnal, only the lyric poem is mentioned. Additionally, the title of the ST is taken from the first line of the refrain whereas the TT is entitled from the first line of the poem. This difference in titling affects the ideational and interpersonal functions. Actually, the ST title ‘Jesus Paid It All’ reinforces the issue of redemption and its sufficiency for the sanctification of the Christian believer. But the TT title ‘*Numw’ Umukiz’ ambwira*’ (I hear the Savior Telling Me) highlights the dialogic dramatic style of the hymn to focus on Jesus’ direct command to the individual to respond to the sufficiency of the sacrificial atonement. So, from the title, the TT stresses more the interpersonal meaning than the ST.

Due to the elimination of the direct speech and exclamatory clauses in the TT, the dynamics of the monologue change. The third-party speaker and hearer, that is, the Lord is lost in the TT. This elimination generates change in pronouns from you (speaker) to I and you (Savior) to he as in ‘Thy grace to claim’ versus ‘ubuntu *bwiwe gusa*’ (His grace only) and ‘Thy power’ versus ‘*afise inkomezi*’ (he has power). The ST is expressive and rhetorically appealing towards the message of redemption, but the TT tends to be more informative. The ideational and interpersonal functions mismatch between the ST and TT is due to the omission of the imperative and exclamatory mood markers and the figurative construction connected with them, especially the apostrophe.

Contrary to the ST, TT realizes its textual meaning through many unmarked themes. For example, the three last stanzas start with marked interpersonal and ideational themes: ‘Lord, now indeed I find Thy power’; ‘Since nothing good have I’; ‘And when before the throne I stand in Him complete’. But their corresponding forms are unmarked thymes: ‘*Ni w’afis’inkomezi*’ (He is the one who has power); ‘*Singir’iciza nkora*’ (there is nothing I can do); ‘*Imbere ya ya ntebe, nzohagararayo*’ (before the throne, I will stand there). The translator’s preference of unmarked themes reduces the interpersonal and ideational meanings conveyed through the cohesive elements that constitute the adjuncts.

4. Genre

The ST is made for Christian worship purpose. In the typology of religious texts, the lyric belongs to hymn category. It was written by an American woman poet Hall in 1865 (Smith, 2008, p. 66). The author was a choir member in the Methodist Episcopal Church. She got inspiration and penned the text draft during a sermon by Rev. George Schrick in Baltimore (Brown & Butterworth, 1906, p. 427). The hymn was initially published in *Sabbath Carols*. The musical composition was added to the lyric by the choir director, John T. Grape, shortly after the text was written. In relation to American society and culture, the hymn has been considered as a revival song, especially in Methodist churches and was used in the 19th great revivalist movement. In *The Seventh-Day Adventist Hymnal* (1985), the lyric is numbered 183 and classified under the topic Jesus Christ.

Based on the characteristics of hymns as lyric poems consisting of metrical and strophic structures, “Jesus Paid It All” as written in the source hymnal, has, in addition to the lexical-thematic dimension, the poetic visual and acoustic-rhythmic dimensions (Hawn, 2015, p. 2695). The hymn is a lyric poem comprising four stanzas and one refrain. Both the stanzas and refrain are quatrains. The stanzas end in regular rhyme scheme **abab** which is dominantly masculine. Concerning the metrical structure, the poem is an iambic trimeter interspersed with trochaic trimeter with one extra stressed foot at the end of lines. In relation with the function of the poem, the iambic units give the lyric a relaxed and calm mood of the persona at the beginning. But as

the poem progresses, there is shift from iamb to trochee to capture the powerful and authoritative stance of the Savior and the persona's downcast mood in his remorseful and penitential state. In the two last stanza, the poem retakes its iambic rhyme to capture the persona's wondering about actions to take in his journey to heaven and longing for the crowning ambience before the divine throne. The lexical, visual, metrical and acoustic dimensions of the hymn enable it to achieve its social purpose, that is devotional text among Seventh-day Adventist congregations and other denominations, especially with regard to the sacrificial atonement of Christ and the penitential attitude of the individual Christian towards it.

The TT is a song used for worship purpose among SDA churches and other denominations in Burundi and other countries where Kirundi is spoken. Since the target hymnal does have a thematic classification of hymns, the subject matter cannot be grasped from the table contents. It is only number 118 whereas the original numbered it 184. The function of the ST as a Christian worship is preserved in the receptor denominational communities. The translator attempts to conserve the metafunction of the ST by recreating the "lexical-thematic dimension" of the original poem in the Kirundi language culture (Klarer, 2004, p. 29). Nonetheless, some elements of the lexical-thematic dimension, especially the diction and the rhetorical figures are subverted.

For the visual and rhythmic-acoustic dimensions, a very significant mismatch is observed. While the ST is composed of four quatrains and a refrain, all with a regular rhyme scheme, the TT includes four unrhymed couplets and one unrhymed couplet serving as a refrain. Furthermore, the iambic and trochaic metrical structures are destabilized in the TT. Consequently, the TT lacks the persona's mood variation between iambus and trochee to capture change from bondage of sin to freedom following a life by the power of redemption. Moreover, the TT falls short concerning the internal and end rhymes that augment the memorability and meditative pulsating pace with respect to the redemption and sanctification.

B. Non-Dimensional Mismatches

A descriptive comparative analysis of the ST and TT shows that the translation is manipulated in many ways. The errors include cultural filtering (22.22%), significant change in meaning (22.22%), slight change of meaning (16.66%), distortion (11.11%), breach (11.11%), untranslated (11.11%), and creative translation (5.55%). The distribution for the error types is displayed in the following table 1.

Table 1:
Overt Translation Errors in the First Stanza

No.	ST	TT	BT	OT errors
1	I hear the Savior say	<i>Numv'Umukiz'ambwira</i>	I hear the Savior telling me	Slight change
2	Thy strength indeed is small	<i>kombuz'inkomezi</i>	That I don't have strength	Breach
3	Child of weakness	—	—	Untranslated
4	watch and pray	<i>Ngo name ndamusenga</i>	To worship him always	Significant change
5	Find in Me thine all in all	<i>Nta co nzomuburana</i>	I will not lack any things with Him	Distortion

In the first stanza, five overt translation errors were found. They include slight change of meaning, breach of the translating language culture system, untranslability, significant change in meaning, and meaning distortion. First, there is slight change of meaning in the adjustment of ‘I hear the Savior say’ to ‘*Numu’Umukiz’ambwira*’ (I hear the Savior telling me). The error is caused by the addition of the participant and the change from direct to indirect speech. Second, the form ‘*kombuz’inkomezi*’ is a breach of the Kirundi linguistic system because it is based on an odd collocation.

The acceptable form is ‘*ko ntamfise inkomezi*’ (That I do not have strength). In addition, it changes the meaning because the ST views the individual as a weak child with little strength. But the TT denies the existence of strength and childhood in the individual before redemption. Third, the lack of equivalent for the form ‘Child of weakness’, that is, not translated in the TL, undermines the ideational and interpersonal meaning in the TT. Actually, the form sheds light on the stances of the speaker and Savior towards the subject matter of the poem. Fourth, there is a significant change of meaning between ‘watch and pray’ and ‘*Ngo name ndamusenga*’ (to worship Him always).

The ST form suggests a cautious prayerful life with the Savior whereas the TT denotes showing reverence and adoration for the Savior at all times. Last, the meaning of the last form, ‘find in Me thine all in all’ is distorted in the TT expression ‘*Ntaco nzomuburana*’ (I will not lack any things with Him). The ST is based on the conceptual image schema, the Savior is a container of strength.

The author uses the locative conjunct ‘in Me’ to insinuate that the weak child (speaker) has to reach the very inner part of the Lord to find strength. So, the individual has to play a part in his sanctification. Nonetheless, in the TT, the speaker declares his conviction that the Savior will supply him with all the things he needs. So, the agency and subjectivity of the individual regarding redemption and sanctification are subverted in the TT.

Table 2:
Overt Translation Errors in the Refrain

No.	ST	TT	BT	OT Errors
1	Jesus paid it all, All to Him I owe	<i>Yanyishuriye ya myenda yose</i>	He repaid for me all the debts	Significant change
2	Sin had left a crimson stain	—	—	Untranslated
3	He washed it white as snow	<i>Yarampariy’ivyaha, Vyahinduts’umweru</i>	He forgave my sins, they became white	Cultural filter

In the refrain, three overt translation errors were found (see Table 2). Firstly, there is significant change in meaning. The translator operates a false logical derivation. He effaces the statement highlighting that the persona has a legal obligation to the Savior. Actually, the form ‘*Yanyishuriye ya myenda yose*’ (he repaid all my debts) denotes that the persona is under no obligation. Concerning the omission of ‘Sin had left a crimson stain’ in the TT, the translation undermines the ideational meaning. It conceals the sinful condition from which the child is liberated from. The last error is cultural filtering. In the translation of ‘He washed it white as

snow' into 'Yarampariy'ivyaha vyahinduts'umweru', the English expressions 'whitewash' and 'snow' upon which the ST form is based are wrongly interpreted in the TT. The ST form means that the Savior glossed over the sins of the individual. But, in the TT form, the individual's sins were forgiven and subsequently became white. The TT implies that sins remain visible, they changed the color only. In the local legal terminology, whitewash is used to modify the condemned individual himself rather than his crime or sin.

Table 3:
Overt Translation Errors in the Second Stanza

No.	ST	TT	BT	OT errors
1	Lord, now indeed I find Thy power	<i>Ni w'afis'inkomezi</i>	He is the one who has strength	Slight change
2	—	<i>zibasha gukiza</i>	That is able to heal	Creative translation
3	Thine alone can change the leper's spots	<i>Zikiz'ab'imibembe</i>	that heals the lepers	Significant change
4	And melt the heart of stone	<i>zigakiz'imitima</i>	And heals hearts	Cultural filter

In the second stanza, four errors were identified: two cases of change in meaning, creative translation, and cultural filtering (see Table 3). First, the error in 'Lord, now indeed I find Thy power' versus '*Ni w'afis'inkomezi*' (He is the one who has strength) is caused by the change from 'power' to 'strength'. The difference is that the semantic componential features, control and influence others, which are imparted with the items 'thy power' are lost in the TT. Furthermore, the deletion the item 'Lord' and the vocative case associated with it makes the TT erroneous. In the ST, the speaker becomes aware of the Lord's power. But, in the TT, the speaker testifies to the audience Lord' power. Second, in the furtherance of the testimonial speech, the translator creates '*zibasha gukiza*' (that is able to heal). This addition is a redundancy because the following line represents the ability to heal (modality). Third, there is a significant meaning change between 'Thine alone can change the leper's spots' and '*Zikiz'ab'imibembe*' (that heals the lepers). In the ST, the author uses a metaphor to establish analogy between the pink-colored patch on the leper's skin and marks of sins. The translator uses a concrete non-metaphorical expression to suggest that the Savior is a healer. The last error, in the stanza, is the adjustment of 'And melt the heart of stone' to '*Zigakiz'imitima*' (and heals hearts). The metaphor used in the ST is changed into non-figurative construction. The author draws from the English idiom 'have a heart of stone' denoting the very cruel or unfriendly disposition of mankind before the redemption act. The idiom is a biblical allusion (*New American Standard Bible*, 1995/2020, Ezekiel 36: 26-27) which originates from the Jewish culture and which means not having a warm heart of flesh or not being moral and emotionally alive (Hoystad, 2007, p. 24). The author captures the traditional nature of the individual to highlight the necessity of the Jesus' sacrificial atonement. Due to a wrong application of a cultural filtering, the information about the profoundly evil human nature is lost in the TT. The logical derivation operated by the translator stresses the effect (healing) without shedding light on the cause.

Table 4:
Overt Translation Errors in the third Stanza

No.	ST	TT	BT	OT errors
1	Since nothing good have I	<i>Singir'iciza nkora</i>	I cannot do any good thing	Breach
2	Whereby Thy grace to claim	<i>Nibesherejweho N'ubuntu bwiwe gusa</i>	I am sustained by His grace only	Significant change
3	In the blood of Calv'ry's Lamb I'll wash my garments white	<i>nezwa de n'amaraso</i>	I am purely washed white by the blood	Cultural filter

In the third stanza, there are three errors, including breach of the target linguistic system, significant change in meaning, and cultural filter (see Table 4). For the breach error, the translator uses a wrong collocation. The elements 'singira, iciza, nkora' (I do not do, good thing, I do) do not collocate in Kirundi. The acceptable structure should be 'nta ciza nkora' (I do not do any good thing) to insinuate that the speaker depends on undeserved divine grace for all things. Second, the modification of 'Whereby Thy grace to claim' to 'Nibesherejweho N'ubuntu bwiwe gusa' (I am sustained by His grace only) is erroneous. The author means that since the individual does not do any good thing to qualify for the Savior's grace, he needs to be purified by the sacrifice and death of Christ on the cross. This cause-effect relationship is dismantled by the translator. He shifts in meaning from 'qualifying for the divine grace' to 'being sustained by the divine grace'. Last, the cultural filtering of 'In the blood of Calv'ry's Lamb I'll wash my garments white' to 'nezwa de n'amaraso' (I am washed very white by the blood) is inadequate. The deletion of the symbols of 'lamb' and 'Calvary' eliminates in the TT the innocence, purity, and crucifixion of Jesus.

Table 5:
Overt Translation Errors in the fourth Stanza

No.	ST	TT	BT	OT errors
1	And when before the throne	<i>Imbere ya ya ntebe</i>	Before the throne	Slight change
2	I stand in Him complete	<i>Nzohagararayo</i>	I will stand there	Distortion
3	I'll lay my trophies down , All down at Jesus' feet	<i>Nzozanay'iminyago ndayihereze Yesu</i>	I will go there with trophies; I will give them to Jesus	Cultural filter

In the last stanza, three errors were identified, including slight change in meaning, significant change of meaning, and cultural filtering (see Table 5). First, in the modification of 'And when before the throne' to 'imbere ya yantebe' (before the throne), the translator deletes the coordination conjunction 'and' and the subordination conjunction 'when'. The deletion of these items destabilizes the connection of the speaker's resolves to respond to the sacrificial death and salvation. The sequence of events in the TT is dismantled. Second, in 'I stand in Him complete' versus 'Nzohagararayo' (I will stand there), there is distortion of the ST meaning. The ST form suggests that the speaker will be elevated to the greatest status in front of the throne to act like Jesus giving report to the Father for a while. This ascendancy from ordinary man to a hero and a

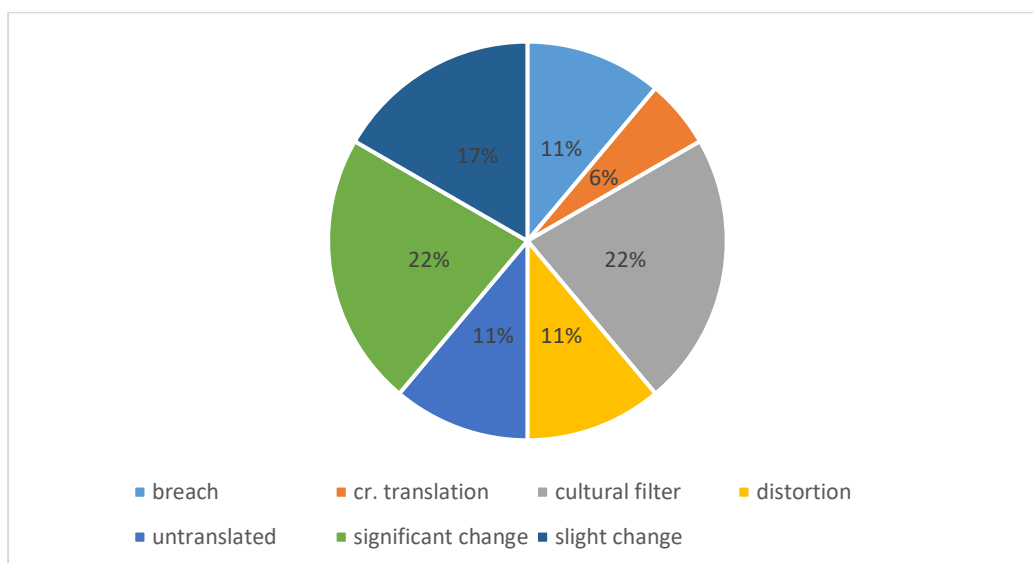
god-like glorious rank is lost in the TT. The change in social role and status for the persona is undermined in the TT. Finally, the adjustment of 'I'll lay my trophies down All down at Jesus' feet' to '*Nzozanay'iminyago, ndayihereze Yesu*' (I will go there with trophies, I will give them to Jesus) engenders a mismatch due to an inappropriate manipulation of the ST form. The ST forms is linked with Jewish humility and submission manners (Young, 2003, 61). In laying down trophies before the Lord, there is relevance to Hebraic military culture. Showing weapons and spoils of the opponents was a proof that a soldier has defeated the enemy (Walton, 2019, p. 499). The interpersonal meaning, here, is enhanced by showing the hierarchical relationship between a soldier and his lord and by implication between a Christian and Jesus Christ on the one hand, and Christ and God on the other. This cultural protocol is not subverted in the TT.

Table 6:
Distribution of Overt Translation Errors

No.	Type of Error	Occurrence	Rate in %
1	Breach of the TL system	2	11.11
2	Creative translation	1	5.55
3	Cultural filtering	4	22.22
4	Distortion of meaning	2	11.11
5	Not translated	2	11.11
6	Slight change of meaning	3	16.66
7	Significant change of meaning	4	22.22
Total		18	100

As the table show, the most dominant errors at the non-dimensional level are cultural filtering and significant change in meaning (see Table 6). Cultural filtering is characterized by inadequate substitution of ST forms composed of metaphorical expressions and culture-bound items. Due to this wrong application of a cultural filtering, the information about the profoundly evil human nature is lost in the TT. Concerning the category of significant change in meaning, the translator makes deletions and additions which alter the original meanings. Regarding the slight change of meaning (16.66%), errors are characterized alteration in the semantic componential features of ST words which impacts on the ideational or interpersonal meaning of the lyric. The categories of linguistic system breach, meaning distortion and omission come third in percentage (11.11%). First, breaches are characterized by the use inadequate collocations in the TT. The items constituting the TT do not naturally collocate in the Kirundi language. Second, the meaning distortion is characterized by the translator's wrong choices which deviate from the subject matter of the poem. Last, two forms are not translated and ipso facto omitted in the TT. The omission is an error because their contents appear neither in the previous or next lines in the target hymn. The lowest rate is that of created translation. The translator makes some expansion of the ST. The message conveyed through the created form '*zibasha gukiza*' (that is able to heal) is represented in the following line. The creation introduces a sort of unnecessary doublet.

The rate of mismatch at the non-dimensional level by overt translation categories is represented in the following Figure 1.



$$\bar{X} = \frac{(11.11 + 11.11 + 11.11 + 5.55 + 16.66 + 22.22 + 22.22)\%}{7} = 14.28\%$$

Figure 1:
Non-Dimensional Level by Overt Translation

The mean of the percentages for the categories of the overt translation errors shows that the Kirundi translation deviates from the original hymn at a rate of 14.28%. As demonstrated in each of the categories measured, this change affects the ideational and interpersonal meanings of the ST and the overall function of the hymn in the translating country.

C. Statement of the Quality

The comparison of “Jesus Paid It All” and “Numv’ Umukiz’ ambwira” is along two parameters, that is, dimensional and non-dimensional levels. It reveals a lot of covert and overt errors. These errors engender ideational and interpersonal function shifts between the ST and TT. In terms of register and text or language, the ST and TT are not equivalent. Since both the original and the translation are used as Christian worship songs, the social and cultural dimension of the hymn, that is, its purpose or genre is maintained in the receptor society. Thus, the TT is a covert translation. The shifts at the dimensional and non-dimensional levels, however, are an indication that the Kirundi translation is inadequate in quality.

CONCLUSION

In this study, the application of House’s TQA model on the Kirundi translation of the American English hymn “Jesus Paid It All” (1865) by Hall is done by measuring covert and overt errors. The assessment proves that the TT “Numv’Umukiz’ ambwira” is inappropriate in quality. The ideational and interpersonal functions of the original are not maintained in many ways. Concerning the covert errors, some elements of the topical lexis are lost in the TT due to a wrong cultural filtering. Moreover, there are shifts in the representation of the actions, participant exchanges, and message. Furthermore, the elimination of figurative constructions and poetic

devices and aesthetics undermines the textual function of the hymn, especially at the genre category.

As far as overt translation errors are concerned, the TT deviates from the ST at 14.28%. Errors identified at the non-dimensional level of the hymn are dominated by a misapplication of cultural filtering, wrong substitutions due to inadequate additions and subtractions, and alteration in semantic componential features. There are also errors engendered by the use of wrong collocations, omission of entire ST forms, and unnecessary expansion of the ST by creating anew. Due to these errors the TT does not match the ST in term of the ideational and interpersonal meanings. Consequently, it fails to fully maintain in the translating society the function the original serves in the sending society.

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