Voices
A WORLD FORUM FOR MUSIC THERAPY

OPEN ACCESS

ESSAY | PEER REVIEWED

The Emotional Labour of Translations and Interpretations in Music Therapy Research and Practice

Nsamu Moonga [1*]

[1] University of Pretoria, South Africa
* mwendandende@gmail.com

Received 6 May 2021; Accepted 5 October 2022; Published 1 November 2022
Editors: Maren Metell, Hiroko Miyake, Andrew Dell'Antonio, Alyssa Hillary Zisk
Reviewer: Bernard Austin Kigunda Muriithi

Abstract

Language is a natural human system of conventionalised symbols with precise meanings that allows people to express and communicate their innermost thoughts and feelings, sensibilities and subjectivities, and carry out several social roles. Each human constellation develops a language suitable to the lifeworld. The diversity of languages is something to be celebrated, except when language is used as a tool for dominance. While the power of the English language is well recognised, the burden of using the English language by non-native English speakers and the expectation to use English in daily professional interactions are rarely examined in music therapy. Some people have written varied narratives of their encounters with power and language in this issue. This article, however, focuses on the labours of translations and interpretations in accommodating the dominant English language in music therapy research and practice. Using anecdotes and data from my postgraduate research, I demonstrate how the balance of power in the dominance of English in music therapy scholarship benefits the first-language speakers of the English language at the logistical and emotional expense of non-native English speakers.

Keywords: language imperialism; Southern Africa; BaTonga; multilingualism; music therapy; translation; multicultural; music therapy research; language and power

Introduction

This special issue of *Voices: A World Forum for Music Therapy*, is about language and power. Language is a natural human system of conventionalised symbols with precise meanings that allows people to express and communicate their innermost thoughts and feelings, sensibilities and subjectivities, and carry out several social roles. Each human constellation develops a language suitable to the lifeworld. The diversity of languages is something to

Publisher: GAMUT - Grieg Academy Music Therapy Research Centre (NORCE & University of Bergen)

DOI: https://doi.org/10.15845/voices.v22i3.3682

be celebrated, except when language is used as a tool for dominance. While the power of the English language is well recognised, the burden of using the English language by non-native English speakers, and the expectation to use English in daily professional interactions are rarely examined in music therapy.

There are connections between language use and unequal power relations globally. In *Language and Power*, critical linguist Norman Fairclough (1989) challenged the under-estimation of the significance of language in the production, maintenance, and change of social relations of power. He presented practical awareness for increasing consciousness of how language contributes to the domination of some people by others. Music therapy as a discipline is a means of production, maintenance, and changing social relations of power. Through contextual research and clinical practice, music therapy benefits from the dominance of the English language as a means of knowledge production, dissemination, and control. The medium of communication at music therapy conferences globally is English by default. Like most transactional interactions, other languages are excluded when the English language is centered. In that case, everyone is expected to see the world through the lens of the English language.

If language is a window into the world, it suggests that the window through which we see the world is limited to the English language. If other languages are windows, the worlds we see through them are excluded as these languages are excluded. African psychologist Kopano Ratele (2019) defends indigenous Africans' insistence on seeing the world through situated and located lenses. He challenges us to be attentive to the white gaze, which forces Africans to address themselves through the colonising Euro-American tools of control, including academia and religions. At the risk of addressing myself through this paper, it is still important to share a rarely examined aspect of the power relations engendered by language for indigenous peoples whose first language would not be English.

The question of what the world looks like through the lens of a non-English language is not new (Ng & Deng, 2017; Norman, 1989). In music therapy, though, little is written on the power of language. Could it be because of the assumption that music therapy relies less on spoken and written words as it clings to its relationship with music, which erroneously can be espoused as the universal language? Universality is problematic when multilingual and multicultural appreciation of musicality and culture is situated where languages are multiple, in the case of Africa. While the global influence of the English language is well recognised by many scholars (Ng & Deng, 2017), the burden of using the English language on *Others*[1] is rarely examined in music therapy. As a person who had to learn how to speak and use English as a foreign language, I know the struggle of relating with the language from a deficit orientation. Such users of the English language, like myself, carry the burden of language use and the expected translations and interpretations. In our interaction with English-only speakers, researchers and authors, we not only bear the burdens of translation and interpretations, but also give up our way of seeing the world and how we make meaning of it through our first languages. In this article, I problematise not just the resource demands of the mechanics of translations and interpretations but also the emotional labour involved.

I argue in this paper that taking the English language for granted burdens multicultural music therapists in ways that need to be examined. The English language is institutionalised: an institutional language and an institution simultaneously. The institutionalisation of one language bestows its unsolicited power. Any language is an institution similar to social institutions. Like social institutions, languages have governing rules and formal and informal constraints that structure use, such as grammar, conventions, norms of behaviour, and self-imposed codes of conduct (Ingram & David, 1989). When a language is institutionalised, it bears further formalities as statutory, standard, and

[1] Others here refers to people who have to use the English language; it not being their first language.

regulations that enforce and regulate use. It is the case both in Zambia and South Africa, where languages are statutorily defined, and use is prescribed in the constitutions (Ohannessian & Kashoki, 2017; Plonski, Teferra, & Brady, 2013). Institutionalised power defines social relations and professional boundaries. Language has the power to define and designate privileges and punishments. Therefore, the English language has accrued Foucault's definition of power bestowed on some to the exclusion of other languages. Power is deployed by those in a position to define, categorise, include, and exclude.

> Power is employed and exercised through a net-like organisation. And not only do individuals circulate between its threads; they are always in the position of simultaneously undergoing and exercising this power. They are not only its inert or consenting target; they are always also the elements of its articulation. In other words, individuals are the vehicles of power, not its point of application. (Foucault, 1980, p. 98)

As mentioned, language is much more than vocabulary, sentence length, and speech sounds. It is a system of rules, and insights into the acquisition of these rules are at the core of the study of language acquisition. Learning the first language is contextual and intuitive for the most part. Contrary to learning a second language, which typically is cognitive and intellectual, the first language learning experience is embodied. As a result, the language carries more nuanced meanings than simply the dictionary meaning of words. The life stories and realities get lost in translations and interpretations. Additionally, non-first-language users of English must meet the costs of translation and interpretation, which would be monetary, time, and labour. Further, ideas born from indigenous languages tend to be extracted from indigenous knowledge systems, patented and protected through colonial laws and systems of knowledge control that include the loose ethics of intellectual property laws and plagiarism.

Background

I grew up in Mazabuka, previously called Nakambala, a town in the southern province of Zambia. The Mazabuka municipality has a long history of multiculturalism. Nchito (2010) traces the migratory patterns of small towns, focusing on Mazabuka and Kalomo and relates the population of Mazabuka to the white immigrants occupying the Tonga plateau following the South African Second Boer War (11 October 1899 – 31 May 1902).

Although it was not originally selected as an administrative centre by the colonial authorities, Mazabuka was one of the settlements developed to serve the farming areas. Early farmers were typically Afrikaans-speaking immigrants from the war-torn states of Transvaal and Orange Free State. Other settlers included former British armed and police service members, retired administrators, railway and post office employees, and Asian shopkeepers. The railway line that formed part of Cecil Rhodes' "Cape to Cairo" vision, the southern rail corridor, reached both Mazabuka and Kalomo in 1905. Mazabuka became the headquarters of the Batoka district between 1924 and 1925, and since 1969, the area has been surrounded by sugar plantations on former crown lands, still owned or run by settlers.

Nchito (2010) further indicates that the sugar cane plantation in Mazabuka presents an increased attraction for migrant labour resulting in Mazabuka becoming increasingly cosmopolitan, with different languages (ciTonga, siLozi, ciNyanja, iciBemba and English) being spoken there. As a child, I could not escape the influences of this cosmopolitanism. I could use all the languages in the environment interchangeably until the ubiquitous use of the English language dominated my world. Throughout my school years, the use of languages other than English was actively discouraged, and in my primary school, language use was policed with public minting of punishment for anyone found using "vernacular." Vernacular, in our case, meant language other than English. I used the

vernacular at home, but only to a limited extent, as my mother insisted that I needed to practice my English. I gradually started losing my grasp of local languages due to a lack of their practice and predominance in education, training, and workplaces.

As a music therapist doing research and clinical work in an African context, this background serves me well and, at the same time, leaves me ambivalent about the continuing use of my acquired English language. At once, English language proficiency can be socially incentivised and vilified. It is common in South Africa (Kitis, Levon, & Milani, 2017) and Zambia for some to antagonise a black person who speaks English, especially with a perceived 'posh' accent. While the English language can assist one in getting ahead in life, being a prisoner to it has limitations in knowledge development, research, and clinical practice. Losing the vernacular and access to indigenous languages has been a longstanding debate worldwide in linguistic and cultural politics. Zambia and South Africa adopted multiple indigenous languages as their national languages. The bias in each country is still with English as the official language, arguing that even though it is the language of colonisation, it is more unifying in countries with diverse languages.

Banda and Mwanza (2017) argued that Zambia's multilingual language policy was premised on monolingual/monoglot language ideologies where learners receive instructtion in one language until they are thought to have mastered the target to receive education in the second language. Garcia's (2009) two solitudes are the basis for Tambulukani (2014), Mwanza (2012) and Zimba (2011), suggesting that using monolingual practices in the Zambian multilingual classrooms contributed to the low literacy levels in the country. They further indicate that the recommended policy did not match the local people's language opening practices.

In this view, Nyimbili and Mwanza (2021) proposed translanguaging as a solution to epistemic access among grade one learners in Zambia's multilingual-multiethnic classrooms. Monolingual classroom practices have been exercised since the missionaries' period until now. Translanguaging is the nexus of multilingualism and monolingualism on which this paper focuses. Some linguists relate translation to language and words. This paper is about translating more than words, acknowledging that the translations transition from symbols and practices in one cultural setting to another in the language medium. Therefore, translation is about language, communication, and cross-cultural transfer. Comparing and contrasting two various linguistic and cultural systems is one aspect of what it means to translate. Translators strive to meet the cognitive expectations of the readers of their source text. To achieve this goal, translators must find a solution to the challenge of adapting a message to a foreign context that contains meanings that were first intended and addressed to a reader who shared the addressor's linguistic, pragmatic, and cultural environment. Music as a communicative tool must be understood as translatable, especially in therapy and research. I argue that multilingualism and multicultural competencies have enormous value until they fail or burden the multiple-languages user. In the language and culture wars, the burden of translation can easily be laid on the multilingual and multiculturalist, saving the rest of the energy for other demands.

The Labour of Translating

Translation can be an excellent deep conversation starter, as I have experienced it when someone asks for the meaning of my name. Music therapist researchers work with diverse approaches. They work with spoken texts (oral stories, interviews, dialogues, monologues, and more) when carrying out interviews or focus groups for qualitative data collection and spoken language (for example, questions and replies, comments and suggestions, requests and responses) when they process the therapeutic process in clinical settings. Awareness of the empathic need for the translation is salient. Drennan (1992) conducted a cross-cultural investigation of translating English-language questionnaires and interview

formats into Black African languages, claiming that translation details are invariably glossed in reports and publications on the use of translated psychological and psychiatric instruments. The lack of clarity on how translated instruments are produced, what difficulties engender their development, and their use suggests the need for a detailed examination of the translation process. I contend that this is true with music therapy research in Southern Africa.

According to Brislin (1976), translation is a broad phrase for transferring ideas from one language to another, whether expressed orally or in writing. Although it applies explicitly to oral communication settings, interpretation is regarded as a type of translation. Music therapists could benefit from an awareness of the emotionally laborious four ends of translation. To categorise the many types of translation that might be applied in cross-cultural studies, Brislin (1976, 1980, 1986); Brislin, Lonner & Thorndike (1973); and Retief (1988) adopted Casagrande's four "ends" of translation. The first type of translation, pragmatic, is concerned with accurately communicating information, as in technical documents. In aesthetic-poetic translation, the second type of translation, the translation's expressive or emotional undertones are deliberately highlighted. The third type, known as ethnographic translation, aims to describe the cultural context of both the source text and the target language translation while posing the difficult task of generating connotative interpretations and, as a result, this type is especially interested in the cultural background of a document in both its source and target languages (Brislin, 1980). Finally, the fourth type, linguistic translation, concentrates on the grammatical form and necessitates a linguistic study of the constituent morphemes of the source and target materials. The position of translation within this category for the psychological study is unclear. According to Genkova (2015), psychological translation must involve all four translations, as mentioned earlier. The truth that no type can be fully realised without first obtaining full manifestation of all the others is still true today.

Hutchings (2013), Katz (2007), and Kostikinen (2020) have written extensively on the labour of translation. Hutchings (2013) argues that translation is an ethical issue. At the heart of moral pragmatism is the divide between universality and particularity. Some ethical theorists, Hutchings argues, believe that universality is at the core of translation. As translation in theory operates to bridge linguistic boundaries, universalism is commendable in its efforts to engage with the human community around the notion of shared humanity. Where there is no translation, strict boundaries are maintained. Butler (2000) argued that translation is an antidote to colonial and expansionist logic. In music, we must consider the four ends of translation as music exists within particular cultural contexts. Casagrande (1954) noted that the practice of the four types of translation identified above occurs in a mixed rather than a pure form. It mainly comes down to the translator's emphasis rather than their sole focus on a particular goal. In pragmatic translation, the focus is on message's content and how information is conveyed as a whole. In aesthetic-poetic translation, the focus is on aesthetic form and how expressive, or affective elements of the message are communicated. In ethnographic translation, the goal is to clarify differences in cultural context and meaning. In linguistic translation, the focus is primarily on the structural or grammatical form. The phrases "ethnographic" and "linguistic" translations imply that they both partly reflect the translator's more specialised concerns. While the former pertains to anthropologists, the latter to linguists. Their approach to the source material is heavily influenced by these interests, whereas the character of the source material would more guide a translator with a pragmatic or aesthetic-poetic goal. It is, therefore, safe to suggest that translation is not a task of linguists alone to translate the language. The translation aims to transfer the anthropological meaning of customs and activities. As a carrier of such customs, music requires careful translation as it has both words and musical content beyond words.

Music therapists in clinical settings and research must guard against uncritical

universalism. We must admire the desire for universalism centred around Euro-American linguistic hegemony. The English language is assumed as the language of translation. Even when I process my thoughts in ciTonga, I must translate them into English for acceptance and validation. It works well until I run out of capacity and patience. The translations are at the marketplace's convenience, whether in the academy or the consumer world.

Posner (2003), Early and Norton (2014), and Chisanga and Kamwangam (1997) have written about the colonial influences of language evolution in Southern Africa. Chisanga and Kamwangam (1997) state that English came to Southern Africa due to the colonisation of Southern African peoples in present-day Botswana, Lesotho, Malawi, South Africa, Swaziland, Zambia, and Zimbabwe by Britain more than a century ago. English is used as the official language in all these countries. It has operated in most countries as a second language and as an active, if not dominant, language for inter-ethnic communication. It is also the language of government and administration, international business transactions, education, and international communication. These countries' educational systems and language policies have accorded a prominent role to English, and it now lives and thrives alongside indigenous languages and cultures.

Posner (2003) reports that the nomadic peoples of Southern Africa spoke more than fifty languages at the beginning of the colonial era. The colonial-era patterns of language use consolidated considerably to correspond almost perfectly with tribal affiliation. Except for a handful of trading peoples who learned regional languages of commerce, Africans tended to speak the single language or dialect of their local community. Each community had its language or dialect. The consolidation of languages in Northern Rhodesia, for example, is reported by Lord Hailey in the late 1940s as the emergence of distinct regional languages in Northern Rhodesia: Chichewa in the east, and ichiBemba in the north, and later, ciTonga to the South, and siLozi to the west (Posner, 2003). Posner further indicates that by 1990, the first year for reliable information, 78.8 percent of the Zambian population used one of these four languages as their first or second language of communication.

In the confluence of linguistic influences, universalism conjures great demands to meet the consumerism of the English language world. Such order can be exploitative and emotionally and psychologically draining to a person bearing the labour of translation. I find myself feeling exhausted by always translating for the sole English speaker. The affective translation work led Ngugi wa Thiong'o to declare an end to his writing in English. The famed literature giant of Africa issued the statement:

> In 1977 I published *Petals of Blood* and said farewell to the English language as a vehicle of my writing of plays, novels and short stories. All my subsequent creative writing has been written directly in Gikuyu language: my novels *Caitaani Mutharabaini* and *Matigari Ma Njiruungi*, my plays *Ngaahika Ndeenda* (written with Ngugi wa Mirii) and *Maitu Njugira*, and my childrens' books, *Njamba Nene na Mbaathi i Mathagu, Bathitoora ya Njamba Nene* and *Njamba Nene na Cibu King'ang'i.*
>
> However, I continued writing explanatory prose in English. Thus Detained: *A Writer's Prison Diary*, *Writers in Politics* and *Barrel of a Pen* were all written in English.
>
> This book, *Decolonising the Mind*, is my farewell to English as a vehicle for any of my writings. From now on it is Gikuyu and Kiswahili all the way. However, I hope that through the age-old medium of translation, I shall be able to continue dialogue with all. (wa Thiong'o, 1981, p. xiv)

I am surprised that Ngugi wa Thion'go still committed himself to the tedious medium of translation in his quest for decolonisation. The following sections will highlight translation's semantic and epistemological challenges in research, transmission, and clinical encounters. I present my language processes in my study, speaking, writing, and clinical work. To enter those specific areas, I will introduce the challenge of translation in music and music therapy.

Translation in Music

Translation in music has produced research from various multidisciplinary researchers (Fernández & Evans, 2018; Franzon, Mateo, & Orero, 2008; Odendaal, Levänen, & Westerlund, 2019; Susam-Sarajeva, 2008). Johan Franzon, Marta Mateo, Pilar Orero and Şebnem Susam Sarajeva (2008) compiled a non-genre-specific bibliography that included references focused on opera translation. The bibliography mainly covered research on or concerning the translation of other non-canonised musical genres in languages including English, French, German, Swedish, Finnish, Italian, and Spanish.

According to Susam Sarajeva (2008), research into the relationship between translation and music can be incredibly enlightening and help us better grasp what translation might involve, how its limitations can be pushed, and how it interacts with other kinds of expression. Research into this area can thus help us locate translation-related activities in a broader context, undermining more conservative notions of translation and mediation. It can also offer us a new perspective on acting as a "translator" under different circumstances. Sarajeva suggests that limited interest in translation studies in music could be due to several reasons. The first is the complexity of the individual's relationship with music and society. The second reason is that musical material has traditionally been considered somewhat outside the borders of translation studies. Thirdly, studying translation and music requires a multidisciplinary approach; otherwise, the immediate disciplinary background of the researcher would inevitably determine, and even limit, the perspective adopted and arguably the value of the study. They further argue that researchers from the field of musicology may not be familiar with the ideas, resources, and models accessible in translation studies; as a result, the research focuses on topics other than interlingual translation. However, handling written texts is more natural for translation scholars. With the spoken medium, we frequently find it difficult to examine them in depth; as a result, we tend to focus our analysis mostly on texts. The meanings generated from text and musical elements such as melody, pitch, duration, loudness, timbre, dynamics, rhythm, tempo, expressiveness, harmony, pause, stress, or articulation are complex for most of us to handle without foundation in translation studies. Consider that studying media studies, cultural studies, or semiotics may be necessary for research in translation and music. We are starting to understand how challenging this industry is for everybody who enters it (Sarajeva, 2008).

Mateo (2012) discusses how music, performance, and verbal text create meaning. Mateo situates their discussion in opera, satisfying the need for sound dialogue in the advantages and disadvantages of translation. They consider phonetic factors such as sound quality, vowel length, rhythm and prosody, as well as word and sentence stress to constrain translation strategies. Figures of speech, such as rhyme, alliteration, repetition, or onomatopoeia, will also frequently influence the choice of verbal text. They hold that most experts on opera translation recommend adopting a flexible stance as each language presents the translator with varying difficulties in achieving "singability."

In the African context, the problem of translation in music has been recognised by Agawu (1992, 2014), Nzewi (2019), Ampene (2005), Mapaya and Mugovhani (2019), Savage and Brown (2020), and Janzen (2017), and have led the charge in African musical studies. I ruminate that they agree that the study of African music is entangled in a two-faced fundamental problem: location and dislocation. African music is composed of dance, costume, and other surrogate art forms. The composite nature of indigenous African music simultaneously augments musicality and warrants musicological treatment. Indigenous African music should be subject to analysis and all other musicological modes of investigation, so long as these do not compromise its live nature. After all, "music is music."

Discussing indigenous African music engenders a debate on "indigenous" and "African," highlighting the difficulty of locating disciplinary boundaries. Additionally, scholars agree

that indigenous African music must deal with the issue of translation, asking questions such as: What factors influence the attempt to translate the reality of other musical cultures into audio and visual recordings, verbal accounts, and transcriptions in musical notation? Is there a viable theory of translatability?

Nzewi (2019) is clear about the place of music in the consolidation of the African social fabric. Indigenous musical arts were never conceived or intended as mere entertainment, marginal to serious life issues. While entertainment is welcome as a creative ideology that merely serves to enchant the mind, the arts are:

> …concentrated on accomplishing the primary proactive societal purpose that informed creative rationalisations, interactions and evaluation indices. Indigenous musical arts and science prototypes are an intangible agency that, if re-institutionalised and advanced, will impartially oversee sublime nationhood ideals in the essentially inhumane modern milieu. Cognitive scholarship and humanning policy empowerment are mandatory in education praxis. (Nzewi, 2019, p. 78)

Against the backdrop of such complex composition, and in the context of indigenous musical arts, African music begs the question of how to translate each element of its melody. Is translation transmitted through language and symbols? What form of language, form of translation, and form of target symbols would it take? What is lost in the process of translation? Consequently, not many writers to date have focused exclusively on the ideologies of representing African music. However, in undertaking such a task, we must not underestimate the unique difficulties posed by musical practice. We would keep this tension as the extant music theory texts from other traditions that occupy the African musical space.

The Labour of Translating in Research

Researchers across disciplines have already recognised translation problems (Berkanovic, 1980; Esfehani & Walters, 2018; Human, 2008; Walters, 2016) and have had to devise methods of navigating the challenges of translation. Attride-Stirling (2001), Braun and Clarke (2006) and Walters (2016) have suggested a six-phase iterative analysis process to identify the main themes, and construct a network of related themes to facilitate the structuring and interpretation of research material.

The World Health Organisation (2019) is cognisant of the complexities of cross-language and cross-culture research as well as related policy formulation. In a document focusing on translating community research into global policy reform for national action, the WHO wrote:

> Throughout the development of this Checklist, close attention has been paid to language. Language impacts how we think about ourselves as individuals within our families and society. Advocates and activists constantly use language as a tool to effect change. How we use language is crucial to ensure a new discourse in HIV and SRHR that does not stigmatise but instead catalyses empowerment. (p. 3)

In music therapy, little is written about the translation of language and meaning in research apart from cursory references to the phenomenon (Pavlicevic & Impey, 2013; Schrader & Wendland, 2012). In my postgraduate explorative study of the place of music therapy among baTonga of southern Zambia, I recognise the difficulty of working with translation (Moonga, 2019). The complexity is exaggerated by using the Interpretive Phenomenological analysis (IPA) that relies on the iterative process of thematic analysis. Thematic analysis is a helpful method for working within an interpretivist paradigm seeking a deeper, richer, more nuanced understanding of their empirical material (Braun & Clarke, 2006). One of IPA's strengths is that it gives a thorough account of the

experiences of its participants. However, like Pugh and Vetere (2010) have noted, I grapple with the limitations of IPA and its thematic analysis technique, presenting evidence for the complexity of language and emotional responses being translated internally as thoughts and experiences and externally as what is spoken and expressed.

In clinical settings, interpreters are frequently forced to translate the client's story almost instantly, leaving them little time to think about the dialogue's emotional undertones or essential points. During such interactions, it will also be necessary to communicate nonverbal behaviours, culturally specific attitudes, beliefs, and expressions to the clinician; the specific meanings of words may be challenging to translate into different languages. Research has identified various challenges that are using an interpreter for clinical work or research present equal complexity as the processes of interpretation. Due to the repetitive processes of interpretation and translation, clinicians and researchers may find it challenging to retain their attention and interest in the participants. According to Pugh and Vetere (2010), clinicians and researchers may occasionally feel excluded from the discussion, which can cause alienation, further questioning whether the alliances are the contracted parties or accommodating a new and complicated "triadic" dynamic. Additionally, nonverbal behaviours may be directed at the interpreter, making it more difficult to establish eye contact with the participant and communicate non-verbally.

Much disciplinary cross-language literature accounts for cross-language research's time and monetary expense. For instance, Esfahani and Walters (2018) acknowledge that because many cross-language studies use professional translators or interpreters, the consequences include various epistemological and methodological issues. Additionally, the complication of employing a translator becomes limiting for two reasons: first, the financial expense, and second, the difficulty of finding translators with the requisite specialist socio-cultural, technical, contextual skills, and knowledge of the study's community. I spent much time pursuing translators of research tools, like focus group discussion guides, and transcriptions of the recordings of the focus groups. We conducted and transcribed the focus groups in ciTonga, and later translated them into English before analysing them. The inherent monetary costs can be prohibitive for cross-language researchers.

To all the prevailing demands of cross-language and cross-cultural research, Pavlicevic and Impey (2013) write about deep listening as a necessary stance in cross-language and cross-cultural research. Music therapy uses music with a nonintrusive ethic. Therefore, taking the deep listening stances proposed by Pavlicevic and Impey (2013) is compelling. They propose that deep listening considers "cultural," "social," and "therapeutic" listening. Exploring these stances is out of the scope of this paper. Suffice it to mention that the stances, albeit welcome, contribute to the labour of cross-cultural and cross-language research.

Cross-language researchers like me can demonstrate the mechanical processes involved in thematic analysis. **Tables 1** and **2** exemplify the language translation work I undertook in my postgraduate research. **Table 1** shows the original transcript of the focus group discussion in ciTonga, while **Table 2** reveals the translation of the same ciTonga transcript.

While I made every effort to translate the transcript in ciTonga as closely as possible, I was aware that I could not capture the manners of speech and symbolic nuances that ciTonga alone can capture. The translation work compounded my imposter feeling because I vigorously and honestly desired to represent the participants' viewpoints, but the viewpoints would be lost in translation.

In so far as language translation goes, the work was satisfactorily done. The research, as mentioned above, allowed me to graduate as it looks immaculate on paper. Absent from the tables, though, are representations of the emotional labour the participants and I exerted during the research.

F1:	Ndiza ndakkala mucimvwiide, yaboola mvula muma August, naakuli ngotuli limwi andibona buyo kuti nselikabotu. Mpoona ndamwaambila kuti kuli nceyanda kumwaambila.Uuno mwaka mvwula nkoili alimwi iyakuwa kabotu. Ati ino njili? Ndati njiilya koumwine buyo. Inakuwa buya kabotu kabotu, naa iyakukatazya iyakukatazya buyo myezi iili boobu. Amana mwezi uuli so iyakutalika. Iyakuwa kabotu kutali kunyonganya bantu pe. Amana masiku inga kulaboola baya bafulungana. Balanditola acisamu balaamba ooyu muntu ugauka buya. Kosibika cibiya ukkale acisamu aawa. Wamana umuyasaule aawa. Wamana ciya cibiya cibila, eeyi nkata ndilazyizingaila so, ndamana ndamutola mumeenda aabbilwa. Ndilamwiinzya akati kazyisamu kuyakumusisya kumulonga. Ndakusika ndamusisya mumeenda mwaasika moomu, kofwugama, kocitula cibiya eeci. Ono katujoka katuya so ono. Ajoka kwamana waba kabotu nkaambo kakucita boobu mbwindamucita. Zyacaala eezyi zyoonse mumeenda. Nzyinji zyotubona buya, ndiza aabona mwatola kumalende. Nkujana kuli nzoka kucuumbwe amana yatalika kuwa mvwula. Inzoka zyabamba lukwakwa mpoona mebo ndazyana akati. Ndilabasilika buya malwazi manji, tufwungo, musana, naa walilede, nkwali buya musyoonto wangu wakapona alimwi ulalembalemba kucikolo Wakali pilingene, kwanza nkukwaandaalila pesi maulu akoololoka. Kuti nozyilila aalya ngoma, ndilazyana inga zyilandipa musamu. Ndasilika bantu balapona amana balaboola kulumba kuli ndime. Ndamana kuzyana ndilapona. Olo maulu alizimbide alazimbuluka. Kwaboola baciswa kuboola (zyiimbo) zyakusilika. Kwaboola bamvwula kuboola zyamvwula mbweena oobo, naa mbapaale kuboola zyacipaale.
F2:	Mebo naa ndoona inga ndilaunka kumulonga. Mpoona ndasika kumulonga inga ndijana maila matete alisyangidwe. Amana kuli kabiya akafwulu munsi amulonga nkobanwyisya meenda, mpoona balya bowa. Amana balaamba swebo ngameenda ngotunywa. Kwamana ambe ndilaunka ndaateka meenda aalya ndaanywa. Aabona inga bandinyika mumeenda ndazabuka. Ndazabuka inga kujanika kuti kuli nkwilimba zyituba abasamide zyituba, basika baima kumpela angu batalika kwiimba. Ambe ndatalika kwiimba mpoona bamana balaamba utaimi kojokela koya. Ndamana ndajoka.
F3:	Masabe kwaazyiba kuti ncaamba nsyekonzyi nkaambo notukomena twaakaajana. Bamakapa bakali kwaamba kuti kuli masabe. So kujanika kuti bwiinguzi bwini bulakatazya. Inga bunji bwabantu atondezyegwa musamu uulya kuti asilike bantu bamwi. Mbobwiinguzi mbwejisi oobo. Baya bategwa banjilwa masabe, inga atondezya 'vision' yamisamu yakutegwa ndigwasyilile muntu. Anjilwa muntu kuyandika kuti agwasyilile yuulya uuciswa.

Table 1. Focus Group 1 in ciTonga.

F1:	Sometimes, I would sit under a shade. When we get the first rains in August, if I am with someone, just upon seeing, they can tell there is something wrong with me. Then I would tell him or her that there is something I need. "This year, we shall have plenty of rain." She would ask, "Where is the rain?" I would say, "Just keep quiet. It is there and coming. It will rain and shall cause havoc, maybe just for two months. It will start raining at a certain point. It will rain normally without negatively affecting people." At night the mentally disturbed would come. Then at night, they would take me by a tree and say am getting mentally disturbed. Put a pot by the fire and let her sit by the tree. Then make tattoos on her. When the water in the pot boils, put it on her head then I will take her to the river to immerse her in particular water. I will make her pass in between trees as we go to the river. When we get into the water, I will ask her to kneel and put the pot down. Then I would instruct that we get back immediately. When we get back, she will be fine after undergoing this ritual. All the 'madness' would have remained in the waters. We see many things, and others need the intervention of the sacred shrines. You would find an enormous snake by the grave, and it starts raining. The snakes would make a fence around me then I would start dancing. I treat people with several problems. Even bedridden people, I treat them. I have a young sibling who had a problem. She would constantly be shaking as she was writing. I managed to fix the legs though I failed to fix the arms. When the drums are playing, and I am dancing, I get to be "given" the right medicines. The people I treat get cured and return to show their gratitude. Even if the feet are swollen, they would be normalised. The dances are different; when someone is sick comes by, the songs will be on how to use the proper medication. If it is rain that is needed, songs will be for rain. If they are classy people, then classic songs would be heard.
F2:	I do walk to the river in my sleep. When I reach the river, I find fresh millet by the river. Then I would find a traditional pot and calabash for drinking water, and they would eat mushrooms. They would then inform me that that's the water they drink. I would then draw some of that water and drink it. At times they would keep me in the waters to cross the river. When I cross the river, I see white doves and people clad in white clothes. They would stop in front of me and start singing. I would also join them in singing. They would then instruct me to go and not to stop. I would oblige and go back.
F3:	I would not really know what Masabe are because we found it even as we were growing up. Our grandparents used to tell us that there was Masabe. It is not easy to find the correct answer to define Masabe. Spirits guide most people to see the medicines they need to use to treat others. That is the definition I can give. Those are said to be possessed by Masabe, and they showed a vision with the medicine to help another person. When someone is possessed with Masabe, that person needs to help another person.

Table 2. Focus Group 1 in English.

Ritual time	Description
00-08	(Setting) The ritual is set to take place open-air on this overcast winter afternoon. In the background, I can see musangu and palm trees and shrubs spread out. The musangu trees shed leaves. The savannah undergrowth and the grass in the surrounding area are shades of brown and grey. A large, shady tree is a physical boundary to the west. Beneath the tree is a log which some participants are sitting on. To the east, a line of benches is laid. There are drums, and a guitar is set leaning onto the benches. Between the be tree and the benches is an open space with bare ground and brown soil. The earth is cracked and dusty from the dry winter. The open space is the stage for ritual dancing.
	Away from the stage stands, to the left, an elephant-grass-thatched hut and an iron-sheet-roofed house to the right. In evidence are a couple of tin-roofed houses about 200 metres west, and within 500 metres to the east are three homesteads, homes to Malita's extended kin. At the end of that stretch of homes stands the local Catholic outstation. Malita's homestead is one among many within the area of sibbuku Buumba. Within earshot in the middle of what appear to be bushes and forests exists residences belonging to various families and even "basimabbuku" (head-persons; literary translates as "bookkeepers"). The musical ritual begins with four men sitting on the provided benches, drums, a guitar and cowbells, hand rattles and other percussive instruments. To the west, a group of men, women and children are standing under a tree. In the middle, eight women and one man are standing. All the attendees are wearing coats. All the women are wearing wrap-around. One of the women is wearing, around her waist, "masaamba," a typical attire specially used in dance sessions. It is made from seeds and bottle tops. A man stands up and begins to beat the drum to a ferocious rhythm called ngoma yabukali, a rhythm used to announce the formal beginning of gatherings. Ngoma yabukali is played on a single drum accompanied by a whistle. The women and the man in the middle begin to move to the rhythm. The dance style is like galloping beasts. The movements are not uniform. They are advancing towards the drummer and away from him at different times. Ngoma yabukali lasts for two minutes. As ngoma yabukali ends, there is enthusiastic laughter. There is a tiny pause after ngoma yabukali. Then I intone the invocation of the spirits thus: Twaboola. Twalileta. Kamutwaangulula (We have come; we bring ourselves to you; release us from our bondages). Then a man asks the drummers to begin playing. "Ngoma kazyeenda," he said, instructing the drummers to get the music going. Immediately, an ensemble of three drums begins to sound. Here an ensemble of three drums plays; ngoma mpati and two tusunto (singular: kasunto). Ngoma mpati is the master drum that provides cross-rhythms to the smaller drums. A hard-percussive stick known as lukonkoolo (plural: nkonkoolo) can be heard tapping rhythms on the side of a drum. Additionally, a muyuwa rattle (a closed tin can with stones inside) or nsakalala (a flat, long wild fruit) are sounding, providing a rich texture to the rhythmic pattern. Instantly, the participants begin to clap to the rhythm. Then a woman calls out a song called "bamoba." “Bamoba chililelile, oyaye

	bama lelo chilile bamoba.” All the participants simultaneously begin to dance, forming a dance drama. The music has the form of call and response. One person calls, and the rest of the groups of participants respond in a chorus, singing in tandem with dancing and clapping. The music has narrow melodic simple pitch contours. Bamoba dance gets the participants to take off their coats and other layers of clothing. The stage is filled with dancing bodies. I am attracted to the dance, and so I join in. Then the whistle begins to sound. The whistle signals the arrival of a musical climax. During this musical period, the singing ceases, the drums get loud, and the rhythm quickens. The whistle emphasises the "hot rhythm." The dancing gets visibly vigorous. Everyone is dancing. I can see people moving in and out of the "stage". The dance involves the high cadences in the legs and riggling of the waists. The Bamoba dance lasts for eight minutes. The rhythmic pattern and the song are repetitive. A woman begins to mainly dance more vigorously than others prompting someone in the crowd to shout, "Ndiza zyabuka" (perhaps the spirits are descending on her). At this point, the whole group forms a circle, and the woman dancing more energetically takes centre stage. There are ululations and chanting. Then suddenly, the music comes to a stop. During this phase, I can see more people arriving. Some of the people coming in were just passersby. Once they saw a ritual in progress, they decided to stay and join. Others came following the sound of music. They expressed disappointment that they did not know beforehand that there would be a musical ritual. "Why did you not tell us before?" one man questioned me. I explained the ethical considerations and agreement of the study. He did not engage with me further. He walked away from me and joined the group of men that was playing the drums.

Table 3. Thick Description of the Musical Ritual.

Table 3 shows an excerpt of the thick description of the masabe ritual we designed and undertook during the study. While the thick description is observation-based, it raises questions about how to make meaning of observed behaviour. Further, I knew how difficult it was to translate actions and observed attitudes. Following the ritual, we had follow-up focus group discussions that allowed me to inquire about observed dramatics.

The Emotional Labour of Translation in Qualitative Research

The significance of emotions, particularly the emotional experiences of researchers as they weave their way through harsh and sometimes horrific interviews, is one of the elements of a deceitfully immaculate study narrative. The often unpleasant lives of research participants are typically overlooked in neat research summaries. It cannot be surprising that emotions are disregarded in a historically "male," pale," and "stale" industry. Getting on with the work sounds like wise advice in a research environment.

Objectivity is lauded as the measure of research validity in qualitative research. According to the Random House Dictionary, the word *objective* denotes "free of personal feelings." Discursive compromises on objectivity lean towards peripheral reflexivity. While reflexivity accounts in a small way for the emotions of a researcher, the more significant chunk of the exercise is to record their thinking process. The marginalisation of emotions from research impoverishes the research process.

I understand why emotions would have to be marginalised in the early industrial factory model of knowledge generation. Churning out knowledge demanded by numbing factories, where humans were seen as extensions of machines, was accepted. Hochschild (1983) writes starkly about the evolution of work by inquiring into students, flight attendants, and bill collectors. She referred to emotional labour as how workers are expected to manage their feelings following organisationally-defined rules and guidelines. Since the first publication of *The Managed Heart* in 1983, there has been a proliferation of transdisciplinary research in emotional labour (Hochschild, 2012). The opinion correlates with Koskinen (2020) in arguing that translating and interpreting are types of affective labour which must be understood as intricate, interpersonal, contextual, and corporeal modes of human communication. To do so, we must engage with affect. "Translational activities are fundamentally meditational, and translators and interpreters participate in communication that is not their own, speaking for others" (Koskinen, 2020, p.29). To comprehend the complex demands of such communication requires an enormous amount of affective presence as one attempts to capture the context in carrying out the actual communicative act with a sense of detachment while also projecting credibility and professionalism. This necessitates ongoing emotional labour, or the regulation of felt and expressed feelings which the multilingual researchers, authors and speakers have to bear.

All researchers work hard to manage emotions, especially when they do not make a tidy research report. Apart from emotions featuring in conversations between researchers and supervisors, emotions are conspicuously absent in research accounts. I find that some research accounts read as fusty projects devoid of emotions associated with any labour of love. While there are objective researchers whose work is emotionally removed from their identities, many cross-language researchers work closely with autoethnographic approaches that demand identification with the research subject. I believe that emotions form part of the work. Emotions like rage, shame, and fear accompany cross-language researchers. How would research reports read when such emotions are reflected in them?

The mechanical labour of research processes can be assumed in studies. What is research if it is not procedurally hungry for the researcher's time and money? There is more to the mechanics of research for the cross-language researcher. The researcher is constantly facing the rage of historical marginalisation and culture-mutilation where colonialism managed human definition. The researcher, too, must negotiate the fear of misrepresenting the communities and the phenomena under study. Many cross-language researchers identify as historically marginalised groups with imposter syndrome.

Marginalised Participants

Language both unites and divides. It unites when the language of engagement is complicated. It divides when the languages of interaction vary. Linguistic and metaphoric nuances get lost even when the interaction and exchange are translated. Until now, in this paper, the challenge of cross-language studies has been on the researcher's part. Very little has been referred to the research subjects and participants. Groups or communities under study often appear to be inclusive in the research process, even under methodologies like participatory research.

According to Macaulay, Pluye, Salsberg, Bush, Henderson and Greenhalgh (2012), the middle-range theory of partnership synergy demonstrates how participatory research (1)

ensures culturally and logistically relevant research, (2) enhances recruitment capacity, (3) generates professional capacity and competence in stakeholder groups, (4) results in productive conflicts followed by fruitful negotiation, and (5) increases the quality of outputs and outcomes of these partnerships. They, however, recognise the negative instances when these outcomes were not a foregone conclusion in participatory research partnerships but were dependent on critical contextual factors. The inclusive processes might leave the research participants with experiential benefits. In my case, the research participants registered their pleasure with being included in the study. "We are pleased to have someone taking an interest in our traditions and that we can speak for ourselves about how we use *masabe*,[2]" a participant indicated (Moonga, 2019, p. 366).

Participation in non-programmatic research appears to end when the direct interaction is over. The community loses out on localised archiving of their process and memorialisation. In most instances, the research report is written in English, a language in which participants in cross-language research may not be competent. Some participants might have sufficient English language proficiency, but the research reports tend to be written in high-level academic jargon, which is difficult for participants to access.

I harbour the contradiction of conducting beneficial research, on one hand, and the discomfort of knowing the report of such research will be archived away from the location of the study and written in a foreign language the participants will not understand, on the other. Member or participant checking is applauded as an equalising practice, except when the material is in an inaccessible foreign language. However, the researcher is committed to the ethical representation of the participants. I can imagine where the researchers might not be personally invested in the research, or even worse, the research is set out to confirm biases.

The Doctrines of Patenting and Plagiarism

The previous section focused on the marginalisation of research participants by report writing language. I have additional problems with language in a broad sense, but academic language specifically. Academic language excludes research participants through legitimising knowledge appropriation and privatisation. Such knowledge privatisation is protected by the doctrine of plagiarism, arguably the defence of robbed knowledge. Evering and Moorman (2012) situate plagiarism as we know it in a capitalist understanding of property and ownership. It presupposes that everything of value can be extracted, harvested, owned, purchased, and sold, and that people with ownership rights create ideas, knowledge, and art.

The extractive model of knowledge generation places authority on the capitalist. The minimalist definition of plagiarism as copying, in whole or in part, from a written or published source without giving credit to the source must be critiqued and possibly expanded to include oral knowledge and internalised epistemologies. There must be a difference between a cluster of words being policed for plagiarism from whole concepts like health musicking passing as original work, work that Childers and Bruton (2016), Evering and Moorman (2012) and Starfield (2002) have attempted to do.

If the plagiarism ethic is expanded, it would still have to appreciate academia's power in people with diverse cultural and historical privileges and authority accruals. Starfeild (2002) recognises authority's social and linguistic origins, culminating in writers' textual capital inheritance identity formation. Because much research must be written in English, the limitations of textual capital accrual prohibit cross-language researchers for whom English is an additional language. The fear of being caught out on plagiarism propagates excessive referencing and literature reviews. I consider myself sufficiently proficient in the

[2] Masabe refers to the musical healing rituals performed by baTonga of Zambia and Zimbabwe.

English language, yet contend with feelings of inadequacy leading to paralysis.

Researchers with textual authority would patent and privatise commonly-held ideas against the research subjects ensuing resistance. Starfield (2002) holds that there must be negotiated authority, without which the balance between success and failure would always tilt where the strengths and weaknesses lie. "The accomplishment of success also resides in the interaction between writer and reader that the text constructs" (p. 138). She further makes an astounding statement for anyone who cares about the depository of textual authority and its impact on who is rewarded and punished in academic writing:

> Writers with authority seem able to construct positions for readers, which the readers accept. The latter becomes their preferred readers. Students whose meanings are already more legitimate and who speak and write the legitimate language are more likely to become successful; their writing appears to be subjected to a lesser degree of scrutiny. These students also have greater access to the linguistic realisations of authority, and more easily mobilise the ideational, interpersonal and textual metafunctions to contribute to constructing their textual authority. (Starfeild, 2002, p. 138)

One can replace the word "student" with any other sitting role in cross-language research. The academy can re-evaluate the doctrine of plagiarism and knowledge privatisation.

Kamweenda Kabotu[3], This is not Goodbye

In most Bantu languages, personal encounters do not end with goodbyes and conclusions. Instead, they finish with the promise to meet again and continue the discussion. Allocated time and space might be finite, while the material of engagement is infinite. So it is with this paper; this is not goodbye. *Kamweenda kabotu* with these half-reminders. Seeing that you might be reading this article in English, I hope you appreciate the challenges cross-language researchers and writers overcome. I have laboured emotionally and risked misrepresenting myself by embarking on such an exercise in a medium and language of which I have limited mastery. While languages are consistently lauded as neutral, they are purveyors of power and oppression where they are not employed with sensitivity, care, and criticality. This paper is not meant to be conclusive on negotiating writing authority.

In this paper, I have presented evidence of the imbalance of power in the use of languages in the music therapy world with anecdotes and research data, and I hope readers can appreciate the more-than-money and logistical costs of multilingual researchers and practitioners. Therefore, music therapy must include language power imbalance as a limitation in research and practice, especially the emotional labour that scarcely makes it into the research reports and scientific evidence-based journal articles. Such journal articles have the propensity for neatness and objectivity with a tinge of reflexivity as a measure of rigour. The cross-language researcher and writer negotiate inadequacies born of historical placement, deprivation, and unmoving technical and textual authority expectations in academic and scientific landscapes.

There are more questions to be raised in localising research exploits. Language and archiving must be critically reviewed to do research beneficial to the locale. This paper is limited to raising the matters stated. The paper opens possibilities for research on how to navigate language and emotional labour in music therapy research in multicultural and multilingual settings. As for me, I will invest in relearning their first language for future engagement with the community, so that my ciTonga will not sound like that spoken by a long-lost member of their society, dubbed by a research participant "ciTonga cakudobbadobba". My ciTonga is scanty, she meant.

[3] Kamweenda kabotu is ciTonga for ‘travel ‘well’, gently and in peace’.

About the Author

Nsamu Moonga is a PhD student at the University of Pretoria. His current research attempts to appreciate African ways of understanding and using the musical arts therapeutically. The indigenous research-based study explores the possibilities of Africa's integrated health approaches and innovation.

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