

## **A Study on the Relationship among Culture, Language and Literary Translation (with Reference to Selected Literary Works Translated from English to Sinhala and Vice Versa)**

**T. Fernando**

### **Abstract**

*The research brings to light the nature of the relationship between culture, language and literary translations. Culture is a broad, extensive and complex phenomenon which strongly influences the life style of human beings. Language is one definite component in culture. Most of the linguists point out that learning a language means learning a new culture. Since, each and every translation deals with two languages, it exactly has a relationship with culture, because it is language. The difficulties encountered by translators such as "untranslatability" has been understood in two types, namely "linguistic" and "cultural". Moreover it is a well-known fact that almost all the literary works reflect the culture because literature is culture bound. Thus the attempt of this research is to find out the degree of coherence and the indissolubility of the relationship between these three entities.*

*Since, this particular inter-relationship is a non-empirical entity it is difficult to carry out an empirical experiment based on it. Therefore, the research has been developed by collecting data through a literature review on selected translated texts and with their original texts and then illustrating and comparing the nature of the relationship between them vividly and in depth.*

*The methodology used in this research is analyzing the way in which the culture bound concepts, rituals, habits, in other words cultural dynamics and un-translatables found in selected translated literary texts juxtaposing with their source texts representing prose, poetry and drama. Also, the research measures and weighs the effectiveness of translating these cultural dynamics while bringing to light the particular strategies used by the translator so as to convey it effectively, comprehensively and vividly enabling the reader of the target language to enjoy and feel it in the very same way that the source language reader does.*

*This research will be useful for translators and second language teachers and learners because the act of translation is also embedded in second language learning and teaching.*

**Keywords: Culture, Literary Translations, Linguistics**

Culture is a complex and intricate phenomenon which differs from each and every community. It can be defined in many ways and one such definition is "Culture is the characteristics of a particular group of people, defined by everything from language, religion, cuisine, social habits, music and arts".

The definition conveys that culture is a predominant phenomenon which can be experienced and witnessed through the community. In other words culture is a part and parcel of the community and the culture communicates the identity of one community to another community which holds a different culture, and then the identity or the uniqueness is communicated across. For an example the dog cry is articulated as "bow, bow" in most of the English speaking countries where as it is "buh, buh" for Sri Lankans and "wan wan" for Japanese, "gav-gav; guf-guf" for Russians, "wuff-wuff" for Germans, "mung-

mung; wang-wang" for Koreans and "kong kong" for Belinese. This contrast has occurred not because of the problem with dogs, but because of culture. So, the translator has to be aware of the culture of both source and the target languages. In literature, these words generate one of the effective literary techniques called "alliteration". Suppose that an English literary work is being translated into Japanese where the alliterative sound of dog bark has to be translated, if the translator is not aware of the culture of Japan, he or she might translate it literally, which is deprived of the alliterative effect, subsequently abolishes the amusement of the reader resulting a poor translation. Here the crucial issue is that the reader is unable to readily comprehend the ideas along with the alliterative effect, therefore, the real delight or the amusement of the source text will not be felt and enjoyed by the reader of the target language text. Also, it can be defined as a communicative defect. That's why most scholars define culture as "Culture is communication, communication is culture".

Anuradha Dingwancy describes it as "The processes of translation involved in making another culture comprehensible entail varying degrees of violence, especially when the culture being translated is constituted as that of the other"

Therefore Savory says translation is an art and Eric Jacobsen says it is a craft (Bassnet Susan, (2002). Translation Studies). Learning an art and a craft means it has to be experienced by the learner, if you are to learn dancing; you have to dance. Thus the translator first has to experience the original text written in source language and reproduce that particular experience in the exact way that he or she has experienced in target language. Literature mostly reflects culture, so it means that the translator has to experience the cultures of the both source and the target readers. The question is, is it practically possible? This happens because of the undeniable inter-relationship



between culture and literary translation, since in any literary document which is recorded in a language, all these three elements; literary translation, language and culture are interconnected.

The book titled "An anthology of Sinhalese Literature up to 1815" edited by Christopher Reynolds and in which selected ancient literary masterpieces of Sinhala literature have been translated into English by a panel of translators constituting native speakers of both Sinhala and English. For an example, in that book, selected poems of Sigrini Graffiti have been translated into English as a joint contribution of two translators; where one's mother tongue is Sinhala and the other one's mother tongue is English; namely; S. Paranavitana whose mother tongue is Sinhala and W.G. Archer whose mother tongue is English. In another example the selected stories of "Pujavaliya" were translated by H. Peiris and L.C. Van Geyzel where Sinhala and English respectively are their mother tongues. This is one of the feasible solutions for the above issue. Actually in my point of view, it produces a perfect translation; the reason is that the combination of culture, language and literature is kept intact in the translation because the native speakers of both the languages have jointly played the role as translators. Thus it is clear how tight the combination between language, culture and literature is and it cannot be neglected by the translator.

But, E.F.C. Ludowyk mentions in the preface of the above book (An anthology of Sinhalese Literature up to 1815) "On the other hand it is possible; however, that the cultivated reader, aware of the culture of the original, will be ready to go half-way of meet the translator" for which the great translations such as "Manuthapaya" by I.M.I.A. Iriyagolla (Source Text: Les Miserables by Victor Hugo), Baddegama translated by Gunaratne (Source text: Village in the Jungle by Leonard Wolf), Mahalla saha Muhuda by Cyril C. Perera (Source

Text: Old Man and the Sea by Earnest Hemingway), Modol Doova by Ashley Halpe (Source text: Modal Doova by Martin Wickramasinghe), Muhuda Godagala by Ariyadasa Somathilake (Source Text: The Things Fall Apart by Chenua Achebe) bear witness.

Chinua Achebe is a novelist, poet, professor and critic born in Nigeria. His first novel and magnum opus, "Things Fall Apart" (1958), unveiled the intricate African culture to the world. The novel focuses on the traditions of Igbo society, the effect of Christian influences, and the clash of Western and traditional African values during and after the colonial era. Though the translator has not experienced Nigerian culture for sure, his profound readings on various cultures, knowledge in linguistics and practice in translation had enough potential to produce a successful translation.

Ariyadasa Somathilake being the translator of the book has translated the following proper names in the source text into the target language as follows:

**Ikemefuna** – ඉකෙමිපුනා

**Umuofia** – උමුඔෆියා

**Nwakibie** – නකිබි

**Ogbefi Ezeugo** – ඔබ්බි එසුගෝ

As Achebe belongs to the Igbo clan, most probably as the scholars guess, his mother tongue would be one of the African languages called "Igbo" or "Ibo" which belongs to Niger-Congo languages whereas Sinhala belongs to Satam group of the Indo-European Family. Therefore both the languages carry two different phonological, morphological, syntactic and semantic systems which can never be compatible with each other.

When analyzing phonologically, in the first two proper names, /f/ - the Voiceless Labio – Dental Fricative sound in the source language has been transliterated into orthographic symbol "m" in target language which is, in phonetic, a Voiceless bilabial stop /p/. Thus we can witness a sound change. As the phylogenetic changes of Sinhala language reveals, Sinhala language underwent the phonemic change due to borrowing during the dawn of the era of the Modern Sinhala language. So the sound /f/ in the later period is not familiar to the elder generation. Therefore, the translator uses the sound /p/ which is more familiar with his target audience.

Transliterations of **Nwakibie** (එකිබි) and **Ogbefi Ezeugo** (ඔබුපි එසුගෝ) have also been transliterated into the target language in such a way that the target readers' tongue could be easily curved to pronounce it, by just disregarding the phonology of the source language. The initial two consonants in "**Nwakibie**" do not occur in the proper names of Sinhala Language which is the nature of Sinhala language or the culture of Sri Lankans. So the translator takes only the second consonant (w) and omits the first consonant (n), because he himself being a Sri Lankan with Sinhala as his mother tongue reckons that Wakibie is better in flavor in the Sri Lankan context than the Nakibie. In the case of Ogbefi Ezeugo also the translator is aware that it should be transliterated in such a way that the target reader is enabled to read smoothly without a hindrance to the continuous flow of reading. This predominantly brings to light the undeniable interrelationship between language and literary translation.

May be, that's why Horst Frenz even goes as far as to opt for "art" but with qualifications, claiming that "translation is neither a creative art nor an imitative art, but stands somewhere between the two".

Let us analyze the examples below as well.

"That was many years ago, twenty years or more, and during this time Okonkwo's fame had grown like a bush fire in the **harmattan**."

"එය සිදු වූයේ වසර විස්සක් හෝ ඊටත් වැඩි කාලයකට ඉහත ය. ඒ කාලය ඇතුළත ඔහුගේ ප්‍රසිද්ධිය ගේ කීර්තිය, ලැව් ගින්නකි මෙන් මුළු දිස්ත්‍රික්කය පුරා පැතිර ගියේ ය."

The word "harmattan" has been translated into Sinhala as "දිස්ත්‍රික්කය" (**distrikkaye**)" because the word "harmattan" indicates the area which is covered by the dry and dusty West African trade wind. The African trade wind blows south from the Sahara into the Gulf of Guinea between the end of November and the middle of March (Winter Season). So it is typical to African people but not to the Sinhalese, therefore the translator has deftly used a word familiar to his target reader which deteriorates neither the meaning of source text nor the continuous concentration of the target reader.

"Sometimes another village would ask Unoka's band and their dancing **egwugwu** to come and stay with them and teach them their tunes."

"ඇතැම් විට උනොකාගේ සංගීත කණ්ඩායමට අසල්වැසි ගම්වලින් ද ආරාධනා ලැබේ. එවැනි අවස්ථාවල දී තම සංගීත කණ්ඩායම සමඟ අසල්වැසි ගම් වලට යන උනොකා, කමින් බොමින් සංගීතය සපයමින් දවස ගතකරන්නේ ආගන්තුක සත්කාර නිසි අයුරු ලැබෙන තාක් ඒ ගම්වල රැඳී සිටීමෙනි."

Here, we notice that the word "**egwugwu**" has been omitted by the translator in the translation because it is a cultural dance in the Igbo nations of whom this story is woven around and the translator is well aware that it cannot be readily understood by his target reader since the translator himself is a Sinhalese. So, as a translator he understands



that it is better to omit the word without hindering the understanding of the reader.

"Unoka went into an inner room and soon returned with a small wooden disc containing a kola nut, some **alligator** pepper and a lump of white chalk"

"**I have kola**" he announced when he sat down, and passed the disk over to his guest.

"එවිට ම ගෙකුළුව ගිය උනෝකා කෝලා ගෙඩියක්, ගම්මිරිස් ඇට කීපයක් සහ සුදු පැහැති හුණු ගුළියක් සහිත ලී තැටියක් ගෙනවුත් එය අමුත්තාට පිළිගැන්වූයේ ය."

"කන්න කෝලා විටක්" යි කී උනෝකා අමුත්තා අසල ම හිඳ ගත්තේ ය.

Alligator pepper is known as grains of paradise, hepper pepper or mbongo spice. It is a North African spice and is used in Africa not only in food preparation but also in cultural practices, as medicine and as an accompaniment to kola nut. Most of the major Sinhala – English dictionaries do not carry an equivalent for "alligator pepper" as it is not available in Sri Lanka and it has been never in the acquaintance of Sri Lankans. Thus the translator uses the technique of omitting the word "Alligator" and translates the word "pepper" only.

The influence of culture is predominantly reiterated by the translation of "I have kola" into Sinhala as "කන්න කෝලා විටක් (witak)", විටක් (witak) is solely cultural to Sri Lankans and though there is no word which stands for the word "witak" in the source text, the translator adds it as an equivalent which is compatible with the situation depicted in the source text making the African culture familiar to Sri Lankans. When things are familiar, it is easy to understand it, get closer to it, feel and enjoy it. Thus it is realized that the influence of the culture cannot be denied in the literary translation and it is linked

together by the language, in deeper reality, because the story is expressed in the medium of "language" and it is translated to another "language".

"As he broke the kola, Unoka **prayed to their ancestors** for life and health .....

"කෝලා ගෙඩිය කඩන අතර ම උනෝකා මිය ගිය ඥාතීන්ට පින් දෙමින් .....

The word "pray" carries the equivalents in Sinhala "යාච්ඤාව, යදිතවා, පාර්වතා කරනවා, කරුණාකර" (Madhura Dictionary), "බැගැපත් ලෙස ඉල්ලා සිටිනවා, යදිතවා, අයැදිතවා" (Malalasekara Sinhala – English Dictionary, 2010 edition), none of the major dictionaries supply the equivalent to "පින් දෙනවා" and also the word "ancestors" carries the equivalents in Sinhala as "මුතුන් මිත්තෝ" (Madhura Dictionary), "මා පිය පරම්පරාවට අයිති තැනැත්තා", "පරම්පරාවක ආරම්භකයා, , "පූර්වජයා, , "ආදීමයා" (Malalasekara Sinhala – English Dictionary, 2010 edition) not the equivalent "මිය ගිය ඥාතීන්" . However, the translator uses them, thus poignantly reiterating the fact that translator is not merely replacing the words given in dictionary from source language to target language, but he is "..... a creative artist who ensures the survival of writing across time and space, an intercultural mediator and interpreter, a figure whose importance to the continuity and diffusion of culture is immeasurable" (Page 05,Bassnet Susan, (2002). Translation Studies)

The ability of synchronizing between the two cultures in the translator has prominently been brought to light by the example below where the translator replaces "ekwe", "udu" and "ogene" which are traditional music instruments of Igbo people with the traditional music instrument of the target audience in the chunk below.

"He could hear in his mind's ear the blood-stirring and intricate rhythms of the *ekwe* and the *udu* and the *ogene* and he could hear his own flute weaving in and out of them, decorating them with a colourful and plaintive tune."

"ඇඟපහ කිසි කවුරුන්ගේ මනසේ ඇසට හිඳිනු ලබන රිද්මයානුකූල බවට හඬ, මිසුරු දර විහිදුවන බව නළා නඳ සහ කාලය දෙකටම දෙන කාලයේ හඬ එවීම ඔහු ගේ දෙසවන් වැකෙන්නා සේ විය."

The interference of culture in literary translation is vividly brought out by the quotation below from "Things Fall Apart" by Chenua Achebe and its Sinhala Translation "Muhuda Godagala".

"Okonkwo had just blown out the **palm-oil** lamp and stretched himself on his bamboo bed ...."

"ඔකොන්කෝ පොල්තෙල් පහන නිවා දමා තම උණ ලී ඇඳුම්ත දිගා වුණා පමණි."

"Worshippers and those who came to seek knowledge from the god crawled on their belly through the hole and found themselves in a dark, endless space in the presence of Agbala. No one had ever beheld Agbala, except his **priestess**. But no one had ever crawled into his awful **shrine** had come out without the fear of his **power**. His priestess stood by the **sacred fire** which she built in the heart of the cave."

"පේන අසන්නට එන උදවිය මේ කුඩා කුහරය තුළින් බඩ ගා ගෙන අන්ධකාර ගුහාවට විංගා ගත යුක්තය හ. දේවලයේ කපුකම කළ ස්ත්‍රිය හැරුණු විට අන් කිසිවකු ඇය දක නැත. එහෙත් ඒ අඟුරු කුටිය තුළට විංගා ගිය කිසිවකු ආපසු ආවා නම් ඒ දේව භාස්කම පිළිබඳ දැඩි භක්තියකිනි. ගල් ගුහාවේ ගර්භය තුළ දල්වුණු දොලොස්මසේ අග්නි ජාලාවකි."

"Every year", he said sadly, "before I put any crop in the earth, I sacrifice a cock to **Ani**, the owner of all land. It is the **law** of our fathers.

"හැම අවුරුද්දේ ම මොනවා හරි ගොවිතැනක් පටන් ගන්න කොට මම කුකුළකු කපා බහිරව දෙවියන්ට පූජා කරනවා. ඒක අපේ අප්පච්චිලා කාලේ ඉඳල එන සිරිතක්."

"He took a pot of **palm – wine** and a cock to Nwakibie."  
"ඔකොන්කෝ දිනක් පූජා කළයක් සහ කුකුළකු ගෙන එකිනි මුණ ගැසීමට ගියේ ය."

Now let's refer the culture bound terms and their translations once they were detached from where they were planted as showed in above examples.

**palm-oil** - පොල්තෙල්

**priestess** - කපුකම කළ ස්ත්‍රිය

**Worshippers and those who came - පේන අසන්නට එන උදවිය**  
**- to seek knowledge from the god**

**shrine** - දේවලයේ

**his power** - දේව භාස්කම

**sacred fire** - දොලොස්මසේ අග්නි ජාලාව

**palm – wine** - පූජා

**Ani, the owner of all land** - බහිරව දෙවියන්ට

**law** - සිරිතක්

Being a Sinhalese by descent, the translator is aware that the Sri Lankan culture is part of a Sri Lankan's life, so, we understand that the



above equivalents are not the dictionary entries. The translator replaces words from the Sri Lankan culture making it convenient for the target reader to understand. Bridging across two different cultures is necessary in translation because of the unbreakable relationship between culture and literary translation.

In the translation of the novel "Madame Bovary" written by "Gustave Flaubert" into Sinhala as "මමා බොවාරි" by Cyril C. Perera, the author translated the meaning given by the word "church calendar" in the source text as "ලික" not as "අද්විස්ථානයේ දින දර්ශනය" or "පල්ලියේ දින දර්ශනය" because those words do not create a familiar meaning or a clear picture in our mind about the Sri Lankan context. Therefore, the literary translator being familiar with the culture of the target audience, picks the word "ලික" which is absolutely the most suitable, because was not solely concerned about the literal meaning but the cultural meaning. It is the task of the translator to liberate such words from the confines of their source language and allow them to live again in the language into which they are translated.

One of the greatest literary masterpieces in the entire world of fiction, "Les Miserables" written by the outstanding laureate "Victor Hugo" has been translated into Sinhala as "Manutapaya" by I.M.I.A Iriyagolla. The translator mentions in his preface reiterating the importance of meaning and conveying it as it is. The name of the main character of the original text is "Shawalsha (ʃa:wɔlfʃa:)"<sup>1</sup> in French and he was named as "Jean Valjean (ʃi:n vɛljɛ:n)" in the English translation. This person was rejected or condemned by the

<sup>1</sup> Hugo Victor. Les Miserables. Adapted by Iriyagolla I.M.R.A.(1984), 10<sup>th</sup> ed. Manutapaya. (page xi), Lake House, Colombo, Sri Lanka

public at the very beginning of the plot of the story. The words which convey meaning of the "rejected" or "condemned" and "public" in Sinhala are "Warjana" (වර්ජන - wa:rjəna) and "Jana" (ජන - jəna) respectively. Consequently the translator has coined the word as "Janawarjana" (ජනවර්ජන - janəwa:rjəna) which is incorporated with the situational meaning and resembles the English phonetic "Jean Valjean (ʃi:n vɛljɛ:n)" as well.

"Yashodarawatha" is an elegy in quatrains woven in a highly religious and cultural context. The author is anonymous and it is believed to be written in "Senkadagala Era" following the "Chula" tradition and employing the meter called "Samuduru Goth" available in Sinhala literature. Thus, according to these facts, it is clearly understood the translator has to use techniques in the process of translation, since there is an influence of culture and religion in the source text.

සාරාසංඛ්‍ය කප් ලක්සය පෙරුම්	පුරා
සොළොසා සංඛ්‍ය කප් ලක්සය පෙරුම්	පුරා
සුවිසි සංඛ්‍ය කප් ලක්සය පෙරුම්	පුරා
මෝරා පුබුදු මල ලෙස බුදු වූ ලොච්චි	තුරා

**For four uncountables times one hundred thousand enos** he resolved to fulfill the Perfections

**For four times four uncountables times one hundred thousand enos** he made that firm resolve

**For twenty-four uncountables times one hundred thousand enos** he made that same resolve

Then as a flower bud matures and comes to bloom, he became a Supreme Buddha

In the above example, the translator has violated the poetic form, meter and the rhythm, I reckon that she had to do it, because the cultural dynamics in the poem are so complicated and intricate, thus the translator has adhered to the theory of reproducing the meaning neglecting the poetic features. However, most importantly, she has preserved the meaning. "සාරාසංකෘත කල් ලක්ඛය" is a very typical religious term confined to Buddhism which even a Buddhist him/herself can't clearly imagine and feel the length of time described in that phrase. Here, the translator has tried her level best to re-create the real meaning of "සාරාසංකෘත කල් ලක්ඛය", "සොළොසා සංකෘත කල් ලක්ඛය" and "සුවිසි සංකෘත කල් ලක්ඛය" into English and make the Western reader aware about it. Though it is tiresome to read such long lines, as a quatrain, she achieves the task of depicting the real picture of the source text in the mind's eye of the target reader which is a key feature of a successful translation.

All in all, the selected literary texts; namely, "Things Fall Apart", "Les Miserables", "Yashodarawatha", "Ema Bovari" and their translations which were vividly analyzed in the research bring to light that the relationship among culture, language and literary translations are inter-related and harmonious where each entity is being sacrificed at the expense of other most of the time because they are interconnected. For example literary notion (from of the poem) of a quatrain has been compensated to secure the meaning of "සාරාසංකෘත කල් ලක්ඛය" because English language is deprived of shorter term to determine the meaning of the original term. The real pronunciation of the names found in the source text of "Things Fell Apart" such as **Nwakibie** (එකිබි) and **Ogbefi Ezeugo** (ඔබ්බි එසුගෝ) was sacrificed at the expense of the phonology of target language by dropping the consonant lies at the second position. Moreover, in comparing between the phonology of both the languages and the contextual meaning of the literary text "Jean Valjean" in English, it has become

"Janawarjana" (ජනවර්ජන - janawa:rjana) in the translated text. Because of the cultural unfamiliarity, the language suffers; where "Alligator pepper" becomes only "pepper", "Church Calendar" becomes "almanac - ලික", "palm oil" becomes "Coconut oil" and many other examples as described above; which means each entity influences each other. Accordingly, the research again proves along with the vivid examples that the harmonious inter-relationship among literary translation, culture and language is static and cannot be ignored by the translator.

#### References:

##### Books:

- Achebe Chunia. 1986. Things Fall Apart. Adapted by Ariyadasa Somathilake. Sooriya Publishers, Panaduara, Sri Lanka.
- Achebe, Chunia. 1958. Things Fall Apart. 1<sup>st</sup> ed. M/s Heinemann Educational Books Ltd, No: 48, Charles Street, London W.R.
- Baker Mona. 1992. In Other Words, A Course Book on Translation. Routledge, 2 Park Squire, Milton Park, Abingdon, Oxon, OX 144RN.
- Bassnet Susan. 2002. Translation Studies, 3rd ed. Routledge, 2 Park Square, Milton Park, Abingdon, Oxon, OX 144RN
- Flaubert Gustave. Madame Bovari. Adapted by Eleanor Marx Aveling 2000. Madam Bovari. A Penn State Electronic Classics Series Publications.
- Flaubert Gustave. Madame Bovari. Adapted by Perera Cyril. C. 1962. Ema Bovari. Saman Publishers, Maharagama, Sri Lanka.
- Hugo Victor. Les Miserables. Adapted by Iriyagolla I.M.R.A. 1984. Manutapaya. Lake House, Colombo, Sri Lanka



Hugo Victor. *Les Miserables*. Edited by Wilbour Charles E. Modern Book Company Library, New York.

Yasodaravata. Adapted by Obeysekere Ranjini, 2005. *Yasodaravata - The Story of Yasodara or Yasodara's Lament*. Godage International Publishers (Pvt) Ltd, No: 675, P.De.S. Kularatne Mawatha, Colombo 10, Sri Lanka.

*Edited Books*

Reynolds, C.H.B., ed. 1970. *An Anthology of Sinhalese Literature up to 1815*. Selected by the UNESCO National Commission of Ceylon. George Allen & Unwin. Ltd, Rushking House, Museum Street, London.

*Reports:*

Sinhala Parivartana Sahitya - Sakacca Sammelana Vartava held on - 1965.02.16 - 25, (1965). Department of Cultural Affairs, Colombo, Sri Lanka.

*Websites:*

Live Science, retrieved on 23 May 2013.

<http://www.livescience.com/21478-what-is-culture-definition-of-culture.html>.

Wikipedia – The Free Encyclopedia, Alligator Pepper, retrieved on 31<sup>st</sup> July 2013, [http://en.wikipedia.org/wiki/Alligator\\_pepper](http://en.wikipedia.org/wiki/Alligator_pepper)

Healthy Herbs and Spices, retrieved on 17 June 2013, <http://www.healthy-herbs-and-spices.com/alligator-pepper.html>

Wikipedia – The Free Encyclopedia, Igbo Language, retrieved on 17<sup>th</sup> June 2013, [http://en.wikipedia.org/wiki/Igbo\\_language](http://en.wikipedia.org/wiki/Igbo_language)

Wikipedia – The Free Encyclopedia, Niger Congo Languages, retrieved on 17<sup>th</sup> June 2013, [http://en.wikipedia.org/wiki/Niger%E2%80%93Congo\\_languages](http://en.wikipedia.org/wiki/Niger%E2%80%93Congo_languages)