

**“TOTAL TRANSLATION” AND LITERARY TEXTS:
THE CASE OF STEVENSON’S *DR JEKYLL AND MR HYDE***

by

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ABSTRACT

This study is essentially aimed at demonstrating that a “total translation” of any literary text is not possible. This is done with special reference to a translation/rewriting of a representative section from Stevenson’s *Dr Jekyll and Mr Hyde*.

The conclusion arrived at is that the only viable option to deal with a literary text intended for cross-cultural, interlingual communication is to rewrite the text by retaining as fully as possible the narration of events. The study also involves discussion of and recommendations about changes to the lexical structure and cultural contexts needed to effect cultural equivalence in the target text.

It emerged from the study that a literary translation is indeed a new creation and a cross-cultural event of significance.

OPSOMMING

Hierdie studie het ten doel om aan te toon dat 'n "totale vertaling" van 'n literêre teks nie moontlik is nie. Dit word gedoen aan die hand van verwysing na 'n vertaling/herskryf van 'n verteenwoordigende deel van Stevenson se *Dr Jekyll and Mr Hyde*.

Die bevinding is dat die enigste haalbare manier om om te gaan met 'n literêre teks wat bedoel is vir kruiskulturele, intertalige kommunikasie is om die teks te herskryf met die behoud van die vertelelemente. Die studie handel ook oor 'n bespreking van en aanbevelings oor veranderinge aan die leksikale struktuur en kulturele kontekste wat nodig is om kulturele ekwivalensie te bereik.

Daar word aangetoon dat literêre vertaling inderdaad 'n nuutskepping behels en dat dit 'n belangrike kruiskulturele aangeleentheid is.

A translation must give the words of the original.
A translation must give the ideas of the original.

A translation should read like an original work.
A translation should read like a translation.

A translation should reflect the style of the original.
A translation should possess the style of the translator.

A translation should read as a contemporary of the original.
A translation should read as a contemporary of the translator.

A translation may add to or omit from the original.
A translation may never add to or omit from the original.

A translation of verse should be in prose.
A translation of verse should be in verse.

- Savory

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PART I

CHAPTER 1

INTRODUCTION

Language consists of two parts, namely words and meaning which are like body and soul. If both of them can be rendered I do not object to word-for-word translation. If they cannot, it would be preposterous for a translator to keep the words and to deviate from the meaning.
-Schwarz

1.1 INTRODUCTION

It is a truism to maintain that each language is unique, has its own structure and cultural embeddedness, and carries a specific cultural consciousness. It is therefore equally true to maintain that translation from one language to another would have to take the closest cognizance of this reality, especially in terms of the motto taken from Schwarz (quoted above). Add to this the troublesomely bald statement by Mary Snell-Hornby, namely that "the perfect translation does not exist" (1988:2) and the aspiring translator of especially a literary text really has her work cut out. The field of literary translation has been the site of a long struggle and the struggle is far from over, although the struggle might be about to become more interesting and more complex, as emerges from the final chapter of Gentzler's book, *Contemporary Translation Theories* (1993:199):

Although modern translation theory has evolved a long way since its structuralist beginnings, it now stands on the threshold of a very exciting new phase, one which can begin to unpack the relations in which meaning is constituted, and thus better inform our post-structuralist conception of language and literary discourse, as well as ourselves. With such insight, perhaps we will be less likely to dismiss that which does not fit into or measure up to our standards, and instead open ourselves to alternative ways of perceiving - in other words, to invite real intra- and intercultural communication.

Furthermore, it will be maintained in this study that word-for-word "translation" is not translation at all because in essence translation is a total rewriting of an original text which reflects a certain ideology and therefore manipulates literature in various ways (notions derived from Lefevere and others). The *body* and the *soul* of the text are manipulated by rewriting and Componential Analysis¹. These aspects will dominate the translation domain in the evolution of literature and society in time to come. Therefore, it is obvious that rewriting can introduce new concepts, new genres, new devices and eventually translation is the shaping of one culture upon another as will be illustrated in the illustrative translation of sections of *Dr Jekyll and Mr Hyde*.

1.2 CONTEXTUALIZATION AND PROBLEM STATEMENT

According to Breytenbach, "if you translate a text, the person reading it in another language can get a glimpse and a feel of the culture out of which the translation comes, but you cannot really produce a *total translation*" (Dimitriu, 1997:68; my emphasis). It is a strong awareness of this fact which will form the focus of this dissertation. In the ensuing sections, attention will be paid to

- the concept of translation, specifically literary translation;
- the issue of culture and its effect on translation, and
 - concomitant stylistic issues as they pertain to the literary translation in question and then specifically in terms of the sense of providing a "glimpse and a feel" of the source text to the readers of the target text.

¹ The purpose of CA is to achieve the greatest possible accuracy that is both more precise and limiting than paraphrase or definition.

The formulation of the notion of *rewriting* as described below and an application of this notion to *Dr Jekyll and Mr Hyde* (in a translation/rewriting of the English text in Afrikaans) will hopefully go some way towards illustrating this.

A single chapter of the text in question was chosen precisely because of the wide range of particularly interesting cultural and lexical problems that it poses to the aspiring translator/rewriter - hence the obstacles impeding the provision, to the target text reader, of the "glimpse and feel" of the original. Thus, the following questions need to be answered in this dissertation:

- What is meant by literary translation/"rewriting"?
- To what extent is a "total translation" possible?
- What is the influence of culture (especially names, places and customs) on literary translation?
- What concomitant stylistic/linguistic adjustments would be necessary?
- Would attention to these aspects facilitate a translation/rewriting of *Dr Jekyll and Mr Hyde* by R.L. Stevenson?

1.2.1 What is meant by *translation/rewriting*?

Various definitions of translation, in fact, a wide variety, might be explored for purposes of dealing with this problem, but in essence translation/rewriting represents a change of form - in translation/rewriting the **form** of the source language is replaced by the **form** of the target language, the **meaning** of the source language is transferred by various means into the target language. This is done by going from the form of the first language (source text) to the form of a second language (target text) via semantic structure and a variety of other considerations that will be discussed in detail. In essence it is meaning, at a variety of levels, that is being transferred and this must be held constant by employing specific translation theories to the furthest possible extent at all the different levels of interpretation. In the act of rewriting there is a certain enhancement because the rewriter is substituting and creating a (new) text.

1.2.2 To what extent is a "total translation" possible?

From the literature it would seem impossible to produce a "total translation", but it is possible to produce a rewriting incorporating the "glimpse and feel" of the source text when translating/transmuting/rewriting literature. According to Breytenbach, the literary translator practises multiplicity all the time without recognising it because there is a creation of different characters and therefore the translator is multiplying the self in a certain sense (Dimitriu, 1997:73). Furthermore, a total translation is not really within the realm of possibility because it will soon be realized that the translation of the multifarious richness of things, ideas and feelings cannot be transcribed totally in the TT. In other words, translation is a *version* and a new

creation of the ST (Dimitriu, 1977:77, my emphasis; cf. also the reference to Snell-Hornby above).

1.2.3 What is the influence of culture on literary translation?

Different cultures make various demands on translation and these demands also have to do with the status of the text to be translated if the text comes close to the status of metanarrative, for which the chances are that the culture will demand the most literal, that is, the most semantic (Newmark, 1988) or the most formal (Nida & Taber, 1982) translation possible. If, on the other hand, the text has little to do with either the beliefs of members of a culture, translators are likely to be given much more leeway and this aspect has proved of especial interest and will be explored in this study. The decision of whether the application of a cultural filter is necessary and justified involves a subjective judgment on the part of both translator and evaluator.

Differences in the cultural presuppositions in the source and target language communities may then necessitate the application of a cultural filter (House, 1981:247). Translation is not only from one language to another language, but most importantly, from one culture into another culture. This includes the various degrees of departure from literal translation into the context of a target culture although literal translation is the worst form of translation and should not even be regarded as translation at all because it only deals with the surface appearance of words without a re-election of the directions of meaning that the original author tried to materialize behind that surface (Biguenet & Schulte, 1984:xi).

Thus, the various kinds of cultural transposition are alternatives to an SL-biased literal translation. Any degree of cultural transposition involves the choice of features indigenous to the target language and the target culture in preference to features with their roots in the source culture. The result is to minimize foreign features in the TT, thereby naturalizing it into the TL and its cultural setting (Hervey & Higgins, 1992:28). Some of the most straightforward examples of the basic issues in cultural transposition are offered by place names and proper names. In *Dr Jekyll and Mr Hyde* the translation of names is a major concern when their symbolic nature is studied and this led to interesting solutions in the TT. There is always a context in which the translation takes place and a history from which a text emerges. Translation as an activity is always doubly contextualized since the text has a place in two cultures. Gentzler refers in this regard to Even-Zohar's work, which he considers to be "perhaps the most important to date in the field of translation theory; he uses notions of translation equivalence and literary function, yet does not pull them out of history and prescribe a translation model that transcends time ... [it] demonstrates the importance of translation within the larger context of literary studies specifically and the evolution of culture in general" (1993:121). The role of culture in the whole translational enterprise will therefore be explored in some detail in the course of the study.

1.2.4 What concomitant linguistic/stylistic adjustments are necessary?

The most striking text-linguistic re-evaluation of *Dr Jekyll and Mr Hyde* has to do with what happens when one is translating the text and not words in sentence structures and how to handle meaning. It will be demonstrated that whereas meaning for the linguist resides in the language system, meaning for the text-linguist is determined by the text and this can be done in various ways and by implementing different theories.

Translation also involves the study of lexicon, therefore, the grammatical structure and the communication situation of the source language text, as well as the analyses, will determine meaning in *Dr Jekyll and Mr Hyde*. In other words, the translator is constantly looking for lexical equivalents between the source language and the target language.

Difficulties experienced with words when translating a chapter from the above mentioned novel were of two kinds: They were either hard to understand in that specific context or difficult to translate where an appropriate Afrikaans word was not part of the living reality. Therefore, if words are not fully understood, it may be because all the possible meanings are not known in that specific culture or because their meanings are determined by their unusual collocation or a reference elsewhere in the text. The translator should also keep in mind that most nouns, verbs and adjectives can be used figuratively and therefore can have figurative meanings. Be assured that the writer would never have written "a drop of nonsense in a sea of sense" (Newmark, 1995:34). The translator must prove stylistic competence by using the

target language in such a way that the "sense and feel" of the original language is preserved in the translation.

1.2.5 Would attention to these aspects facilitate a translation/"rewriting" of Stevenson's *Dr Jekyll and Mr Hyde*?

It will be demonstrated that in the creative process it is not possible to transfer signs without analysing the information they carry and focussing on the supplementary information that is necessary to interpret them correctly. This notion will be incorporated in an acknowledgement of the profound role creativity plays in the translation process. The following statements are particularly pertinent to this process:

1. The most distinctive trait of human translation is its creativity, for translation involves choices that are not determined by pre-set rules, especially in literary translation.
2. Whatever the nature of the text to be translated, the goal is always to transmit information without changing it although the language structure and cultural setting may change.
3. Fidelity of translation can only be defined in functional terms as will be seen in the translated chapter of *Dr Jekyll and Mr Hyde*.
4. The information required to understand a message is provided by the linguistic context and the supplementary extra-linguistic information. Literary translation is impossible without these notions.
5. Both types of analysis (linguistic and extra-linguistic) are necessary before one can

select signs in the output code that match those of the input message (Delisle, 1988:37).

Therefore, knowledge of literary texts and of translation theory constitutes an indestructible link for the purpose of this study.

1.3 CENTRAL THEORETICAL STATEMENT

A "total translation" of a literary text, thus a "perfect translation", is therefore not possible due to the distinctive cultural and stylistic/linguistic features of specific languages. The most viable approach to literary translation, it is postulated, would be a "rewriting" of the original text, taking cognizance of cultural, literary and stylistic concepts, in this instance looking at the well-known novel by R.L. Stevenson, *Dr Jekyll and Mr Hyde*. The implication of this would also be that the text would assume a new identity and become a different, but related text. In this regard, Halverson's remark about equivalence is apposite, viz. that the equivalence between the source and target texts can be defined as a

relationship existing between two (or more) entities, and the relationship is described as one of likeness/sameness/similarity/equality in terms of any of a number of potential qualities (1997:207).

Therefore, it will be demonstrated that the translator must be a rewriter and a creator of a culturally equivalent text, with the instincts and drives that coincide to make an esteemed writer. The translator is a person with a broad, rather than specialized background and must have an all-hearing and receptive ear through which a treasure

trove of expressions, words and metaphors can enter and be stored. Therefore, the degree of the translator's qualifications, knowledge of both languages and creativity will determine the fidelity of the translation.

1.4 METHODS

In this dissertation an attempt will be made to demonstrate that a "total translation" of a literary text is impossible due to especially cultural differences. It is contended that the process of rewriting the ST is a highly creative process, that it is not possible to transfer signs without analysing the information they carry within specific frameworks, and that careful attention to such analysis will yield a product that is as highly equivalent as possible in both linguistic and cultural terms, but that it is a **new text**. The focus will also be on the supplementary information that is necessary to interpret them correctly.

The following methods will be employed in the study:

- an overview of the relevant background material, translation theory, and theories involving literary translation;
- an analysis of a specifically chosen chapter of the source text, and a translation/rewriting of the source into the target text (the translation/rewriting, which will serve as the corpus of the study, has been done intuitively, that is, without conscious cognizance being given to the different aspects under discussion. This decision was taken to ensure that a fit of theory to practice was not engineered too consciously. The translation preceded the theoretical work

done for the dissertation and was certified by the supervisor as being completed and discrete prior to the theoretical work being done);

- a close analysis of the translated/rewritten text, and an annotation of those aspects which present problems to the rewriter and the putative readership, the analysis and assessment being done in terms of the contribution of such aspects to the central notion propounded in the study that a "total translation" is not possible, but that the target text is essentially an imaginative rewriting.

1.5 CHAPTER OUTLINE

In chapter one the arguments for and against the notion of a "total translation" of a literary text are presented and subjected to critical scrutiny. The central position to be taken in the dissertation is presented and argued in preliminary form.

In chapter two the pertinent areas of the theory of translation are discussed as well as the influence the various aspects of meaning have on the text. It is contended in this chapter that the translator is a creator and a rewriter of a new literary text in totality. The influence of dialect, sociolect, code-switching and register is considered in this context and the translation procedure that is considered to be fruitful, given these considerations, will be outlined and briefly argued. A working definition of what literary translation is supposed to be, following the theoretical arguments, is proposed, and the impossibility of doing a total translation will have been demonstrated in terms of the notions of pragmatic meaning and the translation of the set of signs constituting the literary work.

Chapter three demonstrates that the translator is a creator of a similar text and that it is therefore necessary for the translator to be at least a competent writer as well. According to Delisle, the "literary translators never learned to use their experience as a basis for **constructing theories**; they sought to justify their notions of translation as an **art**, instead of studying translation as a **practice** in order to identify theoretical hypotheses and general principles and rules" (1988:32, my emphasis). This study will engage with selected perspectives on literary translations and refer to the influence these might have on the translation/rewriting of *Dr Jekyll and Mr Hyde*. This chapter also contains a discussion of the cross-cultural influences on the literary text. What complicates this area even more, is that one may have several "cultures" or sub-cultures within the domain of one language - of which Afrikaans is an excellent example, and this then impedes the translator's task. Defining culture and translation, Lefevere, in a lecture delivered at the Potchefstroom University in 1992, argues that

cultures are not monolithic entities, but that there is always a tension inside a culture between different groups, or individuals, who want to influence the evolution of that culture in the way they think best. Translations have been made with the intention of influencing the development of a culture".

In chapter four attention is given to the lexical level of translation/rewriting, and the role of literature and a proper understanding of literary texts are considered. The translation of imaginative language, such as metaphor and simile, is also considered for purposes of gauging its contribution to the translation/rewriting of literature.

Chapter five concludes the study by summarizing important notions that will demonstrate that a simplistic notion of total translation of a literary text is inadequate in terms of the complexity of the process, and an over-simplification of the notion of literature and its creative transposition into a different cultural construct.

Only one chapter of *Dr Jekyll and Mr Hyde* has been used for purposes of demonstration and analysis, as all the aspects under discussion are well illustrated in the source and resultant target texts. The source and target texts have been printed next to each other in the appendix to make cross-references easier.

1.6 CONCLUSION

Literary translation can be regarded as an intrinsic part of the art of literature - and the influence of translated texts has been profound and wide-ranging (although this point will not be argued in detail here, as it is a whole different field of consideration). Given that there is no such thing as one single "correct" translation of any text, there is no single end product to serve as a standard for "objective" assessment. Factors such as style, register, impact, structure and even punctuation are matters of taste and no two translators could ever have an identical idiolect. Thus, no absolutely impartial standard or criteria can be applied to measure the extent to which a translator has reached the elusive (and, as demonstrated here, impossible) ideal of a total, final or perfect translation.

It is clear, following this exploration of the concept of total translation as opposed to creative rewriting, that there is enormous scope left for study and for different views and versions of texts moving from culture to culture with more or less retention of the full complement of qualities of the source text in the target text.

CHAPTER 2

A THEORETICAL APPROACH TO TRANSLATION

*Translation is more than a version
it's a new creation.
-Breytenbach*

2.1 INTRODUCTION

Translation of literary texts takes place on different levels, is conceived in minds schooled in different circumstances, and involves different kinds of creative potential on the part of the translators involved, and therefore a²"total translation" of *Dr Jekyll and Mr Hyde* would be an illusion. The only way for the literal and various figurative meanings to survive in totality to any useful extent is to take these various levels into account and only once the meanings have been grasped will it be possible to create a totally new equivalent of the text. To illustrate this, as well as the fact that translation represents a new creation and therefore demonstrates that total translation is a myth, let us for a moment, by way of a kind of intuitive demonstration, consider the following original poem and two different "translations" or new versions of the same poem. The one translations comes from a collection of Afrikaans poems with English translations, and the other from a private collection:

² The (clearly fallacious) notion of "total translation" might even seem to carry within it the suggestion that if total translation were possible, different translators, all doing "the right things" would inevitably arrive at the same (or slightly varying) versions of a source text in their respective target texts.

Die Gewigopteller - E. van Heerden

Die taai klou van die grond
vermenigvuldig elke pond

die ruie vlegsel van die spier
is-triomfantelik!-'n dier

wat met een kap blitssnel
die swaartepunt verstel.

The Weight-lifter - C.J.D. Harvey

Tenacious clinging of the ground
gives added weight to every pound,

but plaited muscles' strength released-
triumphantly!- is proved a beast

that with one of its lightning thrusts
centre of gravity adjusts.

The Weight-lifter - A.L. Combrink

Tenacious clutch of gravity
multiplies the pounds avidly

strong plait of muscle
then, triumphant, brutish thrust -

with one great lightning force
shifts the centre to new course

These two "rewritten" versions of a poem, even if not directly apposite to the present study, demonstrate, to my mind, the fact that the translators' own personal views of the poem profoundly circumscribed the translations/rewritings. This intrigued me, and prompted a closer look at the "poems" concerned in terms of the subtleties of interpretation and translation that manifested themselves here.

When considering the versions/new writings of the poem in somewhat greater detail, three specific notions emerged:

1. The translators dealt differently with the issue of metaphor translation (cf. first discussion below) in terms of what the target language allows.
2. The translators demonstrated different kinds and levels of lexical creativity.
3. Did the interpretation of the sign survive?

When looking at the translation of the dramatic opening metaphor, there is already a striking difference in the rendering of the metaphor: the choice of the word *tenacious* by both translators emphasizes the dragging hold gravity has on the weight-lifter, but because we are dealing with different translators and different "senses and feels of the language" line 1 was interpreted and thus translated differently by both.

What emerged from the Afrikaans poem is that the main emphasis can either be the *tenacious clinging/clutch (taai klou)* or *gravity/ground (grond)* where the *tenacious clinging* was more strongly emphasized by Harvey, but I found that the forces of gravity were strengthened more dramatically by Combrink because this translator interpreted the sign more effectively whereas Harvey concentrated on keeping the literal meaning of the word (eg. *ground*).

Lexical creativity was really tested and this aspect can be compared when analysing their versions. Although similar words were used by both translators, Combrink emphasized the feeling and mood of the poem by creating new images for old ideas,

for example, the use of the word *gravity* whereas Harvey translated more literally (for example, *ground, pound, adjusts*) and can therefore be regarded as lexically more "correct".

In line 4 the translation of *dier* was done effectively by both translators by either using the word *beast* or beastlike behaviour (*brutish thrust*), demonstrating that various translators are forced and driven by their own interpretations and views therefore deeming a total translation of any literary text further.

If total translation in the sense of perfect lexical equivalence were possible, these two translators would have used the same words and the same lexical structure in general which is definitely not the case especially after studying line 5 where the image was interpreted differently to create the same poetic effect.

The last line can be regarded as the climax of the poem and both translators conveyed it quite explicitly although the central idea of line 6 was grasped differently by both and this demonstrates the psychoanalytic power the mind and thoughts of each individual have on translation.

In this poem it is also evident that punctuation is a matter of taste and that it can contribute to the success of the translation of the poem, keeping in mind that although one might as a matter of strategy translate one line at a time, one first grasps the total idea of the poem. Therefore, additional punctuation in Combrink's poem could have destroyed the empowered movement and force of the weight-lifter when lifting the

weight to adjust the centre of gravity whereas Harvey strictly followed and copied the poet's style.

It thus emerges from a brief consideration of the above that a "total translation" especially of a complex and multi-faceted text such as a literary one, is impossible because all languages have different grammars which necessitate different lexical and semantic structures and reflect different cultures keeping in mind that the real translating difficulty is not cultural, but personal language when it expresses some valuable and original thought of the SL author (Newmark, 1993:70).

Although the rhythm in both "versions" of the poem remained strikingly similar in some instances, both translators had to deal with the fact that they were dealing with the translation of the totality of the sign systems inherent in the target text and not only the words. Therefore, the different approaches to this poem can clearly be seen in the choices of words and the word order in every stanza that portray the feeling as well as the mood of the poem excellently - without translating it literally. Ironically, translated versions may even be better than the original because the translator has the opportunity to improve and re-create the poet's original "version".

A comparison of these poems provides a different awareness of these two languages (Parks, 1998:2). Roman Jakobson declares that "the meaning of any linguistic sign is its translation into some further, alternative sign" (in Niranjana, 1992:56) and the translation of the sign-interpretant was effectively illustrated in this powerful poem. The significance of Jakobson's remark has gone unnoticed to some extent in subsequent writing about translation studies, perhaps because his classification of

kinds of translation into intralingual³, intersemiotic⁴ and interlingual⁵ is what Derrida calls a "reassuring tri-partition" that presupposes our ability "to determine rigorously the unity and identity of a language, the decidable form of its limits" (in Niranjana, 1992:56). Although all these notions were intuitively implemented when translating the chapter of *Dr Jekyll and Mr Hyde*, this insight can seldom be pushed far enough by any writer because there is always room for improvement, with the result that once again the translator circles back to the position between being betrayer and true interpreter, imitator and literalist, and to the timeworn suggestion that the translator steers a path between the two extremes, through a combination of individual intuition, talent, skill and good fortune.

It is impossible to understand these notions if the foundation phase, in other words, the theoretical base, is not laid thoroughly because certain concepts, theories and approaches come to mind when approaching translation and the translator's knowledge will determine his/her approach and the handling of meaning in various types of texts. These should be implemented in a specific way in order to make headway of what is said and meant. The importance and consequences of these cannot be underestimated and therefore it is essential to discuss the main theories and perspectives that will be used in this dissertation in order to understand why certain approaches were used and implemented in the consideration of the theoretical and

³ Intralingual translation or rewording is an interpretation of verbal signs by means of other signs of the same language.

⁴ Intersemiotic translation or transmutation is an interpretation of verbal signs.

⁵ Interlingual translation or translation proper is an interpretation of verbal signs by means of some other language.

other issues underlying the translation of *Dr Jekyll and Mr Hyde* for a specific putative⁶ audience.

2.2 PERTINENT ASPECTS OF THE THEORY OF TRANSLATION

In the Western world theories about language depend on two complementary ways of knowing different ways cultures have of approaching reality (Kelly, 1979:7). The first, represented by linguistics, systematizes observable speech phenomena to arrive at analysis of the means of expression. Furthermore, linguistics assumes that language is an instrument and that its essence can be described by relating observed behaviour to scientific models. Where linguistics concentrates on the means of expression, the complementary hermeneutic approach analyses the goal of linguistic interactions. In literary translation both these theories play an inevitable role in the translation process. Therefore, although there are various approaches and theories, this dissertation will focus on theories that are perceived to influence literary translation most directly and profoundly.

According to Gutt (1991:2), translation theory is in a mess because translation theorists were preoccupied for too long with debating unfruitful issues, such as whether translation should be literal or free, or whether translation is possible or not. It has also been suggested that the understanding of translation has remained inadequate because it has never been studied in its own right, but merely as a sub-

⁶ The putative audience for this translation is adolescent readers.

domain of some other subject, such as literature. These points are reiterated in Genzler (1993), as has been suggested in the first chapter.

On the other hand, Newmark (1993:154) baldly maintains that translation theory is mainly about what you do when you can't or don't translate literally. Thus, he addresses the problems translators are confronted with while translating various text types. He feels that translation theory is not merely a dualistic process and has to take cognizance of various medial factors. In future, it is likely to be applied rather than pure and a large amount of work remains to be done in various fields (Newmark, 1993:159). Nevertheless, translators have contributed to the development and translation of national literatures, for example, Shakespeare (Delisle & Woodsworth, 1984:79).

It is important to realize that because the production of translation theory is in full spate, it is not likely to stop. Lefevere (in Genzler, 1993:Preface) has maintained that "the growth of Translation Studies as a separate discipline is a success story of the 1980s". One therefore has to make some sense of it, and find a way through the maze created by translation theorists. It is generally useful to assume that general translation theory leans more heavily on linguistics and literary translation theory more heavily on literary theory, although this can and should never be a complete split.

In the problem of determining the domain of the theory there have been three major lines of approach which need to be mentioned:

One has relied on shared intuitions about the domain of the theory without any attempt of defining it in any systematic way. The second approach is for the translation theorist to delimit the domain by definition. The third approach is a culture-orientated one - translation will be what a culture takes it to be: Language contains all kinds of cultural deposits, in the grammar (genders of inanimate nouns), forms of address as well as the lexis which are not taken account of in universals either in consciousness or translation (Newmark, 1995:95).

The obvious weakness of the first approach is that it does not lay a very good foundation for a precise science. The second approach has been criticized as being potentially normative by defining what translation is, for example, Van den Broeck (in Gutt, 1991:6) states that "most of the definitions given are prescriptive rather than descriptive; they serve as norms for translation practice ... and fail to account for description of existing translation, in as far as they pay no regard to norms operative in areas and times other than those for which they were designed". Therefore, the third theory that translation is culture-orientated, will be used as the guiding norm in *Dr Jekyll and Mr Hyde*. Christiane Nord (1991:92) expresses this very well when she maintains that

... there will never be a common translation code for all cultures. What we can achieve, though, is agreement on a general theory of translation which allows for specific variations when applied to particular cultures, taking into account the culture-specific conventions of translations and the expectations the members of a particular culture have of a translated text.

Cross-cultural influence therefore clearly plays a major role in literary translation. It is also necessary to take the various aspects of meaning into consideration as they combine in different and interesting ways to make a cross-cultural translation possible. The importance of these aspects of meanings will emerge when the ST and the TT of *Dr Jekyll and Mr Hyde* are compared.

2.3 SOME ASPECTS OF MEANING

According to House (1981:25) the essence of translation lies in the preservation of meaning across two different languages and three basic aspects of meaning are identified: semantic, pragmatic and textual aspects of meaning. In order to create an overall view of the various aspects, it is further necessary to add a linguistic as well as a psychological aspect of meaning for the purpose of this study:

2.3.1 A semantic aspect

A semantic translation is a translation at the author's level (Newmark, 1988:285). This aspect then consists of the relationship of reference or denotation, i.e. the relationship of linguistic units or symbols. The definition takes account of the fact that semantically meaningful utterances occur even though the terms have no referents in the real world, as is the case in science fiction.

The translator is often compelled to make a choice, giving priority either to the syntactic or the semantic aspect of the respective text element (House, 1981:27). The English participle constructions can be semantically ambiguous and often cannot be fully disambiguated even if the translator exploits all the co-textual and contextual information available inside the clause and sentence boundary. In other words, the translator produces a semantic overt translation. Text-specific equivalence problems can occur not only in cases of semantic ambiguity, but also in cases of syntactic complexity. In a literary translation this option is inappropriate because the language

does not play the most important role, but the sign which is being transferred from one language into another. Peirce (in Gorrée, 1994:175) said that the sign creates in the mind of the person it addresses an equivalent sign.

The topmost level of textual variables is the intertextual level. On this level a particular text bears the external relations to other texts within a given culture. No text exists in total isolation from other texts (Hervey & Higgins, 1992:46) and the inevitable relationship any text bears in the SL culture can cause translators problems. If the ST is an utterly "average" specimen of an established SL genre, the translator may be obliged to produce a similarly unoriginal TLT. Another significant mode of intertextuality is imitation. An entire text may be designed specifically as an imitation of another text. Alternatively, sections of a text may deliberately imitate different texts or genres. Although the semantic aspect must be taken into account when translating, the translation will nevertheless fail in its goal because other aspects need to be implemented and combined when translating literary texts.

2.3.2 A pragmatic aspect

The pragmatic aspect affects the putative readership in various ways and includes the communicative, emotive element in language as opposed to the referential informative element. These two elements are always present in language, but to a varying degree. Therefore, pragmatics is the study of the relationship between an utterance or text and its user and therefore this aspect constitutes the most important variable in translation (Newmark, 1988:284). This notion provides room for language users who do not exist in a vacuum, but operate in specific situational contexts.

In order to understand the pragmatic aspect of meaning better, semantics and pragmatics must be compared: The difference between the two has been formulated by Stalnaker in the following way:

Semantics studies the relationships between signs and designata whereby the elements of sentences which are theoretical constructs are construed into propositions. Pragmatics is the study of the purposes for which sentences are used of the real world conditions under which a sentence may be appropriately used as an utterance (in House, 1981:26).

Pragmatics thus relates to the correlation between linguistic units and the user of these units in a given communicative situation. Widdowson referred to this as the study of discourse, i.e. the communicative use of sentences in the performing of social actions (in House, 1981:27). There are various pragmatic frames of reference e.g. situational, communicative, cultural, etc.

The distinction between semantic meaning and pragmatic meaning underlies the theory of speech acts and is referred to as the illocutionary⁷ force that an utterance is said to have on the text. The latter is to be differentiated from its propositional⁸ content.

For example, the utterance: *he drank spirits when he was alone (line 16)* can have various pragmatic meanings or illocutionary forces and only the context will make the pragmatic meaning of this statement clear. Because this aspect functions on various

⁷ It is a particular use of an expression on a specific occasion.

⁸ It is the semantic information that an utterance contains.

levels of thought and because the reader plays a major role in this aspect, it is obvious that the importance of this aspect will influence the rewriting of the text in various cognitive ways.

A translation should produce equivalent responses. Nevertheless, translation equivalence, which is semantic and relates to places in the SL and the TL text are indispensable operational terms in translation (Newmark, 1993:75). The question is whether the degree to which this requirement is met can be empirically tested. If it cannot be tested, it seems fruitless and the appeal to "equivalence of response" is of no value (House, 1981:9).

The sentence: *The shopkeepers were all doing well (line 62)* signifies semantically that business is good and that it could lead to wealth in the community. Thus, for the translator, the meaning of the text is of prime importance because translation operates not with sentences, but with utterances. In translation it is always necessary to aim at equivalence of pragmatic meaning, if necessary, at the expense of the semantic meaning. Translation is thus a pragmatic reconstruction of its source text and this point is proved in *Dr Jekyll and Mr Hyde*.

2.3.3 A linguistic aspect

Translation, as already abundantly illustrated in this study, is a complicated process. A translator who is concerned with transference will find that the target language has a way in which the desired meaning can be expressed, even though it may be very different from the source language form as is the case in *Dr Jekyll and Mr Hyde*

because there is a complete change of tense and linguistic structure from time to time. The translator will be successful if the target language readers do not recognize it as a rewriting, but simply as a written text for their information and enjoyment (Larson, 1984:23).

Although not often realized, lexical equivalence should also be achieved. According to Kelly (1979:134), there are three ways of reaching this goal: one can attempt to translate completely literally; one can attempt completely consistent dynamic equivalence; or one can mix the two at need which is always the best and more successful.

The influence of literature on society is of prime importance and therefore the role of the translator cannot be underestimated. According to Lefevere (1992:1), "it does so because they (translators) are, at present, responsible for the general reception and survival of works of literature among non-professional readers who constitute the great majority of readers in our global culture, to at least the same, if not a greater extent than the writers themselves".

2.3.4 A textual aspect

There are generally four types of texts that need to be mentioned (Newmark, 1988:13):

- **Narrative:** a dynamic sequence of events where the emphasis is on the verbs;

- **Description:** which is static, with emphasis on linking verbs, adjectives, adjectival nouns;
- **Discussion:** a treatment of ideas, with emphasis on abstract nouns, verbs of thought, mental activity, logical argument and connectives;
- **Dialogue:** with emphasis on colloquialisms and phaticisms.

Taking these types of texts into account, one can state that a text is any stretch of language in which the individual components all relate to one another and form a cohesive whole. In essence, translation is a textual phenomenon and a linkage of sentences into a larger unit. According to House (1991:20), the importance of the textual aspect of meaning has often been neglected in the practice and the theory of translation. It is my view that the textual aspect is even more important than the linguistic aspect due to the fact that pragmatic and semantic equivalence can influence the linguistic structure in totality, but the textual aspect has to survive to a large extent in order for continual events in the text to take place.

Thus, if these aspects are taken into account, translation involves the replacement of a text in the source language by a semantically and pragmatically equivalent text in the target language and all these aspects are available in written form because words are composed rather than felt (Newmark, 1993:132). The mere fact that many objects have the same functions but different dimensions and compositions in two cultures means that the equivalence is linguistic rather than referential (Newmark, 1993:2).

2.3.5 A psychological aspect

When the translator decides on a specific text for translation, the moment of choice is already the moment of interpretation. Therefore, certain psychological processes take place when the literary translator decides to translate a literary work although the processes are not the important issues – the importance lies in how they interact and influence the way of thought. Psychoanalysis starts from the impossibility of understanding meaning (or the raw experience) in terms of an identifiable and recoverable origin of meaning, to the point where some of the meanings can be interpreted.

The source language and the target language usually have common features, as do the author's and the translator's universes of discourse and include many different aspects of language use. According to Scollon and Scollon (1995:5) the study of discourse has been extended to include literary discourse and whole fields of culture and symbolic systems. These common features overlap in different ways depending on a number of historical, ethnic and socio-political factors. All these factors influence the levels of meaning in *Dr Jekyll and Mr Hyde* and therefore the translator should take the author's style and his outlook into account when analysing the characteristics of the text as compared to those of the author's other writings. This may seem unnecessary, but after reading about the author's life and writings it became clear that his physical disability could have triggered and motivated the writing of *Dr Jekyll and Mr Hyde*. The translator should try to approximate the author's outlook and style in order to create a similar text, but because it is impossible to achieve this in more than

a generalized sense, a total translation can never exist and only a rewriting⁹ of the original will be possible.

Furthermore, self-awareness will breed self-confidence. In translation training self-awareness can be achieved by rational methods. These methods involve knowledge of comprehension processes which are closely linked with translation processes. From supplying this knowledge psycholinguistic findings and models can be taken into consideration. The function of a translation is dependent on the knowledge, expectations, values and norms of the target readers who are again influenced by the situation they are in and by their culture. These factors determine whether the function of the source text can be preserved or have to be modified or even changed.

According to Lefevere (1977:5), "the literary translator has to know literature, just as the translator of biochemical texts has to know biochemistry" and therefore the literary translator should have first-hand knowledge of literature and the influence it has on society and will presumably have on future generations. This means that a range of approaches to literature will have to be considered (Gentzler [1993] interestingly traces the development from the formalist/structuralist paradigm to a consideration of deconstruction within the ambit of literary translation).

A further interesting consideration is that psychoanalysis exerts one of the most insistent and pervasive influences on contemporary thought. The question of the origin is posed within the field of desire for the original which necessitates that a

⁹ Demonstrating further why a "total translation" is impossible and indicating that although events remain unchanged, *landeskunde*, jargon and register must be accounted for effectively and this can

narrative includes and completes. In other words, telling the whole story demands recourse to an origin and in providing it the end of the story becomes a return to its own source. Therefore, the result of translational activity depends on the predisposition toward the text to be translated and to one's own problem-solving capacity (Wilss, 1977:45).

Psycholinguistic research has shown that comprehending the meaning of a word is a dynamic process because meaning is created by the potential concepts of a word and at the same time by the context or situation in which the word is used and which determines to what extent the potential concepts are being activated in the reader's mind. Thus, the function of the word is the activation of its meaning potential by the context in which it is used. Words are often signs which do not activate scenes because the signs are strange and unfamiliar.

In *Dr Jekyll and Mr Hyde* the psycholinguistic point of view is the discovery that meaning is not something static and that in translating a chapter in this novel the process of understanding and translating might be described as foregrounding of semantic features meaning, that at the same time, some of these features may have to remain in the background. This also proves that comprehension and translation is not a static but a dynamic process (Bassnett & Lefevere, 1990:32).

Although these aspects influence translation and views on translation, Kelly (1979:227) argues that just as features of an utterance reveal purpose and expressive

only be done by the *rewriting* of a literary text.

needs, so do those of a translated text. The essential variable is what the translator sees in the original and what s/he wishes to pass on.

2.4 TRANSLATION TYPOLOGY

A text typology should be determined as a means of gaining insight into and accounting for different types of translation equivalence. Underlying such an approach is the presupposition that translation quality is somehow determined by the nature of the source text while the process of translation is constant. There is nevertheless some relation between the source text type and the appropriate translation type which can be divided into two major translation types: Overt and covert translations.

2.4.1 Overt translation

According to House (1981:247), an overt translation is called for whenever an ST is source-culturally linked and has independent status in the source-language community - an overt translation is one which must overtly be a **translation** and not a **second original** (House, 1981:189). In an overt translation, the ST is tied in a specific way to the source-language community and culture. The ST is specifically directed at source language readers, but it is also pointing beyond the source language community because the ST is also of potential general human interest.

2.4.2 Covert translation

A covert translation is a translation which enjoys or enjoyed the status of an original ST in the target culture. The translation is covert because it is not marked pragmatically as a TT of an ST, but may have been created in its own right. A covert translation is thus a translation whose ST is not specifically addressed to a target culture reader, i.e. not particularly tied to the source-language community and culture. An ST and its covert TT are pragmatically of equal concern for source and target language readers - meaning that both are equally directly addressed. This includes the fact that an ST and its covert TT have equivalent purposes and that they are based on contemporary, equivalent needs of a comparable readership in the source and target language communities. In the case of covert TTs, it is thus both possible and desirable to keep the function of ST equivalent in the TT.

The difficulties in both translating and evaluating are of different natures in the two cases, with covert translations presenting more subtle cultural-transference and evaluation problems. Functional equivalence is difficult to achieve whenever a well-marked, interpersonal component is discovered in the analysis of an ST calling for a covert translation. Differences in the cultural presuppositions in the source and target language communities may then necessitate the application of a cultural filter (House, 1981:247). The question of whether the application of a cultural filter is necessary and justified involves a subjective judgment on the part of both translator and evaluator. The unjustified application of a cultural filter leads to the productions of a covert version. However, finding approximate linguistic-cultural equivalents on the

language user's dimensions may often be extremely difficult and the evaluation of such equivalents involves a subjective element.

The translation done of *Dr Jekyll and Mr Hyde* is a covert translation because the main function is entertainment in the broadest sense of that notion of literary function. It is clear that the specific purpose for which a translation is required will determine whether an overt or a covert translation should be made. Furthermore, when rewriting the text, the textual nature of translation and the idiom of the target reader should be exploited fully to ensure that the translation is a success. In the context of this study, a covert translation would then be the "rewritten" original.

2.5 THE TEXTUAL NATURE OF TRANSLATION

The translator's interpretive movement begins with his/her choice of source and target languages, keeping in mind that the source language of the text is not necessarily that of the author and the target language is not always the translator's native language (Kelly, 1979:107).

The question of active and passive vocabulary comes to the fore when a person attempts translation. Words will begin to pass over from the passive into the active and one must be careful to adopt the words and not just shelter them, sounding as if the mother tongue were a foreign language.

Furthermore, reading transforms the text and in transplanting the text into the environment of a new language, the translator continues that process of transformation

because without transformation there is no translation. Words initiate the reading and interpretive process that ultimately leads to the act of translation. The presence of the word emerges first as a semantic field with its own tradition and then as a pragmatic entity in the construction of meanings within a given text. Words have the potential of expanding the boundaries of their lexical meanings and the dynamics of semantic possibilities through their specific contextual placement.

It is clear that various concepts play a major role when translating and should be taken into account to avoid failure in the translation process:

2.5.1 Dialect

To speak a particular dialect, with its phonological, lexical, syntactic and sentential features, is to give away information about one's association with a particular region. In *Dr Jekyll and Mr Hyde* the formal, English, upper-class distinction in dialect strikes one when the characters address each other formally and in perfect English:

No, sir, I make it a rule: the more curious anything looks, the less I ask. (line 248)

The formal manner does not exist to the same degree in Afrikaans because the dialect¹⁰ varies and therefore it is translated as:

¹⁰ In Afrikaans it might be a little more troublesome than in English to speak of dialect - it might be that the more accurate term is "sociolect", but for these purposes the term dialect is used with proper awareness of the potential difficulties involved in using it.

Nee, Enveld, vir my staan dit soos 'n paal bo water: hoe vreemder iets lyk, hoe minder vra ek uit. (line 247)

Some speakers have a repertoire of several dialects between which they can alternate (code-switching) or on which they can draw to produce a mixture of dialects. All these aspects of dialectal usage are stylistic carriers of information about a speaker, and a sensitive translator will not ignore them. After taking this into account, certain problems have arisen (Hervey & Higgins, 1992:117):

The first problem is that of recognizing the peculiarities from which dialectal affiliation can be inferred in an ST and the more familiar the translator is with SL dialects, the better. The second is that of deciding how important the dialectal features in an ST are to its overall effect. The translator has the option of rendering the ST in a neutral version of the TL, with no notable dialectal traces. This may be appropriate if the dialectal style of the ST can be regarded as incidental, at least for the specific purposes of the TT. In a literary text, where plot or characterization actually depends to some extent on dialect, the translator has to find means for indicating that the ST contains dialectal features. The translator's first strategic decision is whether to produce a TT that is only mildly dialectal and totally comprehensible to any TL speaker. The third problem arises when one has to decide whether to opt for a broad TL dialect, in other words, just what dialect should the TT be in? In *Dr Jekyll and Mr Hyde* the ST is in a London, upper-class, variety of English, and therefore an Afrikaans regional form was implemented to correspond to the English used, thus, having similar status and cultural associations among users of this form of Afrikaans to those held by English speakers among other forms of English. When a dialect is

used in the ST, specifically for its popular connotations, it could conceivably be appropriate to select a TL dialect with similar connotations. In some cases, the choice of TL dialect may be influenced by geographical considerations which was definitely the case in *Dr Jekyll and Mr Hyde*. The entire London-based geographical background was transformed into a Cape geographical background taking the various landscape differences and similarities into account:

It happened one Sunday that their way led them down a side street in a busy part of London. (line 59)

Een Sondag bereik hulle 'n systraatjie in 'n besige deel in Kaapstad. (line 59)

After studying different examples of the same nature, it is clear that the ST dialect has been rendered with the TL dialect and this is a form of *landeskunde*¹¹.

A final difficulty, if one decides to adopt a TL dialect, is the problem of familiarity with all the characteristics of TL dialects. Like all cultural transplantation, it runs the risk of incongruity in the TT. In *Dr Jekyll and Mr Hyde* I found that the safest way was to transplant the entire work of literature and concentrating on the effects *landeskunde* has on this novel. Therefore, transplantation of the setting, characters, circumstances and dialect was inevitable. Although this was a major risk, I found it necessary to add to the reliability of the text.

¹¹ The cultural focus in this novel plays an integral role when taking the putative readership into account.

2.5.2 Sociolect

In modern sociolinguistics, a distinction is made between regional dialects and language varieties that are "class dialects" (Hervey & Higgins, 1992:118). The latter are referred to by the term **sociolect**. Sociolects are language varieties typical of the broad groupings that together constitute the class structure of a given society. Sociolects are intended as broad, sociologically convenient labels referring to the rigid class structure in British society.

A further possible reservation, as to the usefulness of purely sociolectal labels, is that a social classification is virtually meaningless without mentioning dialectal affiliations. This classification is especially important in the text because reference is made to the English upper-class as well as to the middle-class and workers in the household. It remains true that sociolectal features can, like a dialect, convey important information about a speaker. If they are obtrusive (phonically, grammatically, lexically) in the ST, which is the case, the translator cannot afford to ignore them. The translator should use just enough devices in the TT to remind the reader of the sociolectal character of the ST. Once the translator has decided on a TT containing marked sociolectal features, the problems that arise are similar to those created by dialect. The class structures of different societies, countries and nations never replicate one another and therefore the several references to Utterson's friend as *sir* were replaced by the person's name in Afrikaans to create pragmatic equivalence:

"My dear sir, ..." began Enfield, too astonished to say more. (line 294)

"My liewe Beckley ...", vervolg Enveld, te verward om 'n woord uit te kry. (line 294)

Furthermore, the formal speech of these gentlemen was carried further in Afrikaans by turning to a more formal approach to create equivalent effect:

It was a man called Hyde. (line 276)

Dit was 'n sekere mnr. Skyn. (line 276)

Although an equivalent effect was created, it was rewritten in a way that reveals that a certain chasm between English and Afrikaans culture disappeared and in view of my firmly-held conviction that a "total translation" is impossible, one can not achieve an exact parallel between sociolectal varieties of one language and those of another - the similarities and differences in *Dr Jekyll and Mr Hyde* are obvious. Therefore, the translation was rendered for the urban, upper-class SL sociolect by an urban, upper-class TL dialect. Although it was a difficult decision at first, especially as the wrong choice of TL sociolect could make the TT narrative implausible for sociological reasons, it was employed. Thus, the question of the socio-cultural plausibility of the TT is one of the translator's major considerations. As with dialect, it goes without saying, that the translator must actually be familiar enough with the chosen TL sociolects to be able to use them accurately and convincingly.

2.5.3 Code-switching

This well-known phenomenon occurs in the language-use of speakers whose active repertoire includes several language varieties - dialects, sociolects, even distinct

languages (Hervey & Higgins, 1992:120). It consists of a rapid alternation from one moment to another using different language varieties.

Code-switching is used for two reasons: First, to fit the style of speech to the social circumstances of the speech situation; and second, to impose a certain definition on the speech situation by the choice of style, for example, story-telling purposes. The translator of an ST containing code-switching should convey the effects in the TT. In *Dr Jekyll and Mr Hyde* various forms of code-switching were implemented to create an interesting and fluent effect when reading the text. A form of code-switching that added to the vitality of the text was by changing the past tense in the ST to the historical present, as it is a more striking narrative tense in Afrikaans:

*Mr Enfield and the lawyer were on the other side of the street. When they came opposite this building, Mr Enfield **lifted** his stick and **pointed**. (line 95)*

*Enveld en die prokureur **stap** aan die oorkant van die straat en toe hulle regoor die gebou te staan **kom**, **tel** hy sy kiere op en **wys** na die gebou. (line 95)*

This definitely changed the sense of immediacy of the story from a rather old-fashioned tale into a narrative with a more contemporary feel and therefore it should keep the putative teenage-reader's interest more securely.

2.5.4 Register

To understand the textual aspect of translation it is necessary to study the register of a literary text. Newmark (1988:14) refers to register as the scale of formality and it

includes, among others, the following: Officialese, Official, Formal, Neutral, Informal, Colloquial, Slang and Taboo. Hervey and Higgins (1992:124) again formulated two types of register, viz. social register and tonal register, and as these two registers play a dominant role in translation it is necessary to focus on them:

i Social register

A social register is a particular style from which the listener confidently infers what kind of person is speaking, in the sense of what social stereotype the speaker belongs to. A social register is different from a sociolect in that a sociolect corresponds to very broad conceptions of social grouping, whereas social register designates fairly narrow stereotypes of the sorts of people one expects to meet in a given society. Whatever information is conveyed by linguistic style about the kind of person the speaker is, will often be tentative and will require the support of circumstantial and contextual knowledge before it adds up to characterization. Mere observing of linguistic style invites unconscious, social stereotyping, both of people and of situations in which they find themselves. Linguistic style is an unconscious reflection of a speaker's perception of the self, of situations and of other people present. While one is unconsciously stereotyping oneself and others into various social categories, one is also unconsciously correlating the various stereotypes with appropriate styles of language-use. Breytenbach remarks that one is practising multiplicity all the time, without necessarily recognising it. He argues that when the author writes a book with different characters in it, s/he is actually multiplying the self (Dimitriu, 1997:73).

Inferences from social stereotype to linguistic stereotype and vice-versa are virtually inevitable. Among these characteristics of a speaker is his/her educational background, upbringing, occupation, professional standing, peer-group status, etc. This then is the "social register" according to Higgins. In *Dr Jekyll and Mr Hyde*, Utterson's attitude to life and to people in his community can be classified as the sociolect he uses:

"I favour Cain's wicked remark in the Bible, 'Am I my brother's keeper?'", he used to say in his curious way. *"I let my fellow men go to the devil in their own way"*. (line 23)

"Kain se opmerking in die Bybel is my gunsteling, waar hy sê: 'Is ek my broer se oppasser?'" sê hy dan op sy eie snaakse manier en dan voeg hy by: "My medemens stuur ek om my eie manier hel toe". (line 24)

When speakers signal details of their social personae they are actually using particular social registers, each one held in common with other speakers answering a similar social description. If the style reveals details of the way participants perceive the social implications of the situation they are speaking in the style referred to as the social register appropriate both to a type of person and to a type of situation. The use of social register accounts for much of the use of jargon consisting of clichés, catch-phrases and in-words that build up other social stereotypes as can be seen in the example. Using jargon has to do with expectations and the fulfilling of expectations, with respect to social register. When taken to excess, jargon easily becomes ridiculous, casting its users into stereotypes they do not intend.

In *Dr Jekyll and Mr Hyde* the social stereotypes could fairly successfully be matched from English into Afrikaans. The translator is then left with two tasks: First, the ST stereotype must be converted into an appropriate target-culture stereotype; and secondly, a plausible social register must be selected and consistently be applied for each of the target-culture stereotypes chosen although these parallels are far from exact. There are still greater difficulties when it comes to matching social stereotypes for which there are no likely parallels in the target culture.

ii *Tonal register*

According to Hervey and Higgins (1992:126), tonal register is what is often called "register" in dictionaries and textbooks on style. It often combines with any dialect, sociolect and social register in an overall stylistic effect, but it is different from them. Tonal register is the tone that the speaker takes - perhaps vulgar, familiar, polite, formal or pompous. Afrikaans has the advantage that there is a certain playfulness in the sounds of the words and is in some respects so much more in the oral tradition than English. Furthermore, Breytenbach states that the grammatical structure in Afrikaans is not very exact and because of the word play and repetitions of certain sounds the reader would then resonate to that (Breytenbach, in Dimitriu, 1997:71).

Compare the ST and the TT in the following utterances:

As die wyn op partytjies 'n bietjie vloei, verskyn daar tog 'n vriendelike vonkel in sy oë alhoewel dit nooit in sy gesprek deurskemer nie (line 9).

One can actually see and feel the presence of this person and the instinctive fluency of the choice of words lets one feel as if one is a personal witness in his presence. Whereas, in English, it is a more formal fact that is conveyed about this person's character:

At friendly meetings and when the wine was to his taste, a certain human kindness shone in his eye, though it never found its way into his talk; (line8)

These are instinctive associations and instinctive knowledge the mother-tongue speaker has. Dialect, sociolect and social register are different from tonal register in that they are not matters of an attitude that speakers intentionally adopt, but the symptomatic result of regional, class and social-stereotype characteristics that they cannot help. Many of the labels dictionaries attach to certain expressions, such as "familiar", "colloquial", "formal", and so on, are reflections of the tone a speaker uses.

Tonal register often overlaps with social register in two ways: First, there are ambiguous cases where it is not clear whether a style of expression is a reflection of social stereotyping or of the speaker's intentions toward the listener. Second, the characteristics of particular social registers are very often built up out of features of tonal registers. For instance, a middle-class, educated person who adapted to the jargon of criminals and down-and-outs will have an active repertoire of vulgarisms and slang expressions.

The notions of social register and tonal register overlap to some extent and are likely to occur intermingled in a text. Their separation is something of a theoretical

abstraction, but it is still very useful to keep them as clearly distinct as possible in analysing style because it helps the translator to discern what features are textually important and therefore to take correspondingly important strategic decisions. Inappropriateness or inconsistency in register can spoil a translation. When taking all these various features into account, the translator should follow a specific procedure when translating a literary text.

2.6 THE TRANSLATING PROCEDURE

According to Newmark (1995:21) there are two approaches to translating: Either sentence by sentence or by reading the whole text two or three times and finding the intention, register and tone. The danger of the first method is that it may leave the translator with too much revision to do and therefore it can be a time-wasting procedure. In literary texts knowledge of the content is essential before any attempt can even be made to translate it from the ST into the TT. What will remain important is that the translation must make sense on the referential, textual and cohesive level. Therefore, it should read naturally and especially literary translation must be written in ordinary language, meaning that it should meet the translation situation. Thus, the translator has to sense the level of naturalness keeping in mind that the level of naturalness is grammatical as well as lexical:

Natural usage comprises a variety of idioms or styles or registers determined primarily by the 'setting' of the text, i.e. where it is typically published or found, secondarily by the author, topic and readership, all of whom are usually dependent on the setting (Newmark, 1995:26).

Furthermore, unnatural translation is marked by obtrusive interference from the SL text.

The distinction between the author and the translator must be acknowledged and realized. Unlike the author, the translator must be accurate when rewriting the text to make it at all times acceptable for the target reader of that culture. In *Dr Jekyll and Mr Hyde* social organization within culture plays a major role and it refers to the way a cultural group organizes relationship among members of the group (Scollon & Scollon, 1995:128). Seen in this light, it is important that translators should have a sense of interlingual synonyms. An interlingual translation is nothing at all like taking the semantic essence of a text and maintaining that semantic essence in another language because the semantic essence is only a small part of the total information available. Interlingual translation is indeed the translation of the sign in order to make it acceptable for the readers of that specific culture and time. After this has been accomplished, the sign must eventually be turned into idiomatic Afrikaans although the grammatical structure in Afrikaans is not quite exact.

Translation is a text-orientated event and a procedure which leads from a written SLT to an equivalent TLT and requires the syntactic, semantic, stylistic and text-pragmatic comprehension by the translator of the original text. A translation has a communicative function and a translator is bound to exploit all feeble means to reproduce an easy-to-understand TL version of the SLT in the translating procedure.

Furthermore, it is important that the translator realizes his/her invisibility and this is partly determined by the individualistic conception of authorship that continues to

prevail in various cultures. According to this conception, the author freely expresses his/her thoughts and feelings in writing and this view carries two disadvantageous implications for the translator (Venuti, 1995:5): On the one hand, translation is defined as a second-order representation because only the foreign text can be original, whereas the translation is derivative and potentially a false copy. On the other hand, translation is required to efface its second-order status with transparent discourse, producing the illusion of authorial presence whereby the translated text can be taken as the original.

In translating procedure there are four levels that are consciously in mind:

1. The SL text level, the level of language.
2. The referential level, real or imaginary, which progressively has to be visualised and built up.
3. The cohesive level, which is more general and grammatical, which traces the train of thought.
4. The level of naturalness, of common language, appropriate to the writer or the speaker in a certain situation.

The language of a translation is good when the translator has managed adequately to render the original's overall content, both aesthetic and conceptual. The translator can fail to decode the source text correctly if s/he does not know the source language well enough. As a result, the translation is unacceptable because it is not a re-election of the original. Not knowing the universe of discourse of an author can be just as dangerous a source of mistranslations as not knowing the language.

The translator aims to preserve the linguistic and cultural difference of the foreign text. This means that translation is always ethnocentric even when a translated text contains discursive peculiarities designed to imitate a foreign text (Venuti, 1995:101). The culturally-oriented consideration has some potential for bridging the gap in translation. Its orientation towards the target text as part of the target culture coincides with the major tenet of literary translation. Firstly, in a literary work of art, the source text has a different status than in an advertisement because the putative readership may vary and the plot is more complex. Secondly, in the case of a literary text the factors of situation and function are infinitely more complex and need to be studied in detail before attempting a translation; and thirdly the factor of style, which in literary translation is so important and will take most of the translator's time, has barely been considered in non-literary translation theory.

According to Snell-Hornby (1988:84), this does not mean that Vermeer's cultural consideration is irrelevant to literary translation - but it does mean that a number of points need rethinking. Literary translators have to meet cultural and stylistic demands, and the translator must be familiar with the genre involved.

The rigorously linguistic conception of translation as mere substitution or transcoding has now been largely abandoned, whereas the potential in the culturally-oriented approach has to be exploited more fully. A bridge across the gulf has to be built so that when two translation scholars from different countries and backgrounds talk about translation they may have some common ground.

Communicative acts are part of a culture and this interrelatedness of texts with cultures has always caused problems for translators. Thus, translators have to decide if names of people or institutional terms not known in the target culture have to be explained or adapted. Cultural problems most often arise when there is a great distance between source and target cultures (this is discussed more fully in chapter 3).

Thus, the meaning of metaphors and symbols may create problems. In the creation of symbolical and metaphorical meaning, religion and mythology play important roles and with distant cultures religions and mythologies are often very different. The key is therefore, that when confronted with a problem case, the translator should decide what the appropriate strategy should be and that the decision arrived at should be governed by the more, far-reaching considerations of text-function within situation, within culture.

In the revision stage, the text is no longer a translation, but a target language text in its own right and must be able to stand up to scrutiny as a finished item. Thus, revision is the attempt to achieve optimum orientation of the translated text to the requirements of the putative readership.

The translator must be accurate and must know the precise meaning of the word in both languages. According to Picken (1989:66), revision implies performing remedial surgery on the submitted text, upgrading the terminology used, clarifying obscurities, reinforcing the impact, etc. Also included will be consistence of terminology, spelling, grammar and ensuring that the text is couched in the appropriate language register.

2.7 CATEGORIES FOR EVALUATION

Opinions on errors vary considerably. In the analysis of texts and their translation pragmatic categories such as cultural, situational and text-typological adequacy refer to units whereas categories such as meanings of words and orthography are focussed on smaller units. One might draw the conclusion that pragmatic errors ought to get more negative marks than word errors.

In each individual case the following questions should be asked: How far-reaching is the error? Does it distort the sense of a sentence, of a passage or even of the whole text? Does it inhibit or even destroy communication? Does it weaken the psychological effect?

Consider the following:

I could see he was frightened too; but he stood up to us sir, like the devil himself.
(line 172 - 174)

By translating that phrase: *so asof die duiwel self sy beskermengel was*, can have far reaching consequences. Although it does not distort the sentence the text is being maimed in a certain sense because that specific word choice is not representative of the real world situation. Therefore, the more viable option would be *soos die duiwel homself* (line 173).

Furthermore, it may be that what looks like a simple orthographic error does in fact change the meaning of a whole sentence and what looks like a simple error in word meaning distorts the meaning of the entire text as can clearly be seen in the example mentioned.

Nida and Taber (1982:9) suggest three similar criteria for the ultimate test of a translation:

1. The correctness with which the receptors understand the message of the original.
2. The ease of comprehension.
3. The involvement a person experiences as the result of the adequacy of the form of the translation.

The above statements, that a translation should be understood as correctly and easily as the original and that it should elicit an equivalent response of involvement in the receptors, have been recognized as superordinate to the principles of primacy of form or of content in both theory and practice of translation. It is intuitively correct that a translation should produce equivalent responses to the responses which the source text produced. However, the crucial question is whether the responses can be measured.

Nida and Taber (1982:168-173) gave some concrete recommendations for translation quality assessment:

1. The cloze technique, in which the degree of comprehensibility of a text is related to its degree of predictability, assuming that the easier it is for the reader to go to the next word in a sentence of a translation text, the easier it is to comprehend that word in the given context. The reader is provided with a

translation text in which, for example, every fifth word is deleted and asked to fill in whatever words seem to fit the context best. The greater the number of correct guesses, the easier the text is to comprehend because its predictability is greater.

2. They suggest the elicitation of respondents' reactions to several translation alternatives. The investigator presents sentences in two or more different versions and asks questions such as "*What words will be easiest ... to understand?*" As with the cloze test, such a test compares several translations, but fails to undertake the more basic task of judging a translation against its source text.
3. A third test for translation quality suggests that the translation text be read out to another person who will then be asked to explain the contents to several other individuals who were not present at the first reading of the text.

This test seems too global in general and it relies entirely on the individual who is asked to report on the translation text, rather than on the translation.

4. According to Nida and Taber one of the best tests of translation is the reading aloud of a translation by several individuals before an audience, such that the reading will be equivalent to communicating the message of the text.

A major limitation of the test seems to be the fact that too many variables other than the problems of translation may also be responsible for failure of the translated text.

2.8 CONCLUSION

Equivalence in terms of whatever definition and with whatever caveat remains, to my mind, the key term/concept and is still, given careful consideration of theoretical constraints, the fundamental criterion of translation quality. An adequate translation text is a semantically and pragmatically equivalent one. As the requirement for semantic-pragmatic equivalence, the translation text has a function equivalent to that of its source text. Semantic translation always serves communicative goals and

communicative translation considers the semantic potential of individual words. This presupposes that there are elements in any text which can reveal that text's function.

Taking all these important factors into account, one realizes that the sign within a specific culture is translated in order to create equivalent effect (the emphasis is thus on the target culture and language, with a concomitant concern for the target reader). It is now possible, having considered all the above factors and issues, to reach a working definition of what translation ought to be:

Translation is the total rewriting of the text by keeping the story intact in the transfer from the ST to the TT by retaining the narration of the events, but by changing the lexical structure and the cultural context, where necessary, in order to create cultural equivalence and acceptability of the target text for the putative readership.

In the following chapter the creativity of the translator and the influence this aspect has on the text and the readership will be examined from various angles to find a solution to some of the problems encountered in creating, in contrast to the notion of a total translation, an acceptable and/or adequate new version of a chapter of *Dr Jekyll and Mr Hyde* in Afrikaans.

CHAPTER 3

CROSS-CULTURAL EQUIVALENCE

*Translation is a cross-cultural event;
it is part of cross-cultural communication,
and communication is an event
in which people share their world of thought with others.*
- Gutt

3.1 INTRODUCTION

Translation is a cross-cultural event with issues and notions centring on “equivalence” balancing these cultures in a delicate way. A complete solution to the age-old problem of equivalence will not be found because it is characterized by an element of unpredictability and although the theory of translation has produced highly abstract and normative representations of the translation process, the definition for equivalence will differ widely. It will remain a utopian view to standardize equivalence in the translation process because every translation process reveals a variability dimension which is connected with the person responsible for the respective translation.

In this equivalence-scale there is the SC¹² on the one side, and the TC on the other. Because we are dealing with two extremes, precise guidelines are impossible to set. Taking these into account, one realizes once again the impossibility of a total translation. Although translation serves as the bridge between two cultures and even

¹² Landeskunde plays a major role when translating a culturally-based narrative. Therefore, literary translation does not only include a narration of events from one language to another, but also from one culture to another in order to create fidelity of the text. Cognizance must be taken of the source culture (SC) in order to rewrite the narrative effectively into the target culture (TC).

between continents, it will soon be realized that equivalence is only possible within certain definite constraints and that total translation is not part of the translator's living reality. Because equivalence plays an indispensable role in cross-cultural translation it is necessary to discuss the importance of equivalence in the translation process in the first section of this chapter, but it is also applicable to discuss the influences both cultures have on translation in the ensuing section in order to understand the interlingual interaction cultural-equivalence plays in *Dr Jekyll and Mr Hyde*.

SECTION A

CREATING CROSS-CULTURAL EQUIVALENCE IN *DR JEKYLL AND MR HYDE*

The problem of translation equivalence is central to translation theory and it was the aim in the translation of *Dr Jekyll and Mr Hyde* to create cross-cultural equivalence. Beaugrande (in Lockett, 1996:27) characterizes equivalence as the property of being able to represent the original text to a foreign reader.

In the translation process, there are no definite answers, only attempts at solutions in response to the state of uncertainty generated by the interaction of words and phrases. A specific approach or interaction of approaches should be maintained and therefore the primary activity of translation takes place somewhere **between** the source and the target language:

The translator must render an SLT in the TLT in such a way as to guarantee, despite different code systems, translation of equal rank. The method adopted by the translator is determined by the text to be translated and the sort of text his particular text belongs to (Wilss, 1977:146).

This is because linguistic universals are probably cognitive universals at the same time and these aspects must be accounted for in literary translation.

3.2 TYPES OF EQUIVALENCE

An ideal approach to literary translation is to aim at semantic and stylistic equivalence and this must be seen in the context of partly analytical and partly associative competence of the translator and the translation respectively. According to Wilss (1977:151), "the result may be translation which reflects uniform equivalence standards and therefore offers the translator much leeway for subjective articulation".

In translation theory, different scholars use the notion of equivalence in different senses. Although there are various types of equivalence it is the aim and inspiration of this study to pinpoint equivalent strategies which will have a dynamic as well as a communicative effect in literary translation. Although there are various views on equivalence, two applicable views which can be directly linked to literary translation will be dealt with in terms of *Dr Jekyll and Mr Hyde*.

The pros and cons of Nida's ideas on equivalence will be discussed, and the effectiveness of Peirce's notion of equivalence will be considered in this context as well. Other views will be referred to in passing.

3.2.1 Nida and equivalence

Throughout, Nida's view is that language is above all a multi-functional communication tool. In order to be communicatively efficient, linguistic utterances must be receptor-orientated. Therefore, equivalence can only be achieved if a translation fulfills the conditions of the closest, natural equivalent to the SLT.

Nida distinguishes two types of equivalence, viz. formal correspondence and dynamic equivalence. Formal correspondence focuses on the message itself, including form and content. According to Tymoczko (in Hermans, 1985:63), there are three reasons why formal forms of equivalence might be preferred:

- It is logically direct;
- it is somehow more objective than dynamic equivalence; and
- therefore the translator's role is minimized

The general view is that formal equivalence will not involve interpretation, that is, the translator's own view of the text will be severely circumscribed by the method of translation and the translator will theoretically intervene less between translation and text.

The focus in the creative rewriting of *Dr Jekyll and Mr Hyde* was on dynamic equivalence because it is based on the principle of equivalent effect, that is, the relationship between the receiver and the message. Gutt (1991:270) feels that dynamic equivalence fails to provide evidence in principle. The reason for this failure, according to Gutt, is that its views of linguistic or verbal communication and of textual meaning are inadequate. But dynamic equivalence in translation is far more than mere correct communication of information. The reason why dynamic equivalence can be recommended is because it acknowledges the expressive factor, for people must feel as well as understand what is said.

The dynamic-equivalent approach and similar approaches assume that a translation should communicate the meaning of the original accurately and clearly to the readers of the translation and that it can serve as the basis of an explicit general theory of translation. The flaw in this kind of reasoning appears to be a basic misconception about meaning, since it seems to be conceptualized as "a static, capturable entity based on something like universal truth" (Gutt, 1991:270).

Gutt's thesis is grounded in the Relevance Theory of Communication developed by Dan Sperber and Desiree Wilson (in Gutt, 1991:271) and it claims that there is no need to postulate a separate theory for translation since the phenomenon of translation can be accounted for by a general theory of ostensive-inferential communication. "The success or failure of translations, like that of other instances of ostensive-inferential communication, depends on consistency with the principle of relevance" (Gutt, 1991:271).

What is important about Gutt's view is that he makes a clear distinction between the surface meaning of a text and the "bonus meaning" of a text. The surface meaning is a meaning which any reasonably intelligent reader might be expected to grasp; a bonus meaning is a meaning which is accessible only to those who are more sharp-eyed or better informed. I like working with Peirce's notion of equivalence because translation is impossible if one does not adequately interpret and translate the whole of the sign from one language to another - the main emphasis being communication. In the ensuing section it will be demonstrated why I prefer Peirce's notion of equivalence.

3.2.2 Peirce and equivalence

The concept of equivalence postulates a relationship between source-language text and target language text, but does not say anything about the nature of the relationship. The mere demand that a translation is equivalent to a certain original is void of content (Koller, in Gutt, 1991:10). The notion of equivalence is meaningful only with regard to a conceptual framework that spells out what aspects of the texts are to be compared and under what conditions equivalence is thought to pertain.

Peirce used this term with special reference to the interpretant. For him, equivalence was synonymous, not with one-to-one correspondence, but with the kind of one-to-many correspondence. Two signs which are thus dynamically equivalent can be logically derived from one another. Peirce said that the sign creates in the mind of the person it addresses, an equivalent sign and this is precisely what is important in *Dr Jekyll and Mr Hyde*:

To such men as these, when they came for his professional advice, he gave the same attention as to anyone else (line 31).

Aan sulke mense gee hy dan ook dieselfde professionele advies en aandag as Jan alleman (line 32).

Here it can be seen how the text-sign addresses the translator's memory, creating an image which is the mental equivalent of that sign, in order to create an equivalent effect. This would have been impossible if one should have attempted to translate the text in its totality because it would have lead to a literal interpretation of the ST.

Because a word in one language is not completely equivalent to a word in another language, it represents a sign. A word is not a mere sign for a concept, since a concept cannot come into mutually intelligible being without the help of a word. How could a word whose meaning is not immediately given through the senses be totally identical with a word in another language? In referential equivalence between sign and interpretant-sign, a distinction must be made between the standing-for relation on the level of the immediate object and on the level of the dynamic object.

Translation then, involves at least two codes: a source code and a target code. For a sign in one code to be a translation of a sign in a different code, the respective immediate objects need not be the same. The immediate object will be subject to change in and through the intercode of translation because when two signs are equivalent, they denote the same things and have the same logical breadth:

"I was coming home from some distant place, about three o'clock on a black winter morning, and my way lay through a part of London where there was nothing to be seen but lamps." (line 105)

"Dit was omtrent drie uur die nag en ek was op pad huis toe nadat ek iewers gekuier het. Dit was 'n onheilspellende, yskoue wintersoggend en ek was in Kaapstad waar ek slegs die straatlampe kon sien." (line 105)

It is clear that the translator embodies both the addressee of the original message, and the addresser of the translated message in order to translate the sign across cultures.

3.3 EQUIVALENCE IN *DR JEKYLL AND MR HYDE*

Different approaches to solve equivalence problems in a rewriting of *Dr Jekyll and Mr Hyde* need to be mentioned:

1. There is an approach which gives normative statements preference over descriptive, factor analytical statements: The criterion for an adequate translation is to render an utterance in a target language such that it evokes the same set of ideas, concepts and emotive reaction in literary translation:

"I'd never seen faces filled with such fierce hate. And my man was there in the middle, with a black scornful look on his face." (line 169).

"Ek het nog nooit soveel haat gesien nie en hierdie man was te midde van dit alles, met net 'n wolk van minagting oor sy gesig." (line 169)

2. There are also text equivalence hypotheses which have not been empirically verified by testing them against a representative text corpus. In translation, SL and TL texts are translation equivalents when they are interchangeable in a situation.
3. Furthermore, some emphasize the approximated character of text equivalence, thus referring any attempt at making objective statements about text equivalence to the realm of Utopia.
4. There are also attempts to define text equivalence within a rather abstract, information-theoretical frame of reference. The message events in two languages can be equivalent in the sense that they are associated with corresponding states in a source and destination system.

All these approaches are more or less true although I think that a translation/rewriting¹³ should aim at evoking the same ideas and concepts from the TL into the SL during the process of translation. The main task of the translator is to decode a message presented in one code and re-encode that message in its totality (and not only the word) in a second code so that the two messages are equivalent or approximate equivalents. Total translation equivalence, in the sense that the messages evoke identical responses in the speakers of the two languages, is thus impossible.

3.3.1 Equivalence by cultural substitute

There will be some lexical items where neither a generic term nor a loan word with modification will be possible as a translation equivalent. There may be times when the source language lexical items can best be translated by using the word for some thing or event which is not exactly the same but occurs in the target language and has the equivalent cultural effect. Therefore, a real-world referent from the target culture is substituted for another referent of the source culture:

I could see he was frightened too; but he stood up to us, sir, like the devil himself.
(line 172)

Dit was duidelik dat hy bang was, maar hy het sy man gestaan, so asof die duiwel self in hom gevaar het. (line 171)

¹³ In other words the story must be kept intact in the transfer from the ST to the TT by retaining the narration of the events in order to create cultural equivalence and acceptability.

Larson (1984:171) says that there are serious cautions which the translator should keep in mind when considering this approach. He cautions that when a historical event or a narrative is being translated, the reference to specific things and events is important for a faithful translation. According to him, the introduction of different things and events would violate a fundamental principle of translation. The translator must be true to the facts of a narrative and it is serious when the translator uses a car for a chariot. But, in *Dr Jekyll and Mr Hyde* the effect rather than the facts is important as long as the narration of events is retained and cross-cultural equivalence remains. Furthermore, if the substitute is quite similar, then there is less likely to be a problem although it was at times necessary to use cultural substitutes in the translation, keeping in mind that cultural substitutes could result in some distortion of meaning and should not be used unless other possible solutions have been proved insufficient.

Almost any text will have some keywords which are used repeatedly in the text and are crucial to the theme or topic of translation. Names acquire symbolic meaning and therefore special attention was given to names which were also symbolic words.

Words also combine to form compounds in many languages. This combination was especially used in Afrikaans to create a new word by stringing together simple words, which are the constituent parts. In Afrikaans, there is almost no limit to the kind of combinations which can be formed:

It showed no window, nothing but a door on the lower floor and a blind face of dirty wall on the upper one; (line 80)

Daar is geen venster in sig nie, slegs 'n deur op die grondvloer en andersins 'n stofgevrete muur. (line 80)

Sometimes the translator may settle for the literal translation of a word combination because a more idiomatic form is not known, but one must always be on the alert for a false, literal translation. This proves that the translator is charged with both the standing-for and the standing-to relation, and thus monopolizes the whole sign-manipulation process in which translation consists, proving that a notion of a total translation will lead to misinterpretation of literary texts.

The science of translation has so far failed to develop clear-cut criteria for the measurability of text equivalence and has thus failed to explicate this concept. Therefore, it can make no reliable statements on how a translator must proceed in order to arrive at an adequate, qualitatively valuable transfer result.

SECTION B

CROSS-CULTURAL INFLUENCES IN *DR JEKYLL AND MR HYDE*

As the importance of equivalence is realized in the cross-cultural translation process, the emphasis will be on the influences the TC and the SC have on a rewriting of *Dr Jekyll and Mr Hyde* in this section, demonstrating that literary translation involves a rewriting of literature. Culture does not influence the chain of events, but it has an influence on names, places and idiolect. What remains incontrovertibly true is that essential ideas can easily be overlooked and this omission can eventually cause irretrievable damage to the text. To understand the inter-cultural influences on both languages, the point of departure will be to study how cultures influence each other and to use that acquired knowledge to create a cultural model for translation in order to recognize the hierarchical structure in cross-cultural communication.

3.4 CROSS-CULTURAL COMMUNICATION

Culture can be viewed as a system of communicative knowledge. In other words, it is everything that must be known in order to communicate meaningfully. Through translation the assumptions and interests of an author are transformed and cast into a new mould embedded in a new world. The thoughts and ideas expressed in one context are presented in a different context where they take shape in a linguistic and cultural system other than that in which they were formed. Perspective is important, and while language and culture each contribute to an understanding of the other, both

are essential to appreciate the acquired knowledge necessary to act and speak appropriately within a specific context.

This possibility to translate from one context into another arises because of common cultural principles that come from sharing the human condition. Because reading takes place on two levels, the concept of surface structure and deep structure explicates the discussion of perspective. Surface structure relates to most cultural manifestations, characterized by the products and activities represented by the broad cultural sub-systems.

The deep structure holds the meaning of those surface manifestations. The meanings of the various cultural forms are held in common by the members of a society and may not necessarily be explicit. Meaning is that aspect of the structure that embodies the essential concerns and assumptions of people and what it means to be a member of that society. In *Dr Jekyll and Mr Hyde* this is evident in the dialogue between the characters. They respect the hierarchical structure that society sets, and being members of the upper-class, they neither act nor do anything they would consider socially inappropriate. Should they cross this barrier, there would be an immediate apprehension of social transgression.

"I've learnt another lesson. I shouldn't have spoken. Now I'm ashamed of my long tongue. Let's make a promise, never to mention this matter again." (line 309)

"Ek het nog 'n les geleer. Ek moes my mond gehou het. Ek skaam my oor my los tong. Kom ons maak 'n belofte om nooit weer hieroor te praat nie." (line 308)

Furthermore, the influence of the so-called worldview universals (self, other, time, space, causality and categorization) need to be understood and raised to a conscious level so that translators can compare the surface manifestations of these deep-structure meanings among the cultures represented by the translation context.

Culture profoundly and inescapably affects the author's writing: it provides the context for communication out of which the text derives meaning. On the other hand, culture must be considered with respect to the receptors, for it provides a new context into which the text now comes. An ability to recognize and organize cultural activity can assist in focussing a translator's attention on particular issues.

To understand the influence it has on culture it is necessary to group cultural behaviour into categories (Shaw, 1987:26):

1. Economics - a system for utilizing the environment and deriving a living.
2. Ideology - a system of beliefs and observances relating to origins, present conditions and the future.
3. Kinship - a system of interpersonal relationships.
4. Social Structure - a system of group interaction.
5. Political Organization - a system of internal and external controls and regulations.

In the rewriting of *Dr Jekyll and Mr Hyde* the London-English culture is translated into the Cape-Afrikaans culture. In any literary translation, translation is a means by which a nation "proves" itself and shows that its language is capable of also rendering

what is rendered in what might be perceived to be a more prestigious language and/or dominant language. To be able to do this, the text must be a faithful version of the original and this aspect does not enter into translation in the guise of equivalence between words or texts, but in the guise of an attempt to make the TT function in the TC the way the ST functions in the SC.

Therefore, the acceptability of a translated text in the TL should be considered part of the adequacy of its translation. I agree that any adequately translated literary text becomes a material fact not only in the target language, but in the target literature as well, it obviously exists in both. The fact of its existence and acceptability in the target language does not necessarily imply that it will be accepted in the target literature and culture (Zlateva, in Bassnett & Lefevere, 1990:29). Thus, it has to do with the translator's choice of a particular work at a particular time with the periphery of the target cultural and literary tradition at that particular moment although the translator should beware that the translation fails as an integral part of the receiving culture. In practice, the translator often knows more about the literary tradition the author writes in, but less about his living reality and this is precisely why a total translation is impossible. Only when translating it is realized how indispensable the translator's understanding of the author's experiential world is. Therefore, the translator should at least be familiar with the author's universe of discourse as with his tradition, language and literature. The communication between the translator, as a reader of the prototext, and the author is already cross-cultural communication (Zlateva, in Bassnett & Lefevere, 1990:31). Eventhough the translator mastered the author's language and tradition in detail and knows everything about his world, the translator is still the carrier of another language, another tradition and living in another

world. The translator can therefore perform the functions of a mediator in the interlinguistic and cross-cultural communication between an author and the readership in another culture which uses another language.

Identifying these systems in each of the cultures in *Dr Jekyll and Mr Hyde* was meaningful in order to explicate cultural aspects that were not part of the background of assumed knowledge in the target language and culture because the two cultures do not share the same experience. Thus, the implications of the environment, socio-political status and ideology were crucial. Translation context can now be defined as the sum of the cultural interaction brought together through the translation process. Furthermore, to understand the inter-cultural influences on both languages, the point of departure will be to create a cultural model of translation.

3.5 A CULTURAL MODEL OF TRANSLATION

Translation is across cultures and when translating texts contexts are drawn into the target culture they are forced to interact. Meaning takes on a new perspective, enlightening the original context and affecting the current world situation in many ways. Drawing on a wide body of anthropological literature, Dye (in Shaw, 1987:26) has detailed a model for cultural analysis. The theory upon which this model rests, maintains that societies falling into each of these ranges must deal with similar concerns and solve similar types of problems. This model is essential to shed light on cross-cultural as well as on inter-cultural phenomena encountered in *Dr Jekyll and Mr Hyde*. Because of similarities encountered between the ST and the TT it will be easy for the target reader to relate to various cultural aspects in the text and thereby

acquire a feeling for the context. Issues of concern to the author seeking to communicate to a particular readership need to be addressed for receptors who may not share those concerns. A general knowledge of issues central to people living in an urban society can give the translator a background for both appreciating the concerns of the author and communicating those concerns more effectively in another cultural context. Each culture operates on different presuppositions and concerns itself with very different kinds of questions about life and what is considered important. The literary translator must understand the interactive nature of culture and its effect on the communication process.

Translation should come out of a dynamic awareness of worldview differences and an appreciation for communicating those within the new context. Landeskunde is therefore implemented because the main objective is to appreciate lifestyle differences and present an effective translation that takes those differences seriously. Problems that arose in *Dr Jekyll and Mr Hyde* were London, monetary units, Coutt's Bank, dialect due to cultural differences (English tends to be more formal) and other interesting factors due to cultural differences. The use of a cultural model therefore serves to redefine the translation process in terms of cultural awareness with respect to the entire context affecting that process. This demands identification of all cultural entities involved, including that of the translator and therefore the entire context needs to be understood to eliminate to some extent possible biases that could create "noise".

To accomplish this it is necessary to set up general principles about culture types and to use that knowledge to develop an awareness of the specific manifestations of those principles within both the source and receptor societies. What remains true is that

cultural must be taken into serious consideration and must not be ignored by the sensitive, literary translator.

3.6 CULTURAL DIFFERENCES IN *DR JEKYLL AND MR HYDE*

Various cultural differences need to be discussed and grouped in order to understand why certain changes are made by the translator:

3.6.1 Ecology

Geographical features should be seen in perspective and can normally be distinguished from other cultural terms in that they are usually value-free (Newmark, 1995:96). Their diffusion depends on the importance of their country of origin as well as their degree of specificity. In *Dr Jekyll and Mr Hyde*, Cape Town was chosen as a cultural, geographical feature because of the similarity between the weather situations (which might be considered value-free but which would have concomitant emotional ramifications!) in London and Cape Town.

"I was coming home from some distant place, about three o' clock on a black winter morning, and my way lay through a part of London where there was nothing to be seen but lamps. ... (line 105).

"Dit was omtrent drie uur die nag en ek was op pad huis toe nadat ek iewers gekuier het. Dit was 'n onheilspellende, yskoue wintersoggend en ek was in 'n deel in Kaapstad waar ek slegs die straatlampe kon sien. ... (line 105).

3.6.2 Personal pronouns

There are two matters to consider when translating personal pronouns (Larson, 1984:127): First, the SL and TL systems will be different and therefore the translator needs to know the meaning component of the two systems in order to translate using the right TL forms. It is important that the SL forms do not distort the use of the correct TL. Second, the translator must remember that there are extended usages of pronouns as well as of nouns and verbs. Whenever a personal pronoun in the SL is being used in a secondary sense, there is a potential translation adjustment which will have to be considered by the translator. The translator must be careful not to translate general statements literally but to use the proper receptor language form for such statement. This will often involve a change of personal pronoun. In *Dr Jekyll and Mr Hyde* the difference in personal pronoun usage was obvious. Whereas the SL was more formal, the TL was more colloquial because of cultural differences in both societies. The TL speaker would definitely not address his friend in a formal way on a Sunday afternoon:

"My dear sir ..." began Enfield, too astonished to say more. (line 294)

"My lieve Beckley ...", vervolg Enveld, te verward om 'n woord uit te kry. (line 294)

These small but distinct cultural differences need to be accounted for in translation because the influence they have on language is undeniable.

3.6.3 Cultural words

If one thinks of translation as an ordered rearrangement of sense components that are common to two language communities, then the value of Componential Analysis becomes clear because CA attempts to go far beyond bilingual dictionaries; all CA are based on SL monolingual dictionaries, the evidence of SL informants and the translator's understanding of language (Newmark, 1995:115). Consider the following:

*I saw two figures: **a little man** who was walking quickly ahead of me, ... (line 115).*

En toe, uit die bloute, verskyn daar twee figure, 'n kleinerige mannetjie wat 'n entjie voor my vinnig aangestap het, ... (line 117).

The Afrikaans meaning is adequately conveyed by the double diminutive. It is precise and adequate and only if the translator is sensitive to the linguistic usage of language, will it be possible to depict such opportunities. Here it can be seen that CA is used in translating cultural words and meanings. Whether the CA is accompanied by an accepted translation, transference, functional or cultural equivalent will depend on the particular text type and on the requirements of the readership as well as on the importance of the cultural word in the text and therefore these considerations will affect the degree of detail of the CA.

Today, the importance of culture in the translation process is understood and acknowledged. Therefore, a translation should not only "talk right" but the necessity

of CA should be re-evaluated in this field of study because it has a cultural influence on translation.

3.6.4 Material culture

In *Dr Jekyll and Mr Hyde*, the monetary unit, pounds, was kept unchanged to provide local colour and to connote prestige. It was not deemed necessary to change it because the same monetary unit was used during that time in the Cape:

Well, we forced him up to a hundred pounds for the child's family. (line 180)

Ons het hom opgestry tot en met 'n honderd pond vir die kind se familie. (line 180)

3.6.5 Social culture

The political and social life of a culture emerges also from its institutional terms. The translation of artistic terms referring to movements, processes and organisations generally depends on the putative knowledge of the readership and must be translated if the translator wants to create fidelity. Names, whether referring to people, towns or banks, play the most important role when thinking of the social culture within literary translation.

3.7 WHAT'S IN A NAME?

Names are chosen and/or created by authors and heterogeneous factors may determine their choice because there are probably at least subconscious links between persons who played a role in the life of the writer and some of his fictional heroes.

Furthermore, the writer is fully aware of the reasons why a certain hero has been given a certain name. Some writers give names to their characters, or to some of their characters, to tell the reader something about their personalities.

A very common naming procedure consists of choosing a name that raises expectations about social and/or geographical background. The writer uses the fact that stereotypes are solidly entrenched in the minds of most readers. By choosing a name that fits the character according to readers' expectations shows insight. In some instances the writer deliberately creates a clash between the name and the hero, and this clash may even play a part in the story (Hervey & Higgins, 1992:75-76). Although this is not the case in *Dr Jekyll and Mr Hyde*, it is an interesting way to keep the reader's interest.

The picture that emerges from what has been discussed so far, shows that names in literature are not always simply labels. The stereotypes that govern expectations in real life are often used by writers in order to create an impression of reality. In other instances names stress the allegorical function of the heroes who bear them, while still another category of names links the work in which they occur with previous works, thus stressing cultural traditions and illustrating intertextuality. Names can also

ironically be used to frustrate expectations that are based on stereotypical representations.

In translating names there are at least two alternatives: Either the names can be taken over unchanged from the ST to the TT, or they can be adapted to conform to the phonic/graphic conventions of the TL (Hervey & Higgins, 1992:29). The first alternative involves no cultural transposition. It may be impracticable if it creates problems of pronounceability and comprehension in an oral TT, or problems of spelling and memorization in a written one.

The second alternative, transliteration, includes conversational conventions to alter the phonic/graphic shape of an ST name so that it comes more into line with TL patterns of pronunciation and spelling. Although the choice is entirely up to the translator, the challenge and originality this option provides cannot be ignored. Some names do not need transliteration, but have standard, indigenous TL equivalents. Where conventional equivalents exist, the translator must feel free to use them.

A further alternative in translating names is cultural transplantation. This is the extreme degree of cultural transposition. SL names are replaced by indigenous TL names that are not their literal equivalents, but have similar cultural connotations, but this is a risky problem although not impossible to bridge. In fact, transplantation was used in *Dr Jekyll and Mr Hyde* to create fidelity and harmony between the texts.

Names serve as labels or as means of identification, but they do not have any semantic content. Yet, the simple truth seems to be contradicted by the fact that the mere name

of an unknown person raises all sorts of expectations about the characteristics of the bearer. These expectations are partly based on ethnic stereotypes. Apart from these national and regional associations, there are social stratifications in proper names and surnames that are also taken for granted when people try to guess what kind of person is behind a name. So, the personal identification is accompanied by social data about the identified individual. The label idea proposed by Saussure is still the only acceptable one from a linguistic point of view (Hervey & Higgins, 1992:73). In *Dr Jekyll and Mr Hyde* it is obvious and striking that names are not labels, but symbolical of the type of person the reader is dealing with. Therefore, I translated all the names accordingly, by first trying to understand what the author is conveying, and then by translating these symbolical names accordingly. This meant that a whole new word had to be created at times, that often did not even sound like the original. The main reason being that the reader can depict the various levels of interaction when reading the text.

The Title

Dr Jekyll and Mr Hyde - Die Wolf se Skyn

Immediately, the TT reader will realize that s/he might be dealing with a hypocrite. Although the target language uses two different people to create interest, the target language applied exactly the same dimensions without the reader realizing it at first.

The Characters

Because the characters play an integral part in the story, it is vital to explain why they were translated in *Dr Jekyll and Mr Hyde*:

- *Jekyll* (ST) - *Wolf* (TT): Both these names refer symbolically to the craftiness in character and to the jackal/*wolf* for its inconstancy and changeability.
- *Hyde* (ST) - *Skyn* (TT): The person needs to "hide" because of his double identity. The reader does not know exactly who he is or what his motives are until it is too late. He is the hypocrite and the TR will immediately label him as "*skynheilig*".
- *Utterson* (ST) - *Beckley* (TT): He is the spokesperson in the story and takes the lead in narrative events.
- *Richard Enfield* (ST) - *Rykie Enveld* (TT): The names in the SC and the TC refer to the material wealth of this person, contributing to the fact that material can imply money, as well as fashion. The surnames show that this character cannot be pinpointed because of the vastness and openness (*-field*) in character that he symbolizes. It is clear that names are not labels but that they function on various cognitive and psychological levels, depending on the reader's level of interaction and social awareness. Although this was a viable option, one must always be aware of the following (Hervey & Higgins, 1992:30):

First, existing options for translating a particular name; second, the implications of following a particular option and third, all the implications of choice between exoticism, transliteration and cultural transplantation.

3.8 PROCEDURES AND STRATEGIES FOR THE TRANSLATION OF CULTURE

Translation is a way of establishing contact between cultures. One might even claim that cultural contact, as such, presupposes translation and that the exchange of goods of material and spiritual culture is not possible without translation. The reason for this is the fact that language and culture are inextricably interwoven and that the integration of an element into culture cannot be said to have been achieved unless and until the linguistic expression of that element has been integrated into the language of the culture as will be seen in the next chapter. The transference of the linguistic expression is precisely an attempt to integrate elements of one culture into another. Therefore, translating means translating cultures and not languages (Vladimir, 1991:48).

The ease or difficulty of translation depends on the degree of closeness of the cultures in question. However, such a general statement has no more than statistical significance, while it is the presence or absence of particular elements in both cultures that concerns the translator because she does not deal with the totality of a culture when dealing with the translation of a particular text, but rather with its individual elements.

The translator relies on different procedures that enable her to convey to members of the target culture the content of that particular element. When the target culture lacks a given element, its language will normally lack an expression for it, and it is the translator's task to find an expression in the target language that will adequately

convey the missing element to speakers of that language. Therefore, the gaps in translation need to be filled.

3.9 FILLING CULTURAL GAPS IN TRANSLATION

The emphasis has been on referential meaning rather than on the communicative value of particular cultural elements in specific acts of communication. It will thus examine how the translator's strategies are related to the content of the cultural element in question, its expression in the source language, contrastive relations with possible expressions in the target language, its communicative function in the original message and the communicative function of its different target-language correspondents in the translated message.

3.9.1 Extra-linguistic reality

One distinction that is useful and necessary in discussing cultural gaps is between gaps which are due to differences in extra-linguistic reality and those due to the different language-specific linguistic mappings of the same extra-linguistic reality. In the former case, there are cultural gaps in the narrow sense, with culture including the whole of extra-linguistic reality, but excluding language; in the latter case, culture also includes language and linguistic differences. In extra-linguistic reality, differences naturally produce gaps when one culture lacks an element which the other culture has, while differences in the lexical mapping of otherwise shared extra-linguistic reality produce gaps because each language is a symbolic organization, creating conceptual gaps when confronted with another language.

It should be noted that, in either case, no gap exists without contrast: members of a culture cannot know what their culture lacks until they understand it in another culture, just as speakers of a language are unaware of other ways than their own of lexicalizing features of extra-linguistic reality until they encounter them in another language. Therefore, the literary translator plays a major role across cultures.

3.10 RECONCILIATORY TECHNIQUES

Faced with differences in the extra-linguistic reality of two cultures, the translator tries to reconcile them by relying on the following procedures: borrowing, definition, substitution, lexical creation, omission and addition. Although all these methods were not used in the rewriting of *Dr Jekyll and Mr Hyde*, they need to be mentioned in order to get a broad perspective on the translation process.

First, not all of the procedures achieve cultural transfer in the sense of filling the gap, but they all serve the purpose of achieving communicative equivalence in translation. For instance, substitution and omission certainly do not help to make members of the target culture aware of anything that their culture does not already possess and lexical creation is no more enlightening than the use of the source-language expression unless accompanied by some other procedure that will make the particular extra-linguistic feature part of their experience.

Second, combination of procedures, rather than single procedures are required for optimum transmission of cultural information.

Third, in planning translation strategy, the translator does not make a one-time decision on how to treat unmatched elements of culture, but rather establishes an overall order of preferences and makes new decisions for each element of communication.

3.10.1 Borrowing

Borrowing of the source-language expression is a frequently-used procedure and one that assures a very precise transmission of cultural information, provided that the knowledge of the extra-linguistic reality in question has been assured in some other way. This is the reason why this procedure is often combined with definition or substitution. It has the advantage that, once the expression enters the target language, it can be used freely in the source language. As for its effectiveness as a vehicle for transmission of cultural information, the borrowed expression is neither better nor worse than the native-language expression, the result depending on the user's familiarity with the extra-linguistic reality.

There are certain restrictions on borrowing which prevent it from being applied in all cases of cultural gaps. In the first place, borrowing makes sense only if there is sufficient need for it. To facilitate its success, receivers of translation must be given an opportunity through repetition to absorb both the form of the expression and its cultural content.

Another restriction is that the form of the source-language expressions must be such that it can be easily integrated into the target language phonologically and morphologically. Strange sounding words and those that are not easily manipulated in different cases, genders, numbers, parts-of-speech, derivations, etc. stand less chance of ready acceptance. For this reason, the borrowing of complex expressions is more difficult than the borrowing of simple expressions.

Another consideration is the amount of borrowing that would be needed in a given translation. It is possible to borrow terms occasionally, but not many of them at the same time, since this would impede communication.

Finally, the socio-linguistic attitude of the linguistic community to foreign importations will also affect the translator's decision.

3.10.2 Defining elements of culture

Defining the elements of culture that are to be transmitted is a procedure that relies on what members of the target culture know in an attempt to make them aware of what they do not know (Vladimir, 1991:52). The whole idea of translation rests on the existence of the shared experiential base to which everything that needs to be communicated can be reduced. It is important to realize that no definition can give all the information and that, in order to fulfil the task of overcoming the gap in question, the translator's definition must be formulated as to focus on the information relevant for the act of communication at hand.

Definitional translation is the translator's overt recognition of strangeness of the cultural element in question transmitted to the intended receivers. This transmission is justified when the full communicative value of the cultural element is activated, but not when it is no more than cultural background.

3.10.3 Substitution

This is a viable procedure in cases where two cultures display a partial overlap rather than a clear-cut presence vs. absence of a particular element of culture.

The linguistic expression of the source-culture element carries no weight since the target language offers a natural expression for its own cultural element that happens to partly coincide with the source-culture. Communicative considerations play a major role in the decision-making process.

The advantage of this choice is total linguistic and cultural transparency; the receiver has no difficulty understanding such terms and identifying the concepts for which they stand; the concepts themselves are not strange and therefore do not impede communication by attracting undue attention from the rest of the communicated content.

The translator's decision is based on a careful assessment of the communicative function of the source-culture element and of the communicative situation in which she finds herself *vis-à-vis* her receivers; substitution is possible when the cultural element in question is background information and not the focus of the message; it is

obligatory when the receivers cannot be expected to interpret literal translation properly while the borrowed term would be meaningless to them and the definition communicatively over-emphatic.

There are no firm criteria to judge whether the communicative function of a particular cultural element or the communicative situation in which translation takes place, warrants substitution. As a rule, the translator makes a decision for each case separately. The decision can be challenged and defended, as can any communicative decision, involving translation or not on the ground of relativity of all communication. Acting as a receiver, the translator evaluates the received message to determine whether the focus of communication is on the cultural element or not.

Equally, no firm criteria exist to specify how similar the elements of the two cultures must be in order to be substitutable for each other.

3.10.4 Lexical creation

This is a possible procedure, though it is less frequently used in the procedures discussed in the preceding sections. The reason is that it greatly taxes the translator's ingenuity on the one hand and the receiver's powers of comprehension on the other.

Another reason why the translator is normally reluctant to attempt lexical creation in the target language is that she cannot be sure that it will "catch on" as its ultimate fate does not become known until much later.

Lexical creation takes a variety of forms - from lexical invention and word formation to the semantic extension or specialization of the words that are already present in the language. The most frequent form of lexical creativity involves new collocations.

Lexical creation is attempted by the translator when the communicative situation rules out a definition or literal translation, when borrowing is socio-linguistically discouraged and substitution is not available for communicative reasons. The advantage that it offers is that the newly-created lexical item or combination is culturally empty and at the same time, such cultural neutrality has the disadvantage of masking the cultural provenance of the element in question.

Translation is in the most general sense interlingual communication involving representatives of two linguistically different cultures. There are different degrees of adequacy and these translations deviate in one way or another from the norms set up by the original or established in the target language.

3.10.5 Omission

Omission is necessitated not by the nature of the cultural element to be translated, but by nature of the communicative situation in which an element appears. For instance, the translator tries to translate the German *guten appetit* into English by using the French *bon appetit* or she could leave it out, as if there had been nothing in the original text at this point, feeling that saying anything where the Anglo-Saxon culture prefers to say nothing would give more emphasis to this element than the original sender intended. Although this approach was not used in the rewriting of *Dr Jekyll*

and Mr Hyde, it is striking and explains why it could be necessary to omit certain phrases.

3.10.5 Adding cultural information

Addition of cultural information may turn out to be a necessary procedure in the translation of the implicit elements of culture. The original sender, addressing an in-group of receivers with whom the translator shares particular cultural knowledge, leaves some things unsaid.

It follows from the above analysis that no uniform treatment of unmatched elements of culture in translation is possible which would be valid for all such elements and for all communicative situations. No blanket decision is possible for a particular text type or an individual text either. Finally, no unique solution exists for a given cultural element that could be utilized by the translator each time that it appears. Instead, the translator chooses from among the possible procedures by considering the nature of the cultural term to be translated and the nature of the communicative process in which it appears. She is guided in her choice by a consideration of the status of its linguistic expression in the source and the target language and in the source and the target text.

3.11 CONCLUSION

The role of equivalence and cross-cultural communication in translation is undeniable. The ultimate consideration should be recognition of the cultural achievements referred

to in the SL text and respect for all foreign countries and their cultures. Some cultural barriers are unbreakable in that completely new concepts and ideas are untranslatable from one culture into another. In this chapter, it could be seen that it is impossible to translate a text in totality because various cross-cultural factors need to be considered even more frequently than is commonly acknowledged by translators. It was the aim of this chapter to demonstrate that cross-cultural translation is possible, that it is possible to create a new version, but that the original text called *Dr Jekyll and Mr Hyde* disappeared and reappeared in a different guise, eliciting (hopefully) the same effect and conveying essentially the same meaning, while at the same time being essentially different through having assumed a new cultural identity and finding a new cultural embeddedness.

CHAPTER 4

LEXICAL AND OTHER CREATIVITY IN THE TRANSLATION OF LITERATURE

*What is important to realize when translating literature
is that what is said cannot be separated from the way in which it is said.
- Gadamer*

4.1 INTRODUCTION

In the previous chapters the importance of theory as well as the role equivalence plays in the translation process was discussed in detail. It is now deemed necessary to emphasize the precise role the *word* plays when translating literature in order to confirm the notion that "total translation" is a myth.

The activity of the translator starts with the reality of the word on the page. No language has created enough words to express all the nuances of emotional and intellectual existence, increasing thereby, the limitations of a total translation. Some languages are richer than others in word count and some are richer in sound quality which will mean that several versions of the same text can be created. Therefore, a "total translation" from one language to another will never be possible as no two synonyms mean quite the same and this could lead to ambiguity within a language and proves furthermore, that genuine communication has to go beyond the level of descriptive, logical statements when translating literature.

To be able to translate literature, the translator must know what is classified as good literature because cross-cultural equivalence is impossible if the nature of true literature is unknown:

4.2 WHAT IS LITERATURE?

What mainly distinguishes *Dr Jekyll and Mr Hyde* from most non-literary texts is that in the former potentialities of language are more fully and consciously exploited – a fact which establishes a dynamic relationship between the different elements in an organized structure and creates a second or symbolised meaning. As literary language differs from pragmatic language, interpretation of the literary elements of the text called *Dr Jekyll and Mr Hyde* becomes even more crucial.

First of all, it is necessary to explore what is expected of any literary text (for purposes of this study specifically). According to Delisle (1988:14-16), literary texts are identified by the following six criteria:

1. In a literary work, the writer communicates his vision of the world, his personal perception of the reality that he has chosen to describe. Speaking always for himself, he describes his feelings, his reactions and his emotions. Thus, the expressive function of language is predominant.
2. An imaginative and creative work also has the power to evoke. Not all of the message is explicit. A large part of it remains unexpressed, hence the major role played by connotation is literature. The order of words, the rhythm of sentences and the patterns of sound may all have an evocative power that is relevant to the message and must be conveyed by the translator.
3. In a literary work, form is important in and of itself. Language is not merely a means of communication, as it is in pragmatic texts, it is also an end in itself. In no other type of writing is form and content so inextricable. The writer uses language in a unique way, so that style might even be considered a reflection of personality. Cliché, that betrays a lack of imagination, is avoided. Instead, the writer forges metaphors, links words in unexpected ways and infuses fresh life

into images. Form is important to the writer since the aim is to make readers see the world in a perspective.

4. Literary works are not restricted to a single interpretation. The richer a work of literature, the more levels of meaning it contains and the more interpretations are possible. Therefore, it will not mean exactly the same thing to every reader.
5. Literature is also characterized by a certain timelessness. Although it is the product and mirror of a particular era, a great literary work transcends space and time. It may be translated periodically, that is to preserve its content and give new life to its form.
6. Furthermore, a work of art stands the tests of time because it is informed by universal values. The old works are still read today, not simply because they are aesthetically pleasing, but also because their themes have not grown stale. Love, death, religion, the human condition, the agony of existence and relationships with others are themes for all places and times.

Therefore, it was attempted in *Dr Jekyll and Mr Hyde* to reproduce the effect, as well as the content, of the original writing. A literary text is a complex entity, which may be informative, vocative or expressive. This necessitates a translational approach which will take full cognizance of this particular complexity.

4.3 THE IMPLICATION OF LITERAL TRANSLATION

Gavronsky (in Hedges, 1980:98) compares the minor role which the translator plays to that of the Oedipal child who is invariably accused of murdering his father. To carry his analogy further, every translation is destined to be cast out by succeeding generations of translators who wish to rescue the text from previous betrayals, but the outcome is always tragic since, like Oedipus, every translator is doomed to the discovery that s/he is the murderer. This theory suggests that the very notion of literal translation may be problematic. Deconstruction theory goes so far as to deny the existence of a literal ground, arguing that this concept merely serves Western metaphysical tradition to maintain the logocentric enclosure. Modern translation theories appear to fall within three classes: philosophy of translation, free and literal

renderings (Hedges, 1980:88; cf. Also Venuti's notion of the invisibility of the translator).

In the first part of a recreative philosophy, the translator seeks to provide the reader with the same experience as the original provided the translator, as was the aim with the rewriting of *Dr Jekyll and Mr Hyde*. It was the primary concern to assimilate the original into the target language in such a way that no explicit markers within the text could make the reader aware that it is a translation. Thus, this philosophy is reader-oriented and rendering the experience of the original depends on the subjective interpretations of the translator.

Impeding the work of the translator is the still-prevalent notion that the so-called literal method of translating is more faithful to the source text, or that it resembles the original more closely than a dynamically or pragmatically equivalent version. Literal translation can be perceived as being true to the linguistic form of the original, while free translations appear to depart from the text, seeking to express the tone and meaning of the original.

Keeping in mind that language has meaning on different levels, it can be considered to have a primary meaning if there is a one-to-one correlation between form and meaning. The other meanings are secondary, or figurative meanings. Words have these extended meanings and in the same way grammatical forms have extended usages. Each language has its own distinctive forms for representing the meaning and this can be seen in the following example:

The street was small and quiet, but on weekdays it did a busy trade. (line 60)

Op hierdie tydstip was die straatjie verlate alhoewel dit gedurende die week redelik besig is. (line 59)

Furthermore, translation has always tacitly been understood to involve more than word-by-word or sentence-by-sentence renderings of source language products into target language reproductions. According to Neubert (in Kruger, 1992:14), the translator's primary concern is with smaller units of language such as grammatical constructions, lexical items and stylistic figures. Although this is true to a certain extent, it has directed the practice as well as the teaching of translation towards the solving of problems arising from the contrasts and imbalances between source and target languages. A new and more complex view is that translating the words and structures does not guarantee an adequate text and therefore the translator has to adapt to a more robustly recreative philosophy when translating literature.

The reconstruction process of the linguistic and cultural implications raises the question of literal translation. It is a generally accepted fact that literal translation cannot be successful with literary works because the literal translation focuses on the word without considering the larger realm of the context and its placement within a cultural and historical frame. The following example will prove why a literal translation in *Dr Jekyll and Mr Hyde* can only lead to misinterpretation and degrading of the text:

Source Text

"I'd never seen faces filled with such fierce hate. And my man was there in the middle, with a black, scornful look on his face. I could see he was frightened too; but he stood up to us, sir, like the devil himself." (line 169)

Literal Translation

"Ek het nog nooit gesigte met soveel haat gesien nie. En my man was reg in die middel, met 'n swart, minagtende kyk op sy gesig. Hy was bang ook; maar hy het teen ons opgestaan, meneer, soos die duiwel homself."

Target Text

"Ek het nog nooit soveel haat gesien nie, maar die man het te midde van dit alles, met 'n wolk van minagting oor sy gesig. Dit was duidelik dat hy bang was, maar hy het sy man gestaan, so asof die duiwel self in hom gevaar het." (line 169)

In this example, it can clearly be seen that in the reconstruction process known as literary translation, the words have to be seen in a wider syntactical and cultural context. Literal translation deals with the surface appearance of words without a re-election of the directions of meaning that the original author tried to materialize behind that surface (Biguenet & Schulte, 1984:xi). Literary translation requires skill and knowledge of concomitant language issues as well as a sense and feeling of the ST.

It was furthermore illustrated in this example that literal translation misses the point in that it does not allow one to become aware of the opportunities of choice which offer themselves to the translator at several junctures in the translation process.

How literal the translation is will depend on several factors:

1. Cultural gap between the source and target language;
2. Structural similarity between source and target language;
3. Literary conventions in the societies of the source and target language;
4. Time span between the original and the translation.

During the translation process, the translator has to obey lexical laws and syntactic order:

4.3.1 Syntactic order

In Benjamin's essay "The Task of the Translator" (in Hedges, 1980:89), the task of the translator is considered to be quite different from the mere transmitting of information: "The great impulse that charges the translator's work is the integration of the many languages into one true language" (in Hedges, 1980:89). Although this philosophy is in a sense irreconcilable with the recreative philosophy, two striking points nevertheless emerge from it.

The first is a focussing of interest on literal syntactic and lexical translation since the target language is to be enriched with foreign syntactic structures and lexical items.

According to Benjamin's theory, the translator must break down rather than integrate: "... the proposition, the sentence-unit, is a wall around the idiom of the original; fidelity to the word, literalness of felt verbal meaning, is the colonnade through which the original can be seen" (in Hedges, 1980:90).

Unfortunately, this philosophy suffers from several weaknesses:

1. By emphasizing lexical and syntactic equivalence, it tends toward a fragmented view of the text and rejects attempts at integrative interpretation at the discourse level.
2. It ignores the fact that linguistic appropriation is a chancy thing at best. Catford notes that a loan word will habitually retain only some of the associations it had in the original language.
3. The concept of translatable words leaves a long list of supposedly untranslatable words.

A literal translation is only useful when studying the structure of the source text as in an interlinear translation, but a literal translation definitely does not communicate the full meaning of the source text when one is translating literature. The goal should be to produce a target language text which is idiomatic, in other words, one which has the same meaning as the source language, but is expressed in the natural form of the target language. The meaning, not the form, is retained.

When comparing the current rewriting of *Dr Jekyll and Mr Hyde* to a literal translation, it is obvious that creative translation is definitely not simply a replacement

of words as is assumed by a literal translation but rather a more comprehensive change of form - the form of the source language is replaced by the form of the target language by making use especially of the third mentioned philosophy as well as implementing principles of the recreative philosophy. It therefore also involves transferring the fullest possible range of meaning of the source language into the target language. This is done by going from the form of the first language to the form of the second language by way of semantic and other structures.

4.3.2 Literal translation and culture

Literal translation has many limitations which need to be weighed carefully for each particular cultural element and lexical item. The main "value" of this procedure is its faithfulness to the source-language expression and its transparency in the target language - although this method has serious deficiencies when it comes to the translation of literature. The best candidates for literal translation are those terms which are due to differences in the lexical mapping of that reality and are linguistically expressed in the source language in a way that is easily copied in the target language. Both the content and the form of the original expression can be matched in the target language.

The conditions for literal translation are obviously not favourable. When the extra-linguistic realities of two cultures differ at a particular point, the literal translation of an expression will not in itself be sufficiently transparent to fill the gap. Furthermore, literal translation is virtually ruled out when it would directly clash with an existing

expression in the target language having a meaning different than that intended by the original sender and when it would lead to ungrammaticality in the target language.

Another point that needs to be made in connection with the literal filling of cultural gaps in translation is the relativity of some cultural gaps. Though it might seem that a gap is an either-or phenomenon, it must be recognized that there are gaps that are a matter of more or less. Nevertheless, it is clear that literal translation produces a third language effect and therefore it will remain unacceptable when translating literature.

Certain specific problems arose in the rewriting of *Dr Jekyll and Mr Hyde* which will not necessarily be encountered in other types of texts. These problems will be considered for purposes of clarifying approach and strategies used.

4.4 LITERARY PROBLEMS

To translate a literary text is to compose another cultural-equivalent, literary text. A translation will have a life of its own, which emanates from the voice of the translator. Even in cases where the translator could avoid translational decision-making because she has to do with a straightforward text, her influence on the text to be translated will be visible.

According to Jumpselt (in Wilss, 1977:54) the complexity and elusiveness of equivalence can be stated as follows:

1. A translation must reproduce the word of the SLT.

2. A translation must reproduce the ideas (meaning) of the SLT (literal vs. free translation).
3. A translation should read like a translation.
4. A translation should read like an original.
5. A translation should retain the style of the SLT.
6. A translation should mirror the style of the translator.
7. A translation should retain the historical stylistic dimension of the SLT.
8. A translation should read as a contemporary piece of literature.
9. In a translation, a translator must never add or leave out anything.
10. In a translation, a translator may, if need be, add or leave out something.

According to Jampelt, all translation principles are to some extent justifiable within a specific translation frame of reference. In the realm of literary tests, the translator may find room for manoeuvring and justification for methods adopted. The fact remains that universally applicable answers have not been found to the complex problems of intertextual text equivalence.

A literary translation requires knowledge of literary works, flexibility in lexical usages as well as creativity. The question that has to be answered is: When is translation most creative?

4.5 THE CREATIVE PROCESS

Translation is most creative when it addresses itself to those very texts which Steiner classifies as untranslatable and where the feel and mood are accounted for accordingly.

A perfect translation, as has been demonstrated in the course of the study, remains a myth, a utopian notion. Rabassa (in Biguenet & Schulte, 1984:vii) gives expression to that recognition when he writes that a translation can never equal the original, it can approach it, and its quality can only be judged as to accuracy by how close it gets.

This is of course a highly subjective criterion, and the translation has the burden of producing a new whole by trying to put the particulars of a text into focus and interaction. The act of reconstruction is the logical outflow of the act of interpretation. By retracing the steps that underlie any act of interpretation through the eyes of the translator's meticulous world, the reader recognizes that situational or pictorial thinking is the foundation of all interpretation. Translators must balance the individual word with the whole text through balancing the dynamics of words throughout the text. In this way the translator demonstrates how associative and contextual thinking comes about in literary texts. Translators cannot approach the text from a linear point of view, but must be present simultaneously at various points of a text (Bigueneet & Schulte, 1984:xii).

The process of translation is necessarily one that rests on ranges of choice. This carries its own problems, because the choices made in translation can never rest on

such secure foundations as those on the basis of which the original author made his/her choices. This matter of choice in translation ironically then always leaves the door open for other (probably better!) possibilities. The translator must always be dissatisfied with what she does because there is always a better solution waiting to be explored.

The translator's voice in creative translation/rewriting should reveal stylistic and other felicity in the translated text if it is to claim distinction, but there is also the other extreme which holds that the finest translator does everything to mute his/her voice so that the reader presumably has a better chance of hearing whatever can be rendered of the original voice.

The creative process at work in literary translation is not only governed by intellect, but also by emotion. Some neurologists have put forward the hypothesis that creative thinking is closely connected with the anterior hypothalamus in the brain which is the centre of libido and therefore motivates creative thinking. The translator's chore is even more difficult than that of the writer, for she must subordinate herself to two languages and not one. Therefore, translation can never be merely reproduction or "total" re-encodement of the original, because it involves new creation.

A problem that may occur in a translation is when an environment is commonplace in one culture but becomes exotic in the other. If a literary work can be considered to have many elements which might be classed as "universal", as is the case to some extent in *Dr Jekyll and Mr Hyde*, the universality should not be hindered by the strange. Therefore, the transfer of the ordinary from one culture to another tends to be

another problem of translation. According to Delaware (1984:25) there "is a situation in which the translator cannot follow the original at all in its linguistic intent, but must accede to his own experience and feelings in his mother tongue". A translator must be wise with words and what they mean or might mean. According to Rabassa (in Biguenet & Schulte, 1984:35), the translator is "the prisoner of great limitations".

As a creator, the translator is actually grinding away the form of the original work and takes pleasure in recreating it. As Waldrop (in Biguenet & Schulte) states: "Translating is not pouring wine from one bottle into another. Substance and form cannot be separated this easily". She continues by saying that translating is more like wrenching a soul from its body and luring it into a different one. All these views are true because the crux of the problem is that we do not understand the central process of translating any better than the creative process. Creativity can perhaps more adequately be explained when translating metaphors and similes.

4.6 METAPHORS AND SIMILES

These are common figures of speech which pose a central problem in the translation of literature. They are comparisons and represent two propositions in the semantic structure. A proposition consists of a topic and the comment about the topic. When a metaphor or simile occurs in the text, it can be very helpful to the translator to analyse it and find the two propositions which are the semantic structure behind the figure of speech. The relationship between the propositions is one of comparison (Larson, 1984:247).

The correct understanding of any metaphor or simile depends on the correct identification of the topic, image and point of similarity. It is important to note that idioms are often "dead" or lexicalized metaphors. Not all metaphors and similes are easily understood. If they are translated literally, word-for-word into a second language, they will often be completely misunderstood:

Source text

... we were doing our best to keep the women off him, for they were as wild as she-devils. (line 165).

Literal translation

.... Ons het ons bes gedoen om die vroue van af hom weg te hou, want hulle was so wild soos vroueduiwels.

Target Text

... ons het hand en tand geveg om die vroue van hom af weg te hou, want hulle het soos hekse te kere gegaan. (line 166).

There are a number of reasons why metaphors are hard to understand and cannot be translated literally (Larson, 1984:250). These can be summed up broadly by maintaining that, first, the image used in the metaphor or simile may be unknown in the target language. The fact that the topic of the metaphor is not always clearly stated may also pose a problem for the reader and sometimes it is a point of similarity that is implicit and hard to identify. When the point of similarity is not stated, it is often hard to interpret the metaphor in order to translate it because the characteristic in focus is

not known. One of the more serious problems is the fact that the point of similarity may be understood differently in one culture than another. Languages differ in how frequently metaphors are used and in how easily new metaphors are created in the language. In the source, as well as in the target text, the images already had metaphorical meaning and were therefore easier to translate.

4.6.1 Translating metaphors and similes

The translator must give careful consideration whenever a metaphor is found in the source text. The first step towards adequate translation of metaphor is to determine whether the comparison is a "live" or a "dead" metaphor. The latter is when one is hardly conscious of the image (Newmark, 1995:106).

If the comparison is a "live" metaphor, then the first task of the translator is to analyse the metaphor carefully. Once satisfied with the interpretation of the metaphor, the translator is ready to consider how it might be translated into the target language. One option that proved to be very useful in the rewriting of *Dr Jekyll and Mr Hyde*, was to change an SL simile into a metaphor in the TL:

... so the shop fronts stood there with an air of invitation, like rows of smiling saleswomen. (line 66).

Die prentjiemooi winkelvensters verwelkom verbygangers met wawyd-oop arms. (line 67).

Although this is an excellent opportunity to implement creative abilities, the translator should always avoid ambiguous meaning and make absolutely sure that the main idea and feeling are conveyed in the target language. In the rewriting of this chapter it was possible to retain the metaphorical construction in both languages although it was at times deemed necessary to substitute a different metaphor in the target language that carried the same meaning as the metaphor in the source language:

... the street shone out in comparison with its neighbourhood, like a fire in a forest;
(line 70)

... staan die straatjie kop en skouers uit in die buurt soos water in 'n woestyn. (line 71)

In *Dr Jekyll and Mr Hyde*, the translation of metaphor, whether "dead" or "live", was one of the most important facets that supported the notion that the translator is indeed the creator of a literary text and therefore contributed to the notion that a total translation of any literary text is removed from reality.

In summary, there are five ways that metaphor may be translated (Larson, 1984:254):

1. Metaphor may be kept if the target language permits, that is, if it sounds natural and is understood correctly by the readers;
2. Metaphor may be translated as a simile;
3. Metaphor of the TL which has the same meaning, may be substituted;
4. Metaphor may be kept and the meaning explained; and
5. The meaning of metaphor may be translated without keeping the metaphorical imagery.

In the rewriting of the chapter of *Dr Jekyll and Mr Hyde*, these various ways of translating metaphor were used to illustrate that Larson's metaphorical principles are accurate and useful.

4.7 LEXICAL EQUIVALENTS

In the ensuing sections, translation will be studied from a lexical point of view where the grammatical structure in the communicative situation will be studied and analysed in order to determine the lexical meanings in both languages. In other words, the translator is constantly looking for lexical equivalents between the source language and the target language in order to cross the *great between*.

According to Larson (1984:153), the fact that the target language is spoken by people of a culture, which is often very different from the culture of those who speak the source language, will automatically make it difficult to find lexical equivalents. Languages will group semantic components together in a great variety of ways. Therefore, the form of the translation may be quite different from the form of the source text, even when concepts are shared between two languages.

According to Larson (1984:153) there are three matters which must be looked at in choosing adequate lexical equivalents:

1. There will be concepts in the source text which are known in the target language, but which will be translated by a non-literal equivalent.
2. There will be concepts in the source language which are unknown in the target language.

3. There are lexical items in the text which are key terms, meaning that they are important to the time and development in *Dr Jekyll and Mr Hyde* and must therefore be incorporated.

4.7.1 Non-literal lexical equivalents

Concepts in a text are found in the target language but can be expressed differently. There will be some concepts which occur in one language which will be unknown in the second language. Languages combine meaning components differently and meaning components are divided and grouped differently in one language than in another. Thus, the translator should choose the best lexical equivalent for the translation, for example:

The cheque was payable to "the bearer" at Coutts's bank, ... (line 190)

Die tjek was uitgemaak aan "die ontvanger" by 'n bekende bank ... (line 191)

It is essential that the translator should accept the fact that a single source-language word may be translated by one word or by a number of words in the target language and that several words in the source text will sometimes be translated by a single word, especially in Afrikaans where compound words are often used. Therefore, the source language word will be translated by a completely different set of words in order to create cultural-equivalent effectiveness. The translator should always keep in mind that there will not necessarily be literal equivalence as it could degrade the value of a literary text as proved in the former sections. It should be remembered that languages differ to the number and selection of meaning components combined in a word, and as to the semantic interrelationships that may exist between words. The

translator should not expect concepts to be represented the same way in the target language as they are in the source language because lexical structures differ in expression.

4.7.2 Descriptive phrases

Because many of the words in any text are semantically complex, it will be expected that a single word can be translated by several words and that is what is meant by the descriptive phrase. Several words or phrases in the source text may also become a single word in the translation, for example:

*The people **who had come out** into the street were the girl's own family, ... (line 135)*

*Die mense wat daar **saamgedrom** het was die meisie se familie ... (line 137)*

4.7.3 Generic-specific words

According to Larson (1984:157) there are three problems in translation related to generic-specific words:

1. The source language text may use a generic term, but the receptor language may only have a more specific term in that semantic area.
2. The source language uses a specific term, but the receptor language only has a generic word available in that semantic area.
3. The receptor language word used in the translation is intended to be understood in a generic sense, but is interpreted by the receptor language speaker in a specific sense.

Concepts are grouped together in different ways in languages under a generic label. For example, one word may be found in English whereas a variety of synonyms are available in Afrikaans. Due to this, there may be times when a lexical equivalent is more generic and times when it is more specific in usage. Since languages vary greatly in generic vocabulary, but are more alike in specific vocabulary, it will be easier to find a specific equivalent. The generic word may be modified with a descriptive phrase to add any contrastive components which are needed for a clear understanding of the source language lexical item.

Sometimes when a person is referred to in the source language text by occupation as for example, the *lawyer*, it may be necessary to use the generic term and a verb phrase to complete the lexical equivalent. Sometimes in the source language, the name of the specific person will be used in the text, for example, *butler*, and there may be no exact equivalent in the target language. Therefore, the generic classification, *hoofbediende* could be the best translation. One needs to be aware of the ambiguity which can arise because of the characteristic of generic words which may be used in a more specific sense as well as a generic sense. The translation will need to include the collocation which will cause the reader to know if the meaning is generic or specific.

One of the most difficult problems is how to find lexical equivalents for objects and events which are not known in the target culture and therefore no word or phrase in the target language exists which is easily available for the translation. Because of the difference in culture there will be some concepts in the source language which do not have lexical equivalents in the target language. This may be because of difference of

geography, customs, beliefs, world-view, and various other factors (Larson, 1984:163). An excellent example is the double diminutive used in Afrikaans:

I saw two figures: a little man who was walking quickly ahead of me, ... (line 115).

En toe, uit die bloute, verskyn daar twee figure: 'n kleinerige mannetjie wat 'n entjie voor my vinnig aangestap het, ... (line 117).

The translator will not only be looking for an appropriate way to refer to something which is already part of the experience of the target language reader, but also for a way to express a concept which is new to the speakers of that language.

When confronted with words in the source language which have no equivalent in the target language, the translator's responsibility will be to understand the meaning and the usage of that word in the context in which it occurs. In *Dr Jekyll and Mr Hyde* the meaning of the word itself is not as important as the effect the author was trying to create. It was essential to find a way to express the important meaning components of the word and phrase in this text. A possible way of finding equivalents for unknown concepts is by stating the meaning components of the source language word.

4.8 LEXICAL TRANSLATION CRITICISM

Certain lexical errors must be avoided at all times. These problems were encountered in *Dr Jekyll and Mr Hyde*, and were dealt with accordingly:

4.8.1 "False friends"

According to Larson one of the major causes of translation error on lexical level is that of "false friends", meaning that words in the source language look very much like words in the target language because they are cognate with them, but in fact mean something different. The translator must be careful not to assume that because words in two languages look alike they have the same meaning.

There may also be some concepts in the source text which will seem to be similar to the concepts which are known in the target culture, but which may have very different functions or significance. The speakers of the target language will interpret these in the light of their own culture and the meaning may become distorted, but if the function is different, the meaning may be lost in the translation process.

Lexical items of the source language seldom exactly match the lexical items of the target language. It must be kept in mind that it is not the word that is being translated but the total meaning of the word in various combinations and no two language systems match exactly.

However, a translator who desires to communicate the same information as found in the source text will come close to reaching the goal by constant awareness of the differences between languages by careful analysis of the source text meaning, both referential and situational, and by choosing only natural and clear forms in the target language translation.

4.8.2 The no-equivalent word

The difficulties of translation are often highlighted by the linguistic context and by the context of cultural tradition. Weinrich's (in Newmark, 1995: 79) provocative slogan often comes to mind: "Words are untranslatable, texts can always be translated". I agree with Weinrich that it is totally absurd to write a word off as "untranslatable" because a word's meaning can be rendered, particularly when it can be better delineated by CA into four or five words. The translator's task is never to copy what is said, but to place him-/herself in the direction of what is said in order to carry over what is to be said into the direction of her own saying (Gadamer, in Newmark, 1995:79). It is indeed dangerous to copy what is said, the translator should rather anticipate changes of meaning into language of the future. Newmark (1995:80) points out that Kant, Hegel, Heidegger and Gadamer are initially more understandable in translation than in the original.

I feel that the translator should concentrate on the text itself otherwise she will be likely to under-translate or to use more general words in the interests of clarity to suit the putative readership.

4.8.3 Descriptive equivalent

Description sometimes has to be weighed against function. These two terms are combined in "bank". Description and function are essential elements in explanation.

4.8.4 Synonymy

Newmark (1995:84) uses this word in the sense of a near TL equivalent to an SL word in a context, where a precise equivalent may or may not exist. This procedure is used for an SL word where there is no clear one-to-one equivalent, and the word is not important in the text. A synonym is only appropriate where literal translation is not possible and because the word is not important enough for CA. Here, economy precedes accuracy. A translator cannot do without synonymy but has to make do with it as a compromise, in order to translate more important segments of the text more accurately.

4.8.5 Through-translation

Newmark (1995:84) prefers this term for the translation of common collocations, names of organisations, the components of compound words, etc., instead of using the terms calque or loan translation. In theory, a translator should not "initiate" a through translation (Newmark, 1975:84).

4.8.6 Shifts or transpositions

It is a translation procedure involving a change in the grammar for SL to TL. One type is the change from a singular to a plural or change in the position of the adjective. A second type of shift is required when an SL grammatical structure does not exist in the TL. The third type of shift is where literal translation is grammatically possible, but may not accord with natural usage in the TL. The fourth type of transposition is

the replacement of a virtual lexical gap by a grammatical structure (Newmark, 1975:85). Certain transpositions appear to go beyond linguistic differences and can be regarded as general options available for stylistic consideration. Thus, a complex sentence can normally be converted to a co-ordinate sentence or two simple sentences. Transposition is the only translation procedure concerned with grammar and most translators make transpositions intuitively.

4.8.7 Modulation

The term modulation defines a variation through a change of viewpoint, of perspective and very often of category of thought. Free modulations are used by translators when the TL rejects literal translation which is often the case in literary translation. It is a concrete translation procedure which can be applied in principle to any action or quality. Active for passive is a common transposition. In *Dr Jekyll and Mr Hyde* modulation was especially incorporated where the past tense in the ST changed to the narrative tense in the TT. This was enforced to make the narrative a contemporary piece of literature and to retain the needs and emotions of the putative readership.

4.8.8 Couplets

When the translator combines two, three or four of the above-mentioned procedures respectively for dealing with a single problem it is generally referred to as couples, triplets and quadruplets. They are particularly common for cultural words and were frequently used in *Dr Jekyll and Mr Hyde*.

4.9 TEXT-LINGUISTIC CATEGORIES OF TRANSLATION STUDY

It is necessary to study text-linguistic categories in order to understand the intertextual process in translation. These categories are interlinked in the translation process and prove furthermore why total translation does not belong to the realm of literary translation.

4.9.1 Meaning in translation

The most striking text-linguistic re-evaluation of what happens when translating texts and not words in sentence structures has to do with the handling of meaning. Whereas meaning for the linguist resides in the language system, meaning for the text-linguist is determined by the text. The communicative values of a word, a phrase, a sentence, a chunk of text constitute the global communicative value of the text as a whole, also called global text meaning.

4.9.2 Units of translation

They are the smallest source items or patterns susceptible to being rendered into a target text, their main feature being their flexibility. The decision which the translator has to make is prompted by the role played by the segment to be translated in the context of the whole text or with regard to text type. The same words and phrases may be quite differently translated depending upon the position they have in a particular text and upon the function they have as markers of a certain text type. Units of translation cannot be defined without recourse to text linguistic considerations.

4.9.3 Text-bound translation

The flexibility in the treatment of source texts leads to an equally flexible translational policy. All descriptive and explanatory statements about the nature of translation, as well as all prescriptive and methodical guidelines about the practice of translation relate to individual instances or classes of texts. The text-bound nature of translation cannot be fully understood by system-bound categories. For linguistics to cover the complexities of translations it has to be supplemented by disciplines that are in a position to clarify and explain the many faceted structures and relations embodied and activated by texts in communication.

4.9.4 Adequateness of translation

Adequateness is a consequence of applying what can be derived from a parallel text to the translation. It differs from equivalence in that it fulfils the pragmatic requirements for the target text with regard to its source. Adequateness can be subtly related to equivalence in that it can decide whether equivalence is to be achieved at all.

4.9.5 The discourse level

The textual variables considered here are the features that distinguish a cohesive and coherent textual flow from a random sequence of unrelated sentences. This level is concerned both with relations between sentences and with relations between larger units such as paragraphs, stanzas, chapters etc. There are some very basic and obvious textual variables whose function is to form parts of a text into clearly

recognizable units and to indicate how they relate to one another. Devices like titles, paragraphs, sub-sections and cross-references are typical examples.

4.9.6 Cogency

The degree to which a text hangs together is known as its cogency. Research suggests that there may be constraints that regulate cogency. If such strategies can be isolated and found to vary from culture to culture, then this suggests that rational discourse is not a universal concept identical for all language users in all communities, but a culture-specific concept. According to Hervey and Higgins, the translator should be aware of two things: First, the SL may have different standards of cogency from the TL. Second, what counts for normal, rational cogency in texts in one culture may give the appearance or lack of rational cogency to structure of the ST.

4.10 CONCLUSION

Literary translation by its very nature presupposes creativity. Due to the complex lexical structure of both languages, the literary translator should have an in-depth knowledge of all the various facets mentioned in this chapter. Keeping in mind that the author's voice must still be heard in as much of its distinctiveness as possible, the translator must go to extremes to create the most apposite cultural-equivalent effect in literary texts. Knowledge, of various methods, that can be used and must most certainly be applied throughout the literary texts, must be studied and understood if the text is to survive. It is furthermore important to note why a literal translation should at all times be avoided if the translation is to survive. Metaphors, "dead" or

"live", should be used and the value of compound words, must never be underestimated in Afrikaans. What is important, is that the narration of events and the feeling of the text should remain and therefore the sensitive, devoted translator will immediately realize why a total translation is a farce and literary translation reinforces Breytenbach's point of view, that translation is a humble but new version of the source text, as is the case of this translation/rewriting of Stevenson's *Dr Jekyll and Mr Hyde*.

CHAPTER 5

CONCLUSION

*I still believe strongly that the text the translator
comes up with is the translator's text,
and in fact it's a creation.
- Breytenbach*

The primary aim of this study was to demonstrate that a total translation is impossible when translating literature, with special reference to an exemplary rewriting/translation of a representative chapter from *Dr Jekyll and Mr Hyde* by R.L. Stevenson. What has emerged from this attempt was that the only viable option to make the text available for readers in the target language was to create another text, keeping intact the story in the transfer from ST to the TT by retaining the narration of events and by changing the lexical structure, as well as the cultural context where necessary, in order to create cultural equivalence and acceptability of the target text for the putative readership.

It was first of all necessary to demonstrate that a theoretical background pertaining to various approaches was essential in order to realize what options are viable when translating literature. The significance of the sign, when translating literature, was stressed as well as the importance of translating the sign-interpretant. Translation is not a question of crossing a lexical barrier, but filling the cultural gaps continually. The importance of this notion was stressed when a well-known poem was translated by two different translators, proving that the *body* and *soul* of a translation can never

be separated. It was shown that the pragmatic aspect is always present in language although it varies in degree and that equivalence of pragmatic meaning is the ultimate aim.

It was demonstrated that there are four levels in translating procedure which are consciously in mind:

1. The SL text level, the level of language.
2. The referential level which has to be visualised.
3. The cohesive level which traces the train of thought; and
4. The level of naturalness.

In chapter three, the influence of cross-cultural equivalence was examined in detail. From this point of view, it was once more demonstrated that a total translation is impossible - translation is a bridge between two cultures and it was realized that equivalence is possible and viable but that a total translation is not part of the translator's living reality.

In the rewriting of *Dr Jekyll and Mr Hyde*, the London-English culture was transposed into the Cape-Afrikaans culture, emphasizing how different cultural aspects apply in literary translation. It is therefore not possible to translate a text in its totality when equivalence in meaning has to be accounted for. Cultural differences in *Dr Jekyll and Mr Hyde* influenced the translation dramatically. Although it was a risky option to translate the geographical features as well as the names in this text, I felt that it was an indelible way to cross the cultural gap in the great between. The differences in both texts were conveyed and dealt with accordingly.

Because equivalence has always been and will remain a controversial issue, the question arises whether it is a useful evaluative concept. In this context, Reiss and Vermeer (1984) and Honig and Kussmaul (1984) have argued that a translation is not necessarily the better the more equivalent in function it is to the original (in Gutt, 1991:14). Therefore, it seems that the notion of equivalence is inadequate for evaluating translations. Having argued that equivalence is not the most basic concept in translation, they suggest that equivalence is only a special case of a more general notion : that of adequacy because the latter is always linked to the notion of purpose and according to Gutt (1991:16) it is this notion that dominates translation. Nevertheless, evaluation and decision-making cannot be accounted for in this way. The value significance of a phenomenon does not lie in its inherent properties, but in its relation to the putative readership. When the effectiveness of equivalence is over-emphasized, essential ideas can easily be overlooked and can eventually cause irretrievable damage to the text. Nevertheless, according to Peirce the two signs need to be equivalent, because they denote the same things and have the same logical breadth. The ability to translate from one context into another, is due to common cultural principles which were studied accordingly.

It was noted, in chapter four, that what distinguishes *Dr Jekyll and Mr Hyde* from a non-literary text is that certain potentialities of language are more adequately and consciously imaginatively exploited - and that this had certain specific implications for translation/rewriting within the framework of creativity.

It was attempted, in the rewriting of *Dr Jekyll and Mr Hyde*, to reproduce the effect as well as the content of the original writing. The complexity of a literary text was

once again realized and when studied from that angle, it was noted why a literal translation should be avoided in especially literary translation.

The importance of translating metaphor, whether "dead" or "live" was considered as well as the effect it has on the text. To recapitulate, there are five ways that metaphor may be translated:

1. Metaphor may be kept if the target language permit.
2. Metaphor may be translated as a simile.
3. Metaphor of the TL may be substituted.
4. Metaphor may be kept and the meaning explained; and
5. The meaning of metaphor may be translated without keeping the metaphorical imagery.

It is interesting to note that these various suggestions were used in the rewriting of *Dr Jekyll and Mr Hyde* to illustrate the power of creation without abandoning text-equivalence. Metaphor united lexical flexibility, proving that languages group semantic components together in a great variety of ways.

An understanding of certain linguistic concepts provides the translator with typological descriptions to compare how various languages express certain basic relationships and actions. It offers deeper insights into various translation problems and can even provide solutions.

To be able to find solutions to literary problems in translation, it is essential to reflect on areas of theoretical thinking. Therefore, Peirce's notion of sign-interpretant was integrated and Nida's dynamic equivalence contributed further to the views that emerged in this dissertation. Taking all these aspects, literary as well as language,

into account, it emerged that a delicate balance between cultural concepts and aspects of equivalence should be maintained. This further has the implication that a spurious notion of total translation is limiting and misleading. It is my firm belief that translation is a humble rendering or new version of the source text and that the translator is in creative control when establishing this new version, using various strategies and techniques, as was seen in the rewriting/translation of a chapter of Stevenson's *Dr Jekyll and Mr Hyde*.

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PART 11

DIE WOLF SE SKYN

1 EN DAAR'S 'N DEUR

2 Mnr Beckley, die prokureur, glimlag nooit
3 en hy het altyd 'n onverbiddelike
4 uitdrukking op sy gesig. Soms is hy
5 ongemaklik in geselskap en as hy dan iets
6 kwytraak is dit gewoonlik kort en kragtig.
7 Hy wys net nooit sy gevoelens nie en tog is
8 hierdie lang, maer, valerige man, liefdevol.
9 As die wyn op partytjies 'n bietjie vloei,
10 verskyn daar 'n vriendelike vonkel in sy oë
11 alhoewel dit nooit in sy gesprek
12 deurskemer nie. Hierdie tipe optrede is nie
13 net laatnag sigbaar nie, maar ook meer
14 dikwels en duideliker in sy elke dag bestaan.

15 Hy is gedissiplineerd en drink slegs sterk
16 drank as hy alleen is om sy lus vir wyn te
17 vernietig. Alhoewel hy die teater geniet, het
18 hy die afgelope twintig jaar nooit 'n
19 opvoering bygewoon nie. Tog, veroordeel
20 hy ander nie so sterk nie en soms
21 verwonder hy hom oor hulle. Soms beny hy
22 hulle misstappe en hy is natuurlik altyd
23 gewillig om hulle uit die moeilikheid te help
24 eerder as om hulle te blameer. "Kain se
25 opmerking in die Bybel is my gunsteling,
26 waar hy sê: 'Is ek my broer sy oppasser?'"
27 sê hy dan op sy snaakse manier en dan voeg
28 hy by: "My medemens stuur ek op my eie

DR JEKYLL AND MR HYDE

THE STORY OF THE DOOR

Mr Utterson the lawyer was a man with a severe expression that was never lighted by a smile. He felt awkward in conversation and his remarks were short and cold. He rarely showed his feelings. He was tall, thin dusty and dull, and yet somehow lovable. At friendly meetings and when the wine was to his taste, a certain human kindness shone in his eye, though it never found its way into his talk; it showed itself not only in this silent after-dinner look but more often and loudly in the acts of his life.

He was strict with himself; he drank spirits when he was alone, to destroy his taste for wine, and though he enjoyed the theatre he had not seen a play for twenty years. But, he never judged others so strictly; sometimes wondering, almost with envy, at the high spirits shown in their misdeeds, and always readier to help them out of trouble than to blame them. "I favour Cain's wicked remark in the Bible, 'Am I my brother's keeper?'" he used to say in his curious way. "I let my fellow men go to the devil in their own way". So he was often the last respectable acquaintance,

29 manier hel toe". Dikwels is hy ook die laaste
 30 persoon om te groet en die laaste goeie
 31 invloed op mense op hulle pad ondertoe.
 32 Aan sulke mense gee hy dan ook dieselfde
 33 professionele advies en aandag as vir Jan
 34 alleman.

35 Dis sonder twyfel vir Beckley maklik met sy
 36 gemaklike omgang met mense en sy
 37 vriendskappe is die fondasie vir sy alledaagse
 38 bestaan. Dit is natuurlik die kenmerk van 'n
 39 beskeie man om die vriendekring te aanvaar
 40 wat die noodlot vir jou skep en so is hy
 41 gemaak en laat staan. Sy vriende is of sy
 42 tydgenote of diegene met wie hy die langste
 43 bevriend is. En dit is sonder twyfel ook die
 44 band tussen hom en Rykie Enveld, 'n veraf
 45 neef en bekende modeman. Mense is
 46 stomgeslaan oor hul vreemde verhouding,
 47 want wat op dees aarde sien hulle in mekaar?
 48 Mense wat hulle op hul Sondag wandeling
 49 sien meen hulle het niks vir mekaar te sê nie
 50 en dat hulle kwansuis opgeskeep met mekaar
 51 lyk. Hulle sou dan skoon verlig 'n
 52 verbygaande vriend groet. Tog is hierdie
 53 uitstappie hul weeklikse hoogtepunt. Hulle
 54 offer nie alleen hul plesiertjies daarvoor op
 55 nie, maar selfs besigheidsoproepe word
 56 verwaarloos net sodat hulle ongestoord hul
 57 gang kan gaan.

and the last good influence, in the lives of
 men who were on their way to ruin. To
 such men as these, when they came for his
 professional advice, he gave the same
 attention as to anyone else.

Now doubt this was easy for Mr Utterson;
 good nature was the basis of all his ways,
 even of his friendships. It is the mark of a
 modest man to accept the circle of friends
 that chance makes for him, and that was
 the lawyer's way. His friends were men of
 his own blood, or those whom he had
 known the longest. No doubt this was the
 tie between him and Mr Richard Enfield,
 his distant cousin, the well-known man of
 fashion. Many people were puzzled as to
 what these two could see in each other, or
 what subject they could find in common.
 It was reported by those who met them on
 their Sunday walks that they said nothing,
 looked extremely dull, and would greet
 with plain relief the appearance of a
 friend. Yet the two men regarded these
 walks together as the highlight of each
 week, and not only gave up other
 pleasures but even neglected the calls of
 business, so that they might enjoy their
 walks without interruption.

58 Een Sondag bereik hulle 'n systraatjie in 'n
 59 besige deel in Kaapstad. Op hierdie tydstip
 60 was die straatjie verlate alhoewel dit
 61 gedurende die week redelik besig is. Dit wil
 62 voorkom asof die winkeleienaars 'n goeie
 63 bestaan maak en natuurlik wil hulle nog
 64 beter doen om sodoende ook 'n deel van
 65 hulle winste vir die verfraaiing van hul
 66 winkels te gebruik. Die prentjiemooi
 67 winkelsvensters verwelkom verbygangers
 68 met wawyd-oop arms. Selfs op Sondae
 69 wanneer hulle sjarme toegesluit en effens
 70 leeg is, staan die straatjie kop en skouers uit
 71 in die buurt soos water in 'n woestyn. Met
 72 hul vars geverfde houtwerk, blink
 73 gepoleerde koper en algehele netheid en
 74 vrolikheid is hierdie winkels 'n lus vir die
 75 oog vir elke verbyganger.

76 Maar, by die tweede deur links-oos van die
 77 een hoek wat die ingang van 'n binnehof
 78 inlei, kan 'n mens duidelik 'n gebrokenheid
 79 waarneem en net daar, staan die lelikste, ou,
 80 gebou. Daar is geen venster in sig nie, slegs
 81 'n deur op die grondvloer en andersins 'n
 82 stofgevrete muur. Die hele aangesig skreeu
 83 van langdurige verwaarlosing en daar is net
 84 mooi geen manier om kontak te maak nie,
 85 want die gekrapte en gevlekte deur is sonder
 86 'n deurklok of wat ook al toegerus.

It happened one Sunday that their way led them down a side street in a busy part of London. The street was small and quiet, but on weekdays it did a busy trade. The shopkeepers were all doing well, it seemed, and all hoping to do better still, and they were spending part of their gains on making themselves look more attractive; so the shop fronts stood there with an air of invitation, like rows of smiling saleswomen. Even on Sunday, when it hid its showier charms and lay fairly empty, the street shone out in comparison with its neighbourhood, like a fire in a forest; with its freshly painted woodwork, its well-polished brass, and its general cleanliness and gaiety, it instantly caught and pleased the eye of those who passed that way.

Two doors from one corner, on the left side going east, the line was broken by the entrance to a courtyard, and just at that point stood an ugly block of building. It showed no window, nothing but a door on the lower floor and a blind face of dirty wall on the upper one; its whole appearance bore the marks of long neglect. The door, which was fitted with neither bell nor knocker, was scratched and stained. Beggars leaned carelessly against

IV

87 Bedelaars leun kommervry daarteen om
 88 soms 'n vuurhoutjie daarteen aan te steek;
 89 kindertjies speel winkel-winkel op die
 90 trappe; skoolseuns toets hulle messe teen die
 91 versierde rame en vir meer as twintig jaar
 92 het geeneen 'n vinger opgetel om hulle te
 93 verjaag of om die skade te herstel nie.

94 Enveld en die prokureur stap aan die oorkant
 95 van die straat en toe hulle regoor die gebou
 96 te staan kom, tel hy sy kiere op en wys na
 97 die gebou.

98 "Het jy al ooit daardie deur opgemerk?", vra
 99 hy en toe sy metgesel sy waarneming
 100 bevestig voeg hy by: "Ek onthou 'n snaakse
 101 storie as ek daardie deur sien."

102 "Is dit?", verneem hy met 'n effense
 103 verandering in stemtoon. "Vertel my meer?"

104 "Die storie gaan so", kondig Enveld aan.
 105 "Dit was omtrent drie uur die nag en ek was
 106 op pad huis toe nadat ek iewers gekuier het.
 107 Dit was 'n onheilspellende, yskoue
 108 wintersoggend en ek was in 'n deel in
 109 Kaapstad waar ek slegs die straatlampe kon
 110 sien. Straat op en straat af was daar nie 'n
 111 siel insig nie, en die strate was helder verlig
 112 so asof dit gereed maak vir 'n stoet, en dit
 113 was so leeg soos 'n kerkhof. My senuwees

it and struck matches on it; children kept
 shop on its steps; schoolboys tried their
 knives on its ornamental frame; and for
 more than twenty years no one had
 troubled to drive such visitors away or to
 repair their damage.

Mr Enfield and the lawyer were on the
 other side of the street. When they came
 opposite this building, Mr Enfield lifted his
 stick and pointed.

"Did you ever notice that door?" he asked,
 and when his companion said "Yes", he
 added: "It's connected in my mind with a
 very curious story."

"Indeed!" said Mr Utterson, with a slight
 change of voice. "And what was that?"

"Well, it was like this", replied Mr Enfield.
 "I was coming home from some distant
 place, about three o'clock on a black
 winter morning, and my way lay through a
 part of London where there was nothing to
 be seen but lamps. Street after street with
 all the people asleep, street after street all
 lit up as if for a procession, and all as
 empty as a church, till at last I got into that
 state of mind in which a man listens and

114 was op hol en ek het my allerhande dinge
 115 begin verbeel. Op daardie oomblik het ek
 116 gehoop en bid om 'n polisieman te siene te
 117 kry. En toe, uit die bloute, verskyn daar twee
 118 figure: 'n kleinerige mannetjie wat 'n entjie
 119 voor my vinnig aangestap het, en 'n
 120 meisietjie van so agt of tien skat ek, wat in
 121 die straat gehardloop het. En weet jy wat
 122 gebeur toe? Daar op die hoek hardloop hy
 123 haar onderstebo, maar dit is nie al nie; die
 124 man het sonder om twee keer te dink bó-op
 125 haar geloop en sy het net daar gillend van die
 126 pyn bly lê!"

127 "Dit klink dalk nie so erg nie, maar dit was
 128 soos om die duiwel self te sien. Dit was
 129 onmenslik. Dit was soos 'n ongenaakbare
 130 stuk masjien. Ek het op hom geskreeu en
 131 hom agterna gesit totdat ek hom ingehaal het
 132 en hom toe na die plek teruggebring waar
 133 mense reeds om die skreeuende, hulpelose
 134 kind saamgedrom het. Hy was kalm en het
 135 geen weerstand gebied nie, maar hy het my
 136 'n gekyk gegee wat my hare laat rys het.
 137 Die mense wat daar saamgedrom het was die
 138 meisietjie se familie en die dokter wat hul
 139 ontbied het, het gelukkig spoedig
 140 opgedaag."

141 "Die kind was gelukkig nie te ernstig beseer
 142 nie en volgens die dokter was sy meer

listens and begins to pray for the sight of a
 policeman. All at once, I saw two figures:
 a little man who was walking quickly
 ahead of me, and a girl of eight or ten who
 was running as hard as she could down a
 side street. Well, sir, the two ran into each
 other at the corner, and then came the
 horrible part of it; the man trod calmly on
 the child's body and left her screaming on
 the ground."

"It doesn't sound very serious, but it was
 hellish to see. It wasn't like a man. It was
 like some pitiless great machine. I cried
 out and ran after the fellow and caught
 him, and I brought him back to the place
 where there was already quite a group
 round the screaming child. He was
 perfectly cool and made no resistance, but
 he gave me one look, so ugly that it made
 me sweat. The people who had come out
 into the street were the girl's own family,
 and soon the doctor that the little girl had
 been sent for appeared."

"Well, the child wasn't much the worse;
 she was more frightened than hurt,

143 verskrik as iets anders. 'n Mens kan nou van
 144 die veronderstelling uitgaan dat dit die einde
 145 van die storie was, maar die omstandighede
 146 waaronder dit gebeur het was nogtans
 147 vreemd. Met die eerste oogopslag het
 148 hierdie man ons almal met 'n verterende haat
 149 gevul, wat natuurlik dood logies was. Die
 150 dokter, wat Engels soos 'n Skot gepraat het,
 151 het ook so gevoel, en wat my bygebly het,
 152 was die effek wat hierdie weersin op die man
 153 gehad het. Hy het die emosie van 'n stuk
 154 hout getoon! Elke keer as die dokter na sy
 155 kant toe kyk het die dokter doodsbleek
 156 geword en jy kon sien hy wou die man
 157 vermoor. Ek kon sien wat in sy gedagtes
 158 afspeel, net soos hy myne kon sien, en omdat
 159 moord onwaarskynlik was het ons die naas
 160 beste ding gedoen. Ons het hom meegedeel
 161 dan ons kon en sou so 'n ophef van die
 162 voorval maak dat sy naam elkeen in
 163 Kaapstad met weersin sou vervul. Ons het
 164 hom met sy vriende en sy reputasie gedreig
 165 en terwyl ons hom die dood voor die oë
 166 gesweer het, het ons hand en tand geveg om
 167 die vroue van hom af weg te hou, want hulle
 168 het soos hekse te kere gegaan."

169 "Ek het nog nooit soveel haat gesien nie en
 170 hierdie man was te midde van dit alles, met
 171 net 'n wolk van minagting oor sy gesig. Dit
 172 was duidelik dat hy bang was, maar hy het

according to the doctor. You might have
 supposed that that would be the end of the
 matter, but there was one curious
 circumstance. I had been filled with
 violent hatred of the fellow at first sight.
 So had the child's family, which was only
 natural. What struck me was his effect on
 the doctor, who was a very ordinary man,
 speaking English like a Scotsman and
 showing no more feeling than a drum.
 Well, sir, he was like the rest of us. Every
 time he looked at my prisoner, that doctor
 turned sickly white with the desire to kill
 him. I knew what was in his mind, just as
 he knew what was in mine; as killing was
 impossible, we did the next best thing. We
 told the man we could and would make
 such a story of this that his name would fill
 everyone with disgust from one end of
 London to the other. If he had any friends
 or reputation, we promised that he would
 lose them. And all the time, as we were
 threatening him, we were doing our best to
 keep the women off him, for they were as
 wild as she-devils.

"I'd never seen faces filled with such fierce
 hate. And my man was there in the
 middle, with a black scornful look on his
 face. I could see he was frightened too;

173 sy man gestaan, so asof die duiwel self in
174 hom gevaar het.”

175 “Sou jul verkies om voordeel uit die ongeluk
176 te trek, is ek noodgedwonge hulpeloos”, het
177 hy ons meegedeel. “Ek is ‘n ware heer en ek
178 verkies om nie ‘n spektakel hiervan te maak
179 nie. Noem dus net jul prys.”

180 “Ons het hom opgestry tot en met ‘n
181 honderd pond vir die kind se familie. Dit
182 was duidelik dat hy dit sou wou voorkom,
183 maar hy het gesien dat ons toe tot enigiets
184 in staat was en daarom het hy uiteindelik
185 ingestem. Toe moes ons die geld gaan haal.
186 En waarheen dink jy neem hy ons? Na
187 daardie deur! Hy het die sleutel uit sy sak
188 gehaal, ingegaan en kort daarna met tien
189 pond in goud en ‘n tjek met die balans te
190 voorskyn gekom. Die tjek was uitgemaak
191 aan ‘die ontvanger’ by ‘n bekende bank en
192 dit was geteken deur ‘n persoon, ‘n
193 alombekende, wie se naam ek liefs nie nou
194 wil noem nie alhoewel dit een van die punte
195 onder bespreking is. Soos jy weet was die
196 bedrag hoog, maar te oordeel aan die
197 handtekening, sou dit die oorspronklike
198 wees, was dit baie meer werd.”

199 “Ek het hom daarop gewys dat daar ‘n slang
200 in die gras is. ‘n Mens stap tog nie ‘n huis

but he stood up to us, sir, like the devil himself.”

“If you choose to take advantage of this accident”, said he, “of course I’m helpless. Like any gentleman, I prefer to avoid a scene. Please state your figure.”

“Well, we forced him up to a hundred pounds for the child’s family. He would clearly have liked to refuse. But he could see there was something dangerous in our anger, so at last he agreed. The next thing was to get the money. And where do you think he took us? To that door! He pulled a key out of his pocket, went in, and presently came back with ten pounds in gold and a cheque for the balance. The cheque was payable to “the bearer” at Coutts’s bank, and it was signed with a name that I can’t mention though it’s one of the points of my story, a very well-known name. The figure was high, but the signature, if it was real, would have been good enough for much more.”

“I pointed out to him that the whole business looked suspicious. In real life, a

201 vieruur die oggend binne en oorhandig 'n
 202 ander man se tjek ter waarde van negentig
 203 pond nie. Maar dit het hom min geskeel."

204 "Moet julle nie bekommer nie," het hy ons
 205 meerwarig meededeel. "Ek sal by julle bly
 206 totdat die bank open en self die tjek wissel."
 207 Ons is toe almal daar weg, die dokter, die
 208 kind se pa, hierdie man en ek. Ons het die
 209 res van die nag in my huis oorgebly. Net na
 210 ontbyt die volgende oggend het ons toe
 211 saam bank toe gestap. Ek het persoonlik die
 212 tjek gewissel en gesê ek het rede om te glo
 213 dat die handtekening vals was. Maar dit was
 214 nie. Dit was heeltemal in orde."

215 "Nou toe nou!", antwoord Beckley verbaas.

216 "Ek kan sien ons voel dieselfde" sê Enveld.
 217 "Ja, dit was 'n onaangename voorval.
 218 Hierdie man was werklik onaangenaam,
 219 iemand met wie jy nie besigheid wil doen nie
 220 en die persoon wie dié tjek geteken het, is 'n
 221 hoogs gerespekteerde man, met 'n
 222 onberispelike reputasie en, wat die saak selfs
 223 vererger, is dat hy een van daardie mense is
 224 wat glo hy doen die wêreld 'n guns.
 225 Moontlik word hy afgedreig; 'n eerbare man
 226 moet swaar gestraf word vir 'n misstap in sy
 227 jeug. Maar jy weet, selfs dan is alles nog nie

man doesn't walk into a house at four in
 the morning and come out with another
 man's cheque for ninety pounds. But he
 wasn't worried."

"Set your mind at rest," he said scornfully.
 "I'll stay with you till the bank opens and
 present the cheque myself." So we all set
 off, the doctor, the child's father, this man
 and myself, and we passed the rest of the
 night at my house. Next day, after
 breakfast, we went together to the bank.
 I handed the cheque in myself, and said I
 had every reason to believe that the
 signature was false. But it wasn't. It was
 perfectly good."

"Well, well!" said Mr Utterson.

"I see you feel as I do", said Mr Enfield.
 "Yes, it's a nasty story. My man was a
 fellow that nobody would want to have
 dealings with, a really unpleasant man; and
 the person who wrote the cheque is an
 extremely respectable gentleman, with a
 great reputation, and what makes it worse,
 he is one of those who like to think they
 do good in the world. I suppose it's a case
 of blackmail; an honest man is having to
 pay heavily for some foolish deed done in
 his youth. But even that, you know, is far

228 plus nie.” En met hierdie woorde het hy in
229 sy eie gedagtes verval.

230 Die stilte is skielik verbreek toe Beckley
231 verneem: “Jy weet nie dalk of die man wat
232 die tjek uitgeskryf het, hier woon nie?”

233 “Dit klink logies, is dit nie?” vervolg Enveld.
234 “Maar toevallig kon ek sy adres te siene kry.
235 Dit was by een of ander plein, definitief nie
236 ‘n straat nie.”

237 “Jy kon niks meer omtrent daardie plek met
238 die deur uitvind nie?” “Nee, Enveld. Ek
239 wou nie. Dit is teen my aard om vrae te stel.
240 Dit is soos ‘n rotsstorting. Jy sit doodstil op
241 ‘n krans en sodra die een klip begin
242 momentum kry begin die ander ook rol; en
243 spoedig word ‘n onskuldige ou man (die
244 laaste verdagte in ‘n misdaad) oor die kop
245 geslaan in sy eie tuin en dan moet die familie
246 hul identiteit verander. Nee, Enveld, vir my
247 staan dit soos ‘n paal bo water: hoe
248 vreemder iets lyk, hoe minder vra ek uit.”

249 “Dit klink verstandig ook”, meen die
250 prokureur.

from explaining everything.” And with these words he fell into a thoughtful silence.

It was broken by Mr Utterson, asking rather suddenly: “You don’t know whether the man who wrote the cheque lives there?”

“A likely place, isn’t it?” Replied Mr Enfield. “But I happen to have noticed his address. It was in some square or other, not in a street.”

“And you never asked about that place with the door?” “No, sir, I didn’t like to”, was the reply. “I feel very strongly about putting questions. You start one, and it’s like starting to roll a stone. You sit quietly on the top of a hill, and away the stone goes, starting others; and presently some innocent-looking old man (the last person you would have suspected of any crime) is knocked on the head in his own back garden, and the family have to change their name. No, sir, I make it a rule: the more curious anything looks, the less I ask.”

“A very good rule, too”, said the lawyer.

251 “Maar ek probeer hierdie plek op my eie
 252 ontleed”, vervolg Enveld. “Dit lyk glad nie
 253 soos ‘n huis nie. Ek sien niemand wat hier in
 254 of uit gaan nie, behalwe, maar dit is baie
 255 selde, daardie man van wie ek jou nou vertel
 256 het. Dan is daar drie vensters op die
 257 boonste verdieping reg bo die binneplein,
 258 maar nie een enkele venster onder nie; en
 259 daardie vensters staan altyd toe, en hulle is
 260 altyd silwerskoon. Daar’s ‘n skoorsteen wat
 261 wys dat daar lewe is, so iemand móét daar
 262 woon. Tog kan ek nie heeltemal onderskei
 263 waar die een gebou eindig en die ander een
 264 begin nie omdat hulle so dig teenmekaar
 265 staan.”

266 Hulle het vir ‘n geruime tyd in stilte
 267 aangestap, toe Beckley aankondig: “Enveld,
 268 jy’s reg. Dit is verstandig om nie uit te vra
 269 nie.”

270 “Ja, ek dink so”, sê Enveld.

271 “Tog wil ek jou vra wie die man is wat op
 272 die kind getrap het?”, waag die prokureur
 273 hierdie een vraag.

274 “Wel,” sê Enveld, “dit kan seker nie kwaad
 275 doen as ek jou sê nie. Dit was ‘n sekere
 276 mnr. Skyn”.

“But I’ve studied the place for myself”,
 continued Mr Enfield. “It hardly seems
 like a house. There’s no other door, and
 nobody goes in or out of that one except,
 very occasionally, the gentleman I met that
 night. There are three windows on the
 upper floor, above the courtyard, but none
 below; and those windows are always
 shut, but they’re clean. And there’s a
 chimney, which is generally smoking, so
 somebody must live there. And yet I’m
 not quite sure, as the buildings are so
 packed together that it’s hard to say where
 one ends and another begins.”

They walked on together for some time in
 silence, till Mr Utterson said: “Enfield,
 that’s a good rule of yours.”

“Yes, I think it is”, replied Enfield.

“But in spite of that”, continued the
 lawyer, “there’s one question I want to
 ask. I want to ask the name of that man
 who trod on the child.”

“Well”, said Mr Enfield, “I can’t see what
 harm it could do if I told you. It was a
 man called Hyde.”

277 "O, Kan jy hom vir my beskryf?", vra
 278 Beckley. "Dit is nie so maklik nie. Alles is
 279 nie pluis met sy voorkoms nie, daar is iets
 280 onaangenaams, iets te verskrikliks om oor te
 281 vertel. Hy's die vieslikste mens wat ek nog
 282 ooit teëgekomp het, maar moet my nie vra
 283 hoekom nie. Sy liggaam lyk so half
 284 misvormend, dit is soos ek dit sien maar ek
 285 kan nie sê waarom nie. Hy is 'n ongewone
 286 skepsel, tog kan ek nie woorde vind om hom
 287 te beskryf nie. En dit is nie omdat sy beeld
 288 uit my geheue gewis is nie. In my
 289 geestesoog sien ek hom helder en duidelik."

290 Duidelik diep in gedagte stap Beckley in
 291 stilte aan.

292 "Jy's doodseker hy het 'n sleutel gehad?" vra
 293 hy uiteiendelik.

294 "My liewe Beckley ...", vervolg Enveld te
 295 verward om 'n woord uit te kry.

296 "Ja-ja, ek weet", sê Beckley. "My vraag
 297 klink seker half vreemd. En as ek jou nie
 298 uitvra oor die man se identiteit nie, is dit
 299 omdat ek dit reeds weet. Jy sien Rykie, jou
 300 storie raak my diep. Indien jy dalk iewers 'n
 301 fout gemaak het, moet jy dit nou regstel."

"Oh", said Mr Utterson. "And what did he
 look like?" "He isn't easy to describe.
 There's something wrong with his
 appearance, something unpleasant,
 something absolutely horrible. He's the
 nastiest man I ever saw, but I hardly know
 why. There must be something wrong
 with the shape of his body, that's what I
 feel, though I can't explain my feeling.
 He's an extraordinary-looking man, yet I
 can't describe him. And that's not for lack
 of memory. I declare I can see him at this
 moment."

Mr Utterson again walked some way in
 silence, and plainly in deep thought.

"You're sure he used a key?" He enquired
 at last.

"My dear sir ..." began Enfield, too
 astonished to say more.

"Yes, I know", said Utterson. "My
 question must seem strange. And if I
 don't ask you the name of the man who
 wrote the cheque, it is because I know it
 already. You see, Richard, your story
 concerns me closely. If you've been
 inexact on any point, you'd better correct
 it."

302 “Jy moes my vooraf gewaarsku het”, kap sy
303 neef terug. “Maar jy was heeltemal in die
304 kol. Hy het ‘n sleutel gehad, en net indien jy
305 wil weet, hy het nog steeds een. Hy het dit
306 minder as ‘n week gelede gebruik.”

307 Beckley het diep gesug maar nie ‘n woord
308 gesê nie, toe Enveld wou weet: “Ek het nog
309 ‘n les geleer. Ek moes my mond gehou het.
310 Ek skaam my oor my los tong. Kom ons
311 maak ‘n belofte om nooit weer hieroor te
312 praat nie.”

313 “Met my hele hart”, stem die prokureur
314 volmondig saam. “Kom ons skud blad
315 daarop Rykie.”

“I think you should have warned me”, his
cousin replied, sounding rather offended.
“But I’ve been perfectly exact. The fellow
had a key, and if you want to know, he has
it still. I saw him use it less than a week
ago.”

Mr Utterson sighed deeply but said
nothing, and Mr Enfield presently went on:
“I’ve learnt another lesson. I shouldn’t
have spoken. Now I’m ashamed of my
long tongue. Let’s make a promise, never
to mention this matter again.”

“With all my heart”, said the lawyer. “I’ll
shake hands with you on that, Richard.”

PART 111

ABBREVIATIONS

CA	Componential analysis
SC	Source culture
SL	Source language
SLC	Source language culture
SLT	Source language text
SR	Source reader
ST	Source text
TC	Target culture
TL	Target language
TLC	Target language culture
TLT	Target language text
TT	Target text

PART IV

Summary of Fictional Characters in *Dr Jekyll and Mr Hyde*

Fictional characters		Translated Version
1. Jekyll	A hypocrite whose whereabouts are unknown. Known for inconstancy and changeability.	Wolf
2. Hyde	Needs to hide because of double identity. He is a hypocrite and can be labelled as <i>skynheilig</i> .	Skyn
3. Utterson	He is the spokesperson and takes the lead in narrative events.	Beckley
4. Richard	Refers to richness in material world, implying that it plays a major role in his life.	Rykie
5. Enfield	The surname shows that this character cannot be pinpointed because of the vastness and openness (<i>-field</i>) in character that he symbolizes.	Enveld