

Achieving equivalence in literary translation from Afrikaans to English: *Kaburu* by Deon Opperman

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**Achieving equivalence in literary translation from Afrikaans to English:
Kaburu by Deon Opperman**

by

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Dissertation submitted in fulfilment of the requirements for the degree Master of English in
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Abstract

Drama translation is an area in the discipline of Translation Studies that has been neglected compared with the translation of other literary texts, especially in the South African context. This dissertation contributes to this neglected area by exploring to what extent and how the principles associated with foreignisation, dynamic equivalence and shift theory can aid in the process of translating a literary text, specifically a dramatic text, from Afrikaans into English. This dissertation also discusses translation challenges specific to the translation of the source text, Deon Opperman's *Kaburu*, from Afrikaans into English.

The source text, *Kaburu*, was selected because of the playwright's interesting use of the Afrikaans language and the numerous culture-specific references in the text. In addition, it was theorised that a larger global audience would be able to relate to the international themes of identity and migration while being exposed to themes pertaining to socio-political issues that are prevalent in contemporary South Africa, such as crime, land disownment, name changes and political programs to redress the injustices of the past.

In order to retain the culture-specific nature of the text, the decision was made to produce a foreignised translation of the source text. Numerous examples of challenges encountered during the production of the target text are provided and discussed. The examples and discussions provided demonstrates that the theoretical concepts of equivalence, domestication and foreignisation and shift theory can be useful tools in analysing and producing solutions for dealing with challenging translation in a literary translation between Afrikaans and English.

Key terms: Literary Translation, Translation theory, Equivalence, Shift theory, Foreignisation, Domestication, *Kaburu*, Opperman, Afrikaans, English.

Opsomming

Die vertaling van dramatekste is 'n area in Vertaalkunde wat tot dusver min aandag ontvang het in vergelyking met ander literêre tekste, veral in die Suid-Afrikaanse konteks. Hierdie studie maak 'n bydra tot hierdie area deur na te vors hoe, en tot watter mate, die beginsels van vervreemding, dinamiese ekwivalensie en verskuiwingsteorie van hulp kan wees in die literêre vertalingsproses, spesifiek dramavertaling, van Afrikaans na Engels.

Die bronteks, *Kaburu*, is gekies op grond van die dramaturg se interessante gebruik van die Afrikaanse taal en die talle kultuurspesifieke verwysings in die teks. Daar is ook gereken dat 'n groter globale gehoor sal kan aanklank vind by die internasionale temas van identiteit en migrasie en terselfdertyd ook blootgestel sal word aan temas wat betrekking het op kontemporêre sosiopolitieke kwessies in Suid-Afrika soos misdaad, onteiening, naamveranderinge en politieke programme gemik op die regstelling van die ongeregtighede van die verlede.

Ten einde die kultuurspesifieke kwaliteit van die bronteks te behou, is daar besluit om 'n vervreemdende vertaling van die bronteks te produseer. Talle voorbeelde van uitdagings wat tydens die vertaalproses hanteer moes word, word verskaf en bespreek. Die voorbeelde en besprekings in die verhandeling toon dat die teoretiese konsepte van dinamiese ekwivalensie, domestikering, vervreemding en verskuiwingsteorie nuttige hulpmiddels kan wees in die analise en verskaffing van oplossings in die hantering van uitdagende vertaaleenhede in 'n literêre vertaling tussen Afrikaans en Engels.

CHAPTER 1: Contextualisation

1.1 Contextualisation

In this study, I shall examine whether the principles associated with foreignisation, shift theory and dynamic equivalence can aid the translator tasked with the process of translating a literary text from Afrikaans into English. For the purpose of this study, as the source text, I have selected *Kaburu* (2008) by South African writer and playwright, Deon Opperman. As a dramatic text, *Kaburu* provides a compact yet complex text that contains passages, phrases and words that are sufficient for the purposes of analysis. The text also contains examples of ideological expressions (or allusions) with significant socio-political implications and this, too, adds to the challenges faced by the translator. Furthermore, I shall argue that Afrikaans, although a relatively young language, has a rich cultural heritage that can contribute to the multicultural society of contemporary South Africa. This study is by no means the first attempt at literary translation from Afrikaans into English, but it is the first translation of one of Opperman's dramatic texts.

Foreignisation entails that a translated text retain its source text setting and any culture-specific items. In other words, a foreignised target text will not be situated in the target language culture. The implication is that the target text will inevitably have a distinctly foreign quality. Discussions relating to shift theory will refer to theoretical work by Catford (1965), Blum-Kulka ([1986] 2004) and Mason (2004). The term 'equivalence' is a much debated topic among translation theorists, simply because many query its usefulness. In this study, the concept will be discussed from its inception – as defined by Jakobson ([1959] 2004) – to Baker (2001) and the most recent modern perspectives held by Pym (2007) and Snell-Hornby (2007). Foreignisation and domestication are also commonly discussed terms in the

discipline of Translation Studies. In the case of these terms, a short overview will be provided as well as definitions. I shall discuss the perspectives of (mainly) Schleiermacher (1813), who introduced the concept, and Venuti (2004, 2008), who defines the concepts of foreignisation and domestication in contemporary translation theory. Equivalence and shift theory will be discussed in more detail in chapter 2, since they play a crucial role in this study and will inform many of the decisions made during the translation process, a process that is part of this research project.

This study can be contextualised in terms of the process of translation in general, but more specifically in terms of literary translation and the translation of plays in particular. Decision-making is a key part of the translation process, but decisions are often influenced by the translator's assumptions about translation and language. Venuti (2008:275) recognizes the inevitable interaction between theory and practice during the translation process because he proposes that a translator necessarily applies theory, however incipient, when one rendition is selected over all other possible renditions. The focus in this study will be placed on major areas of relevance, these being: the conventions of translating dramatic texts and the presence of an ideological subtext, as well as linguistic elements (e.g. lexical choice, grammatical shifts and register), which are crucial in the construction of a dynamically equivalent target text. By analysing the previously mentioned aspects of the play, it is anticipated that they will aid in the identification of problems and also contribute to practical solutions, or at least indicate certain possibilities that could assist the translator. The complete text as translation can be found as an addendum to this dissertation.

Translating texts from Afrikaans into English is a meaningful pursuit in South Africa's multicultural society. Firstly, because translated texts might interest and appeal to other cultures and contribute towards an interactive exchange of ideas. Secondly, because literary

translation requires a more nuanced interpretation than other types of translation. This is because literary translation is informed by literary conventions and metaphorical expressions that evoke ideological levels of meaning (which makes it ideal for research into translation theory (Delabastita, 2010:199)). This is especially relevant to a dramatic text, since single expressions or a few words often carry much more weight than in ordinary literary texts. It is also useful in the broader context of the discipline of Translation Studies to conduct research in the area of drama translation; I say this because certain theorists, such as CheSuh (2002:54) and Totzeva (1999:81), agree that research on the topic of drama translation has been neglected, historically, in the discipline of Translation Studies. Given this, the translation of dramatic texts requires more in-depth research.

1.2 Literary translation

Translation for the theatre falls under the broader category of literary translation and presents the translator with unique challenges if he or she is to render a translation that caters for an audience with specific expectations. Drama translation, or translation for the theatre, refers to the translation of a script intended as a play that is to be produced and performed by actors in a theatre in front of a public audience. Totzeva (1999:81) describes such texts as “texts conceived for possible theatrical performance, as dominant verbal sign-systems which rule and integrate all other theatrical sign-structures” (Totzeva 1999:81). The fact that this kind of text integrates various sign structures complicates the translation process. The translator needs to bear these numerous ‘sign structures’ in mind and analyse these extratextual factors before starting to produce the target text. In other words, the translator must keep the performability of the text in mind, because performability is a vital aspect of the material that is being translated.

As I have said already, according to CheSuh (2002) and Totzeva (1999), drama translation is an area in the discipline of Translation Studies that has been neglected. CheSuh argues (2002:53) that a prevalent problem in drama translation theory, and indeed all translation theory, is that translators do not try to approach translation theory collectively, constructively, and in a unified manner. Instead, theorists seem to work in isolation and this hinders progress in the evolution of translation theory. All the different terms and individual approaches are confusing and CheSuh suggests the need for research that can define, clarify and “stem further proliferation of terms” (CheSuh, 2002:54). Totzeva agrees with the notion that more research is required in the area of drama translation and goes on to explain that, although research has been done on translating for the theatre, such research has never been conducted in any real depth. Instead, it has contented itself with proposing partial theories of theatricality or “deictic dimensions in dialogue” (Totzeva, 1999:81).

Afrikaans literary translation into English has been a topic of interest in several dissertations and theses originating from this institution, North-West University, and from other universities in South Africa (e.g. Kruger (2009a, 2009b), Kruger (2001), Hauman (1999), Pretorius (2002) and Cloete (2002)). Apart from academic researchers, several critics (Wallmach 2002) and famous authors, such as Breytenbach (in Dimitriu,1997), Brink (who simultaneously publishes novels in Afrikaans and English), Coetzee (*Expedition to the Baobab Tree* by Stockenström) and, more recently, De Kock (2003) and Heyns (2009) have voiced their opinions and tried their hand at translating well known authors. Brink even ‘translates’ his own texts in order to expand his potential readership. This state of affairs has prompted an investigation into the approach used by various translators to their respective creations. The question is raised whether certain principles developed to guide literary translation could be adopted to provide some guidelines in the decision-making process. As far as this topic is concerned, my research study will depend on work by Chesterman (2002)

and Pym (2010), and on opinions expressed by Breytenbach (in Dimitriu, 1997) and other Afrikaans writers who translate, or who have translated, into English. It is anticipated that this investigation will highlight the value of theoretical tenets as a sounding board and also emphasize the contribution of Afrikaans literature to translation and cultural expansion. This view is echoed by Kim Wallmach (2002) in her discussion on “The role played by literary translation in raising the status of Afrikaans and the African languages in South Africa”.

Research on this topic is needed because, although a large body of theoretical work exists on the topics of foreignisation and dynamic equivalence (see, for instance, Venuti (1995), Yang (2010) and Pym (2010)), very little research has been done to assess how this theory could be applied in the process of translating literary works from Afrikaans into English. In fact, the scope of research on translation theory, when producing a literary translation from Afrikaans into English in the South African context, is extremely limited. Examples of research that focuses on literary translation from Afrikaans into English were conducted by Kruger (2007, 2009, 2011, 2012), who focused on the translation of children’s literature, and Claassen (2006), who focused on the translation of poetry, specifically *Germanicus*, which Claassen translated from Afrikaans into English. Kruger (2012:175) specifically notes that the tendency in South Africa is usually to translate from English to Afrikaans instead of Afrikaans to English; this in itself provides theorists with a limited availability of samples for research. Kruger’s studies focused mainly on children’s literature and identifying conventional strategies employed by translators when rendering culture-specific items and idiomatic expressions between Afrikaans and English. Kruger analysed different types of children’s literature such as primers, South African picture books and international picture books. She came to the conclusion that renditions are strongly influenced by the purpose and audience of the original text. If a source text is created for a local, in other words South African, audience, translators tend to use more loan words and foreignising strategies,

whereas target texts created from international source texts have significantly fewer loan words and instances of foreignisation (Kruger, 2012:174). Kruger (2012:175) specifically notes that, while cultural items are usually retained in the source text, idiomatic expressions are usually domesticated.

Claassen, on the other hand, discusses the translation of poetic drama and the specific challenges presented by the source text *Germanicus* by N.P. van Wyk Louw. Claassen (2006:60) notes that there are general challenges to translating literary texts, specifically with regard to retention of meaning, choosing between formal equivalence and dynamic equivalence, as well as the problems of foreignisation and domestication. In the case of *Germanicus*, specifically, the most prominent challenges were the concise nature of the source text, the differences between the Afrikaans and English language systems, especially with regard to idiomatic expressions (Claassen, 2006:66) and diminutives (Claassen, 2006:67). Claassen wished to preserve as much as possible of the original author's unique style and idiosyncratic use of the source language in order to create a translation that was dynamically equivalent, but as faithful as possible to the source text (Claassen, 2006:62). In other words, as Claassen (2006:63) explains, she wanted the target language audience to have the same experience of the target text as the source language audience had of the original text. Her goal was to create a text that was accessible to an international audience for discussion and Claassen believed that, in this, she succeeded (at least to some extent), because critical feedback focused on the conceptualisation of the original author instead of the visibility of the translator (Claassen, 2006:67).

I anticipate that the translation of *Kaburu* will also present the general challenges discussed by Claassen, namely decisions about the extent of dynamic equivalence and foreignisation, and the rendition of the unique style of the source text (For the same reason – to provide the

target language audience with a text that will simulate, as much as possible, the source language audience's experience of the original source text.).

1.3 Theatre and Opperman

Theatre in South Africa has been in a process of development since the eighteenth century (Keuris, 2012:77). South Africa's current theatrical tradition stems from European, specifically Dutch, German and French influence (Keuris, 2012:77). *Kaburu* and the other works by Deon Opperman form part of this tradition, a tradition that is still growing and changing in South Africa. The last two decades have seen the development of festivals specifically intended to promote language and culture through the arts. These festivals have given South Africa's local talent the opportunity to present various artistic productions, including theatre, productions that often deal with contemporary issues in post-apartheid South Africa. Examples of these festivals are the National Arts Festival (since 1974), the Klein Karoo National Festival (since 1995), and Aardklop (since 1998). It was at Aardklop where *Kaburu* was performed for the first time (in 2007). The play was first published in 2008, in book form.

Opperman is a well-known author, producer, director and businessman in South Africa (Keuris 2012; Krueger 2006) who also writes poetry and scripts for television. Although Opperman's work includes various genres and styles, his most critically acclaimed work are dramas that often centre on themes that are political in nature. His works specifically focus on contemporary politics and the influence of historical events on the contemporary situation of the characters in his plays. Main themes also include identity, nationalism, war and its consequences, disagreement among family members on pivotal political issues, and the stress these issues create for the family. These themes, which the author has explored over

an extended period of time, are recurrent in Opperman's work, as can be seen clearly in *Kaburu*. Other plays in Opperman's oeuvre that address these themes include *More is 'n Lang Dag*¹ (1986), *Stille Nag*² (1990) and *Donkerland*³ (1996). Coetser (2009:740) points out that most of Opperman's plays before *Kaburu* address themes of power, specifically the abuse of power and identity, as in *Magspel*⁴ (2004). *Kaburu* is, in a sense, comparable to *Stille Nag*, because both plays are family dramas where characters have to face events from the past, although *Kaburu* is also comparable to *Magspel* (2004), which is a drama about the abuse of power (Coetser 2009:740). With *Kaburu*⁵, Opperman expands his oeuvre, because this play contributes to a growing corpus of diaspora texts (Coetser 2009:741) in that it deals with migration and displacement, two things that are now often part of contemporary South Africans' experience. The play also examines the tragic consequences of people's choices (Coetser, 2009:741).

As a contemporary author who is still producing literature, Opperman often grants interviews to discuss his views on various aspects of his life and work. In these interviews, Opperman has described himself as "the transmitter of my age, of my time" (Kotzé, 2005), which clearly shows him as an author who is aware of the fact that he discusses contemporary critical issues in his work. Opperman (Krueger, 2006) explains that his work flows from his contemplation of matters that pertain to him personally, but he also wishes to express these ideas in a way that will make them accessible to as wide an audience as possible (Krueger,

¹ Tomorrow will be a Long Day

² Silent Night

³ Dark Country

⁴ Power Games

⁵ The word 'Kaburu' is the Swahili term for 'boer'-people. The significance of the title of the play will be discussed in more detail in chapter 3 of this dissertation.

2006). As an example, he mentions his own personal experience of being a white South African man and participating in a war which occurred more than 30 years ago but is hard to forget and still seems very recent to him; this war has become part of his identity. Although Opperman's most critically acclaimed work pertains to his theatrical dramas, he is also well-known for the television dramas *Getroud met Rugby*⁶, *Hartland*⁷ and *Kruispad*⁸. Opperman's work has been awarded many prizes, including the Hertzog prize (which he has won twice), the Eugene Marais Award for Literature, and the FAK-prestige prize for his contribution to Afrikaans drama. Opperman's latest published contribution to dramatic theatre in South Africa is *Aantrekkingskrag*⁹ (2013), which was performed at the Aardklop festival for the first time in 2011.

The plot of *Kaburu* centres on a family whose various members have come together to celebrate a birthday. The events occur on the night before the character, Father, celebrates his sixty-fifth birthday at his house in South Africa. The other characters are Mother (Father's wife), Grandmother (Father's mother), Boetjan (Father's son), Elna (Father's daughter) and Bertus (Father's son-in-law). Elna and Bertus are husband and wife and they have a young son, Neil, with whom they migrated to Canada three years previously, after Bertus' parents had been brutally murdered. Bertus refuses to bring Neil to South Africa because he fears that his son will not be safe in South Africa. Their presence is of vital importance to the character of Father, who is terminally ill with cancer and who wishes to discuss his legacy with his children and see his grandson one last time. This obvious and painful absence of the grandson instigates conversations about crucial issues that the characters have avoided

⁶ Married to Rugby

⁷ Heartland

⁸ Crossroads

⁹ Powers of Attraction

discussing for many years, especially when it is revealed that Father has important matters to discuss with his family and that the time left for him to do so is limited. Through this discourse, events from the past that had shaped the characters' current situations are revealed, as well as sentiments about identity, history, nationalism, loyalty, family ties, and loss. The play ends inconclusively, without much being resolved between the characters. Yet after the emotional issues have been raised, it would seem that communication between the characters has become easier. The audience can leave the theatre with food for thought about the far-reaching themes of the play, which concern the whole problematic of choice, responsibility and identity.

The play's theme of international migration makes it relevant for a non-Afrikaans audience and translating the play into English may well be a worthwhile exercise, since it will bring the play to the attention of non-Afrikaans speakers in South Africa. The popularity and status of the play with Afrikaans audiences was first attested to in its successful performance at the cultural festival, Aardklop, in 2007 at Potchefstroom. The play was subsequently awarded the Hertzog prize in 2008 in recognition of its literary quality. Reviews that refer to *Kaburu's* literary significance were published in newspapers such as *Beeld* (Botha,2008; Rossouw,2007) and *Volksblad* (Meyer,2008), and in academic publications such as *Litnet* (Hauptfleisch,2008) and *Literator* (Coetser,2009).

1.4 Research questions and the thesis statement

From the preceding contextualisation, which provided an overview to literary translation in South Africa and some background information about Opperman, the following questions arise:

1. How and to what extent can the application of translation shifts and principles of equivalence help the translator overcome problems in literary translation?
2. What are the translation problems specific to the translation of *Kaburu* from Afrikaans into English? (The description and categorisation of these problems will be based on personal experience of translating the text.)

The following thesis statement can be formulated:

This study investigates to what extent the principles of foreignisation and dynamic equivalence can be applied in the translation of literary texts from Afrikaans into English. In my study, I shall argue that, in a multicultural country such as South Africa, the translation of literary texts could enlighten and inform members who speak other languages (i.e. enlighten and inform them about Afrikaans culture and history). For this purpose, I have chosen the play *Kaburu*, by Deon Opperman. As a dramatic text, the time limitations inherent in the performance of the play supply the reader and audience with a condensed text that is rich in ideological content. However, this study is not primarily intended to translate a text for performance in front of a live audience, but to investigate the advisability of using theoretical tenets to facilitate the process of translation. A target audience will be determined and appropriate examples will be selected from the source text to test the challenges involved in such a project.

The study proposes that theory will, to some extent, be useful to the translator during the translation process. This approach endorses Chesterman's (2002:7) contention that theory offers "a set of conceptual tools" the translator can use when confronted with challenging units or aspects of the text during the translation process. Pym (2010:4) also supports the idea that theory can be useful to translators, because one of the central values of theory is that it "can pose productive questions, and sometimes suggest successful answers" during

the translation process. This study supports the notion put forward by Pym and Chesterman that translation theory can be of help to the translator during the translation process. The extent to which this statement is true will be explored in this dissertation.

1.5 Methodology

Kaburu, which is judged to be a suitable Afrikaans source text, will be analysed and a foreignised dynamic equivalent translation created in order to study the extent to which translation theory can aid the translator in the production of a target text.

The source text will be translated in its entirety from Afrikaans into English, but only specific problem areas in literary translation between Afrikaans and English will be discussed in detail. Theoretical concepts, such as foreignisation, equivalence and different kinds of shifts, will be applied during the translation process to provide examples of possible solutions to translation problems and to justify the translator's final selection of solutions. As mentioned previously, the translation theories referred to in this study relate to dynamic equivalence and foreignisation, and to shift theory.

In order to conclusively determine the suitability of the source text, a preliminary (pilot) translation of *Kaburu* has been created. This preliminary translation indicates that there are a number of translation challenges pertaining to culture, register, lexical choice and grammatical structure, challenges that could potentially be overcome by application of shifts and equivalence principles. Apart from the fact that this confirms the suitability of *Kaburu* as source text, the play is also considered to be ideal for the purposes of this study simply because it has not yet been translated. In addition, it poses a particular challenge with regard to the differences in register and lexico-grammatical structure that exist between the

Afrikaans and English language systems. Translating the play also provides the translator with the usual, wide range of challenges – such as rendering culturally-significant symbols, overcoming the lexico-grammatical differences in translating idiomatic and figurative language, retaining the register of the source text, and translating spoken discourse. Inherent to the text are also sensitive ideological issues that may be difficult to translate for a target language audience. The source of these sensitive ideological issues is that *Kaburu* is situated in a contemporary South African, white Afrikaans culture. This specific context poses, to the translator, the challenge of sensitively and accurately conveying important aspects of this young minority culture, particularly those aspects which invoke the effects of and reactions to South Africa's transition to a new political dispensation. This effect is clearly shown in the reactions of the various characters who show signs of unease, unease that culminates in withdrawal (alienation, emigration), dissent (recalcitrance, rebellion, counteraction), or resignation (acceptance of the status quo).

Since the aim of this study is to explore the translation process and the extent to which translation theory can aid the translator, I shall not present a detailed literary analysis of the source text. Instead, I shall focus on those sections of the text that contain examples of the elements referred to above, that is, those parts of the text that require particular interpretation in order to render, in the translation, the correct tone and relevant subtext. For this purpose, I shall use Christiane Nord's model of translation-oriented source text analysis (2005:1) to identify problem areas in the text. Nord's text-analysis model addresses extratextual factors (e.g. text producer and sender, audience, motive, genre, time and place of reception, subject matter, and intention) as well as intratextual factors (e.g. subject matter, content, presuppositions, composition, non-verbal elements, lexis and sentence structure).

An important part of the translation process is to identify a target audience and translate the text with that specific audience in mind. This choice of target audience will inform many decisions the translator makes during the translation process. The role of the audience will be discussed in more detail in chapter 3. The audience envisaged for the translation in this study can be described as English speakers who live in South Africa, or who have had or still have family members in South Africa and who therefore have an interest in South African culture, as well as the descendants of South Africans who have emigrated and no longer use Afrikaans as their first language. Moreover, the target audience for this translated text consists of a hypothetical domestic audience of mixed nationalities but primarily South African English speakers who want to see *Kaburu* performed in English at events such as the Grahamstown or Aardklop culture festivals. The assumption is that this audience has some, but not extensive, knowledge of South African culture and the Afrikaans language. In case at least some members of the target audience have no, or little, knowledge of all cultural-specific items in the text, I have provided footnotes containing brief explanations of such items. An example is historical references to South African history and wars specific to South Africa. The target audience is obviously hypothetical because the translated text is not intended to be performed in front of an audience. However, the translation process requires that a target audience be construed as a basis for certain decisions that have to be made by the translator. Aspects of translating for the theatre that relate to the audience will be discussed in as much relevance as necessary.

1.6 Chapter outline

Chapter 1: Contextualisation

Chapter 1 provides a contextualisation for the topic of literary translation. In this chapter, I introduced relevant theoretical concepts that will inform the argument of the dissertation and I also referred to the most recent research published on this topic.

Chapter 2: Theory

This chapter will cover the theoretical basis for this study. I shall examine the development and current status of key theoretical concepts, namely, equivalence theory, shift theory and principles of foreignisation. A brief overview of the development and current status of these concepts will be provided, as well as definitions and demonstrations of how these concepts feature in translation units between Afrikaans and English.

Chapter 3: Pre-translation source text analysis

In this chapter, I shall discuss extratextual factors of the source text as formulated and presented in the Christiane Nord's text-analysis model (2005). The extratextual factors in Nord's model include the following: text producer and sender, audience, motive, genre, time and place of reception, subject matter, and intention. These extratextual factors need to be analysed before the production of the target text begins, because information obtained during this phase of the translation process will be used when the text's internal factors are discussed (in chapter 4).

Chapter 4: Internal factors

This chapter will focus on the central discussion of the translation process, which will include the actual production of the target text. The focus will be on internal factors such as forms of

address, terms of endearment, and lexical choice as this pertains to characterisation. This chapter will also identify and discuss challenging translation units and explore how the theoretical concepts discussed in chapter 2 can aid the translator in dealing with problematic translation units. Examples of challenging units from the source text will be analysed, discussed and rendered. Where multiple renditions are possible, I shall discuss translation theory and justify my ultimate selection of terms.

Chapter 5: Conclusion

This chapter will conclude the study by summarising the process used to analyse and produce the target text. In this chapter, I shall present any solutions that could resolve the research questions posed. The focus will be on the specific challenges presented by *Kaburu* and an indication of how the theoretical concepts discussed in chapter 2 have aided the translator in the process of analysing and rendering difficult translation units.

1.7 Summary

On the basis of the preliminary translation of *Kaburu* and my reading of research already conducted on literary translations from Afrikaans into English (Kruger 2009, 2011, 2012, 2013 and Claassen, 2006), I anticipate that translation problems presented by *Kaburu* will relate to the following: differences between the Afrikaans and English language systems; the unique style of the author; and the choices that need to be made about dynamic equivalence and foreignisation. As this study progresses, it is probable that more specific challenges will be identified. These challenging units will be analysed and discussed in detail in chapters 3 and 4 of this dissertation.

Once units with specific challenges have been identified, I shall employ translation theories of equivalence and shifts in order to analyse the nature of the challenges. I shall then go on to discuss how these units can be rendered. It is likely that there will often be multiple possible renditions of challenging units; this is why, in my discussion of translation theory, I shall consider the merits and demerits of possible renditions. This will enable me to elucidate and make informed decisions when I have to select one preferable rendition over all other possibilities.

As mentioned at the very beginning of this dissertation, this is an exploratory study on a topic that has received very little attention in South African and international contexts, namely, research into the translation process of a dramatic text and the extent to which theory can aid the translator during this process. The aim of this study is to discover how specific concepts in translation theory can help the translator to solve the translation problems arising from a dramatic text in the South African context, specifically when translating from Afrikaans into English.

From this outline it is clear the production of a target text is a process that involves extensive decision-making on the part of the translator. Before the production of the target text can begin, the translator needs to take many issues into consideration, including selecting a target language audience and deciding whether the translation will be a domesticated or foreignised translation. When these decisions have been made, smaller, specific decisions have to be made regarding shifts that range from text level to smaller lexical units. These initial decisions are particularly important because they form the basis of many smaller translation decisions that are made later in the translation process. These smaller decisions include what the audience is assumed to know, which culture-specific items will be retained in the case of a foreignised translation, and to what extent the dynamic equivalent target

language text will deviate from the literal meaning of the source language text. It is important that these decisions are informed by a sound theoretical basis of the development of the relevant concepts, as well as their current status in the contemporary translation theory milieu.

In the next chapter, I shall discuss these theoretical concepts, their development and current status, in more detail.

CHAPTER 2: Theoretical basis of research study

2.1 Introduction

Decision-making is a key part of the translation process, and this process necessarily involves the application of theory. Venuti (2008) explains this inevitable interaction between theory and practice thus:

A translator applies a *theory*, however *inchoate*, when one word or turn of phrase or sentence construction is selected over the alternative possibilities that always exist at any one point in a translation. (Venuti, 2008:275)

In this chapter, I shall discuss the theoretical basis for this study by examining the development and current status of key theoretical concepts: dynamic equivalence, equivalence theory, shift theory, and the principles of foreignisation in order to provide a basis for their application in chapters 3 and 4 of this study. These concepts are important because all of them play an important role in the decisions to be made by the translator. The section on foreignisation will provide a definition and explanation as to how this approach differs from domestication and the effect foreignisation could have on the target text audience. The section on equivalence will provide a definition of the term 'equivalence' as it is used in the discipline of Translation Studies and this dissertation, an explanation on the relevance of the term 'equivalence' in translation theory, and a short explanation of the development and use of the term. General examples from Afrikaans and English will be provided to demonstrate how the notion of equivalence is applied to the translation of a literary text. In the section on shift theory, I shall explain the origin, development and application of shift theory as it pertains to literary translation and I shall also provide general

examples between Afrikaans and English in order to demonstrate the application and effects of shift theory.

A translator has to decide how to achieve equivalence between the source text and the target text. In this study, Pym's (2007:271) perception of 'active equivalence' will be endorsed as opposed to the stigmatised view which supposes pre-existing equivalents that exist between languages (Snell-Hornby, 1995:16). This latter view is often criticised as little more than an untenable illusion (Snell-Hornby, 1995:13). The theoretical concept 'equivalence' as expounded by Jakobson (1959), Nida (1964) and Pym (2007) will be discussed in section 2.3. I shall also discuss translation shift theory as presented by Catford (1965), Mason (2004) and Blum-Kulka ([1986] 2004); and theories of foreignisation and domestication as presented by Schleiermacher (1813) and Venuti (2004, 2008).

Finally, it is also necessary to briefly discuss the particular challenges presented by the genre of the text used for this study. *Kaburu* is a literary text, more specifically a dramatic text, and in the next section, I shall briefly explain general challenges relating to the translation of literary texts, followed by a more in-depth discussion of the unique challenges posed by translating a theatrical text.

2.2 Translation of literary texts

Delabastita (2010) explains that literature is a uniquely complex form of discourse that demands much from language, which is a view that is supported by Landers (2001:7). A literary text includes structural elements, such as sound, vocabulary and grammar, along with stylistic and sociolinguistic differentiation – all this makes literary texts particularly challenging both to read and to translate (Delabastita, 2010:199). Delabastita (2010:199)

points out that there are positive aspects to this form of translation. Most notably, the complicated nature of literary texts provides ‘an ultimate testing ground’ for theorists to determine the validity and relevance of any translation theory or set of descriptive parameters. *Kaburu* is exactly such a challenging literary text and therefore ideal for this exploratory study. The play provides ample opportunity to investigate the challenges presented by theatrical texts and to test the extent to which translation theory can help the translator generate solutions to translation problems.

Windle (2011) points out that drama translation has been an integral part of the work of literary translators for a long time. This is because the “theatre as an institution” predates the novel by millennia (Windle, 2011:153). Despite this fact, drama translation has not benefited from the level of research which, historically, has been conducted on both poetry and prose (Windle, 2011:153). Windle (2011:154) defines the prototypical play as “conceived and written for the entertainment of an audience of more than one at a time, hearing the lines spoken by actors”. The written text is only one of many vital components of a theatrical performance. Other important components include the spoken word and manner of delivery, movement, gestures, silences, interplay of performers, lighting, shadow and sound effects (Windle, 2011:154). The translator needs to take all these vital components into account when creating the written target language text. The combination of all these vital components contributes to the challenging task of translating theatrical texts. However, it should be noted that, although the translator has extensive influence over the production of the target text, that influence does not extend far into the production of any actual performance. How the target text is interpreted by the production team of the play, including the director, technical team and actors, as well as the skill of the production team, will determine the success of an actual performance. In *Kaburu*, there are many instances where the text requires specific instructions on gestures, movements and speaking tones from

actors, along with changes to the lighting from the technical team (e.g. when lights fade in or out or when a character is required to 'indicate') (Opperman, 2008:7). The translator can translate these instructions exactly, but all other gestures, costumes and the set and any elaborations will depend on the creativity of the production team and the availability of equipment necessary for the production of the performance.

Windle (2011:155,156) regards the main challenges to be the attainment of target language acceptability and speakability. As far as acceptability is concerned, the translator's main concern is to make a decision between domestication and foreignisation and to translate the play in a way that will be acceptable to the target language audience. As far as speakability is concerned, the translator's main concern is to create a target text that takes into account factors such as playability, actability, stageability and performability (Windle, 2011:156). Other challenges that may require the translator to make creative decisions when producing the target text are humour, names and expletives (Windle, 2011:162-164). Terms of endearment and forms of address can also be added to this list. All these challenges can be found in *Kaburu* and will be discussed in chapters 3 and 4 of this dissertation.

2.3 Equivalence

There is no specific standard definition of equivalence that is recognised by all translators or translation theorists. This is because the term itself is subjective and controversial, and because there are many viewpoints on the usefulness of this term for the discipline of Translation Studies. In the next section, I shall discuss the concept of equivalence in more detail, specifically its relevance to the discipline of Translation Studies.

As mentioned earlier, there are various and contradictory approaches to the relevance of equivalence in translation: while some critics focus on equivalence relations (Catford, 1965; Nida & Taber, 1969; Toury, 1980; Koller, 1995 in Baker, 2001:77), others regard the term as irrelevant (Snell-Hornby, 1995:22) or damaging (Gentzler, 1993 in Baker, 2001:77) and yet a third group regard it as flawed but convenient (because so many translators use it) (Pym, 1992 & Baker, 1992 in Baker, 2001:77). This study supports the view taken by Pym and Baker, namely, that although the term is imperfect and has been criticised extensively by theorists, notably Snell-Hornby (1995), it is useful because it provides a term for a complicated theoretical concept and is therefore both relevant and useful for the purposes of this study. The following section will elaborate on the concept of equivalence as it is used in the works of Nida (1964), Newmark (1988) and Pym (1992; 2007).

Pym (2000) describes the place of equivalence in translation theory and also provides some insight into why it has become such an important concept in Translation Studies. Pym (2000:163) explains that there are specific reasons for the popularity of the term in the field of Translation Studies: In the past, the concept of equivalence was useful in refuting the concept of intranslatability as well as achieving institutional legitimation for translation studies during the 1970s. However, Pym (2000:167) also states that sometimes, in recent theoretical publications, the concept has been misunderstood and this misunderstanding occurs because a subjective concept is objectified. This misunderstanding is not surprising considering that linguistic translation theorists and cultural translation theorists view the concept differently. Pym (2000:167) argues that the concept of equivalence, though subjective, is necessary to communicate the action that “enables translators to work” by performing “translation as a social practice”. Pym (2000:165,166) stresses that although equivalence is an illusion, it is not in itself illusory. He further elucidates his conceptualisation of equivalence by stating that the translator is the creator of equivalence and can even be

explained as “an equivalence producer” (2000,167). Also, without the term equivalence, it becomes nearly impossible to provide a definition of what translation is and is not (2000:168). Pym (2000:169,170) argues that by using equivalence in a definition, non-equivalence is implied and this is important to define the term more exactly. Without using the term equivalence as part of a definition of translation, that definition becomes a very vague concept that can expand into very many different fields of study which has indeed happened over the past two decades. The problem is that this expansion does not actually lead to better insight into the act of translation itself, although it seems to have made the concept of translation popular in the various academic spheres in which it is now used and with which it now overlaps (2000:170,171). This expansion of the term also occurred at the price of research and development in other areas, such as feminism and deconstruction. Pym (2000:172) refers to this expansion of the term as “disintegrative”. This study supports Pym’s view that equivalence should be an acceptable term when discussing the act of translation, however subjective and imperfect the term may be. To give the reader an idea of the place of equivalence in Translation Studies and to justify its use in this study, a brief overview will be given of the most prominent viewpoints on equivalence as the concept was developed and applied by Jakobson, Nida, Newmark and Pym. This development spanned a period of almost 50 years – from Jakobson in 1959 to Pym and Baker in 2010.

Jakobson (1959) argues that there are three kinds of translation: intralingual or ‘rewording’ (translation within one language), interlingual or ‘translation proper’ (translation between different languages), and intersemiotic or ‘transmutation’ (interpretation of signs into a nonverbal system of symbols) (Jakobson, [1959] 2004:139). This study will only focus on interlingual translation or ‘translation proper’, because the practical part of this study entails the translation process from Afrikaans into English (which is an interlingual translation process).

As far as interlingual translation is concerned, Jakobson ([1959] 2004:139) acknowledges that when one translates from one language into another "...there is ordinarily no full equivalence between code-units, while messages may serve as adequate interpretations of alien code-units or messages". This means that, because of the differences between languages, it is often necessary to find a different way of saying something (e.g. translating one word with several), but whatever is expressed in the source language can be expressed in the target language. Jakobson ([1959] 2004:140) completely rejects the notion of untranslatability. The main points of his argument are:

...any sign is translatable into a sign in which it appears to us more fully developed and precise...All cognitive experience and its classification is conveyable in any existing language...No lack of grammatical device in the language translated into makes impossible a literal translation of the entire conceptual information contained in the original...If some grammatical category is absent in a given language, its meaning may be translated into this language by lexical means. (Jakobson, [1959] 2004:140-141)

To summarise, Jakobson ([1959] 2004:140-141) argues that any concept from one language can be translated into a different language, even if it means translating a single word from the source language into a longer translation unit in the target language. The translation unit can be defined as: the element used by the translator when working on the source text (ST). It may be the individual word, group, clause, sentence or even the whole text (Hatim & Munday, 2004:17). Jakobson's theory is a landmark because it introduces the importance of linguistics in the development of practical translation. His theory also introduces the notion of equivalence on which many theorists, including Nida, have built their own theories of equivalence.

It is possible then, to see that translation equivalence exists on the level of *langue* and *parole*. *Langue* is fairly stable and entails the aspect of language that is the linguistic system, while *parole* is more flexible and pertains to the way in which a language user produces and understands an item (Gorlée, 1994:80). Gorlée (1994:13) explains that in the 1970's translation was considered to be part of *parole*. Gorlée furthermore describes language as arbitrary (1994:23) and explains how Saussure's concepts, signifier or "sign vehicle or sound image" and signified "mental image or "concept of meaning" (1994:68) can be applied to Translation Studies. However, this application is limited because Saussure approach "restricts interpretation to a paradigm of signs" and is lacking when it comes to the creative aspect of interpretation, which is, according to Gorlée, at the core of the translation process (1994:68). Gorlée explains that the theories of Jakobson and Peirce are more suitable to the process of translation as it allows for expansion of "the two-sided paradigmatic structure" and from this also the dynamic element (1994:69), which is crucial to Gorlée's conceptualisation of what translation entails.

Five years after Jakobson delivered his paper Nida published an article entitled 'Principles of Correspondence' (1964), in which he discusses the differences between languages and the possibilities of the concept of equivalence for interlingual translations. Nida ([1964] 2004:156), who was primarily a biblical translator, argues that because there are no exact equivalences between different languages one must aim to provide the 'closest possible equivalent' in interlingual translations. He then explains that the translator can distinguish between two types of equivalence: formal and dynamic. Nida ([1964] 2004:156) defines a formal equivalent translation as a translation

in which the translator attempts to reproduce as literally and meaningfully as possible the form and content of the original...A gloss translation of this type

is designed to permit the reader to identify himself as fully as possible with a person in the source-language context, and to understand as much as he can of the customs, manner of thought and means of expression.

A dynamic equivalent translation is defined as a translation which

aims at complete naturalness of expression, and tries to relate the receptor to modes of behaviour relevant within the context of his own culture...there are varying degrees of such dynamic-equivalence translations. (Nida, [1964] 2004:156)

The distinction between formal and dynamic equivalence is therefore mainly concerned with focus. Formal equivalence focuses on the culture and context of the source language, while dynamic equivalence focuses on the culture and context of the target language. A formal equivalent translation will aim to retain, as much as possible, source language form, content and culture-specific items, such as idiomatic expressions or cultural customs. Dynamic equivalence, however, will aim to reproduce the text in such a manner that a target language reader would read the text as if it originated in the target language culture. This approach requires the rendering of cultural items in the text. This means that one can regard Nida's dynamic equivalence as a gliding scale on which a translator can either choose from a conservative translation to an extremely liberal translation or, indeed, make a choice that is so extreme that it may seem more like an adaptation than a translation (to a reader of both the source language and target language texts).

Nida worked mostly on biblical translations which present the literary translator with complex imagery. Biblical translation also involves the translator in producing a text that will carry the

same meaning to the target language reader as the source language text did to the source language reader. For Nida, the most important aim of the use of equivalence is finding and preserving meaning. Since meaning functions on different levels, especially in literary texts, Nida acknowledges this reality and incorporates it into his theory. Nida distinguishes between linguistic meaning, referential meaning, and emotive meaning and suggests techniques to help translators deal with complex semantic terms which may contain all three levels of meaning. Formal and dynamic equivalence influences the meaning of a text and, in this regard, Nida mentions distinctly negative aspects of formal equivalence. Because formal equivalence retains much of the source language structure, there is a risk that this rigid consistency will result in “meaningless strings of words” (Nida, [1964] 2004:161). This is not helpful to an audience that does not require that a translation be technically specific (Nida, [1964] 2004:161). Another problem of formal equivalence translations is that they may require extensive notes to clarify elements in the text to the ‘average’ target language reader, something that the audience of the target text may simply find too arduous.

A dynamically equivalent translation is different from a formally equivalent translation in a number of ways. According to Nida, the principles of dynamic equivalence are that the expressions in the target language be completely natural, and that the target language reader requires no additional knowledge to fully grasp the message of the source text. Nida explains that the aim of dynamic equivalence is to create “the closest natural equivalent to the source-language message” (Nida, [1964] 2004:163). This definition can be broken down into three key elements. The first element is ‘equivalent’, which is the element supporting the source-language message; the second element is ‘natural’, which is the element supporting the receptor language; and the third element is ‘closest’, which is the element that ties the two poles together. Because a dynamic equivalent translation’s main focus is receptor response, the second element, the requirement for a ‘natural’ translation, is the most

important element. Nida elaborates on what must be understood by the word 'natural' in the definition of a dynamic equivalent translation. Nida focuses on three key areas in the communication process and makes it clear that, for a translation to be 'natural', all three areas must be satisfactorily dealt with: The translation must fit both the target language and culture completely, it must fit the specific context of the message, and it must fit the target language audience (Nida, [1964] 2004:163). Nida argues that, if these three areas of communication are satisfied, the translation will be as natural as if it were produced in the receptor language. This is because the translation will sound natural and will contain all the different levels of meaning as presented by the source text. For Nida ([1964] 2004:163), using his definition of dynamic equivalence means producing the best translation possible. An example from *Kaburu* is the expression 'die gees sal gee' (Opperman, 2008:56) – literally, 'will give up the spirit'. In this case, to satisfy the areas of target language culture, context and target language audience, the expression can be rendered with 'kick the bucket'. In this rendition, the literal meaning of the original expression is lost but the product is a unit that the target language audience will accept as an expression that can be used in the target language culture in a similar context.

According to Munday (2008), the positive implications of Nida's theory are firstly, and most importantly, that he introduces concepts that allow translation theory to develop away from word-for-word equivalence and, secondly, that he shifts the focus of translation theory away from writer-based orientation to reader-based orientation (Munday, 2008:43). This is important because the focus is now placed on cultural context as a factor in translation.

Munday's main objection to Nida's theory is that the notion of equivalence and the practice of dynamic equivalence in practical translation are subject to varying degrees of prejudice, because producing a dynamic equivalent unit depends very much on the subjective

perspective of the translator, especially when translating literary texts involving dense sub-texts or unique language units. In other words, because dynamic equivalence works like a gliding scale, it is up to each individual translator to choose the degree of dynamic equivalence that he or she wants to use to translate the text; furthermore, each translator brings his or her own subjectivity to the text. In dense texts with complex and culturally significant items, a translator might translate an item so subjectively that the meaning of the text changes on too many levels.

In this study, I shall take the view that Nida's theory, while not perfect, has been nevertheless very important in the further development of the discipline of Translation Studies. This is particularly true in terms of refining theories of equivalence: his concepts 'dynamic' and 'formal' equivalence are still well-known and widely used terms in Translation Studies. The concept of dynamic equivalence is important in producing a translation of *Kaburu*, simply because achieving dynamic equivalence is an important step in the translation process which can be ascribed to the ideological elements embedded in the text. The translator needs to determine the extent to which a translation unit can deviate from the original in order to retain more important levels of meaning. A dynamic equivalent translation will be characterised by natural sounding text, devoid from literal renditions (especially of idiomatic expressions) that will confuse the audience. How much the target text will deviate depends on the translator. For the purpose of this study, challenging translation units will be selected and the renditions explained in terms of the specific challenge presented by each unit. The aim will always be to create a dynamic target language equivalent for each challenging (source) language unit.

It is interesting to note that the translation theorist, Paul Newmark (1988), who also works on theories of equivalence to explain and solve practical interlingual translation problems, has also been strongly influenced by Nida. Newmark's theory of equivalence is very similar to

Nida's, but Newmark suggests using different terminology. Newmark proposes the use of the term 'semantic translation' instead of 'formal equivalence' and uses the phrase 'communicative translation' to refer to Nida's 'dynamic equivalence'. Newmark defines his concepts thus:

Communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original. Semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original. (Newmark, 1988:39)

Newmark's terminology is much more specific in describing the aspects of translation. For example, using communicative translation to replace Nida's dynamic equivalence, it is clear that the focus is on the communicative value of the text and how it is received by the target audience. The use of the term 'semantic translation' to replace the term 'formal equivalence' makes the linguistic focus of this approach clear. However, and despite its more specific nature, Newmark's terminology never became as popular as Nida's (Munday, 2008:46). Munday (2008) ascribes this fact to an "overabundance of terminology" and claims that Newmark basically raises the same issues as Nida (Munday, 2008:46). However, Newmark (1988) does not attach the same value to dynamic equivalence as Nida. For Nida, dynamic equivalence is the ideal approach to translation because, he argues, it fully preserved the meaning of the text. Newmark, however, argues that it is impossible to recreate the target text and the exact effect of this text on the target language audience as that originally had by the source text on the source language audience.

The concept of equivalence has always been a key issue in Translation Studies but some theorists, such as Snell-Hornby (1995:22), argue that using the term 'equivalence' presupposes symmetry between languages that does not actually exist. This claim directly contradicts Jakobson ([1959] 2004:140), who explained that anything that can be expressed in one language can be expressed in any other language even if it requires that the terminology 'be qualified and amplified' because of the lack of symmetry between languages. This means that Snell-Hornby's criticism of equivalence is based on a position nobody actually has taken. Theorists understand that because there is no symmetry between languages, the translation process requires the skill to change the wording or structure message from the source language to retain its value in the target language; and that it is possible to do this for any translation unit.

The implication of this theory of dynamic equivalence is that a translation unit that may consist of only one word in the source language may be translated with a unit of multiple words in the target language to achieve equivalence between the source and target texts. An example of this is the Afrikaans word 'oormôre'. In English, the only possible translation is 'the day after tomorrow', simply because there is no one-word equivalent in English.

Pym (2007) defends the concept of equivalence and counters Snell-Hornby's criticism by explaining that developments in the field have led to misunderstandings and that these misunderstandings, in turn, have led to misconceptions about the concept of equivalence. Pym claims

...the theorizing of equivalence has in fact involved two competing conceptualisations: "natural" as opposed to "directional" equivalence...The intertwining duality of these notions allows for considerable subtlety in some

past and present theories, as well as pervasive confusion not only in many of the theories themselves but also in the many arguments against equivalence. (Pym, 2007:272)

Pym explains 'directional equivalence' as referring to definitions of equivalence that describe only the target side and completely disregard the source side of the translation process (Pym, 2007:277). Pym explains natural equivalence as "notions of equivalence that emphasise two-way movements" (Pym, 2007:278), which means that if you translate a concept from source language to target language and back to source language, you should end with the same value with which you started. An example between Afrikaans and English could be the greeting 'goeiemôre', which translates into English 'good morning': a back translation to Afrikaans would be exactly the same as the original Afrikaans unit.

In an attempt to improve its clarity, Pym reformulates a milder definition of 'equivalence' and explains that, before equivalence, the concept 'fidelity' was used in terms of meaning, intention or function. This word pertains to the preservation of a value in the source text, and Pym's theory acknowledges that value differs from one text to another. Different values of a text might be the form, rhyme, reference, function or structure (Pym, 2007:274). The type and purpose of the text determines which values are crucial and should be retained. The translator must consider the context and determine which value is important and change the target unit to contain the important value – even if it means sacrificing less important values. An example from *Kaburu* is the endearment 'my skat' (Opperman, 2008:37), literally 'my treasure'. The important value is the endearment. Rendering the literal meaning 'treasure', would seem strange to a target language audience and in this case, the translator can choose to sacrifice this value and render the unit with a more target language culture appropriate expression, such as 'my darling'. Pym stresses that the loss of some values is

not as crucial as one might think, because translating has never been about exact values (Pym, 2007:274); instead, translating is an attempt to transmit the intended meaning by contextualising each translation problem. Pym states that “the translator is an equivalence producer, a professional communicator working for people who pay to believe that, on whatever level is pertinent, B is equivalent to A” (Pym, 1992:77).

Pym identifies the assets and problems with existing equivalence theories by pointing out that, although these theories distinguish translation from all other possible inter-lingual communications (e.g. rewriting, commentary, summary or parody), these theories fail to explain why this relationship should only work in one direction and also fail to explain on which levels or aspects of a unit equality is achieved (Pym, 2007:278). Pym further explains that the criticism against equivalence rests on a lack of understanding of what exactly equivalence is, and critics of the term are further misled by inadequate definitions of the term. This study argues that it is possible to create equivalent texts in different languages, in this case, Afrikaans and English, because it is possible to formulate an equivalent for every translation unit. In this, I agree with both Jakobson (1959) and Pym (2007). The implication is that, when a text is translated, the translator’s aim is to ultimately convey the meaning expressed in the source language text in the target language text. This study rejects the notion of untranslatability and supports the theory that what can be said in one language can be said in another. Such a translation process, of converting meaning from the source language into the target language, necessitates procedures that have been named ‘shifts’, a notion that will be discussed in the following sub-division.

The view is taken in this study that translation shift theory has an important part to play in Translation Studies even though shift theories are no longer present in Translation Studies readers, such as Venuti’s 2012 Translation Studies Reader and the fact that shift theory has

been criticised very much in the past. Most criticism of shift theory was based on the notion that shift theory presupposes symmetry between languages. This view is inaccurate, as the opposite is true: translation shifts are necessary to achieve equivalence. If languages were symmetrical, shifts would not be necessary.

2.4 Translation shifts

As a concept in Translation Studies, 'shift' was introduced in 1965 by Catford, in his publication *A linguistic theory of translation*. Catford (1965:73) defines translation shifts as "...departures from formal correspondence in the process of going from the SL [source language] to the TL [target language]". A more simple definition of Catford's concept of a translation shift is presented by Hatim and Munday (2004:26) as "the small linguistic changes that occur between ST [source text] and TT [target text]". These 'small linguistic changes' occur because, while equivalence is possible, language systems are not exactly alike. Thus the need for translation shifts in order to maintain equivalent meaning between the source text and the target text. During the translation process, the translator works with texts of different lengths, ranging from morphemes to much longer pieces of writing. In shift theory, it is important to understand the concept of a translation unit: the translation unit is usually a clause (Malmkjær, 2001:288). The reason for this is fourfold. Firstly, because events are usually presented in the form of a clause, secondly because the differences between languages are more marked at levels lower than the clause (words or morphemes), thirdly because the clause is a manageable piece of text, and fourthly because the clause is the smallest linguistic structure that involves propositions (Malmkjær, 2001:288).

Catford (1965:37) distinguishes between two kinds of shifts: level shifts and category shifts. Level shifts are only possible between grammar and lexis. They occur when a grammatical concept is translated with a lexeme. According to Catford, these shifts are very common.

Typical level shifts between Afrikaans and English occur because verbs in Afrikaans are not conjugated as are English verbs. For example, Afrikaans does not distinguish between simple and continuous tenses. To translate the verb 'walking', for example, it is necessary to indicate the 'continuousness' of the action in Afrikaans. The English sentence, 'He is walking' could be translated into Afrikaans with 'Hy loop', but a back-translation into English could result in a translation that reads: 'He walks'. It is therefore sometimes prudent to indicate the 'continuousness' of the action. When translating from English into Afrikaans this can often be achieved by adding 'besig om te' ('busy' being infinitive marker) before the verb and to translate the sentence 'He is walking' as 'Hy is besig om te loop'. When translating from Afrikaans into English, the translator needs to consider what is required by the context of the translation unit and proceed accordingly.

Category shifts are based on the assumption that some degree of formal correspondence exists between languages because, by definition, category shifts occur when the translator departs from formal correspondence (Catford, 1965:76). This means that it is possible to create a formal correspondent of the source text unit in the target language, but that the text of the target language would be incorrect or ungrammatical, hard to read and even difficult to understand if the translator did not make a shift. It is therefore often necessary for the translator to make changes, or shifts, to ensure a grammatically correct, coherent, comprehensible translation. Catford distinguishes between four different types of category shifts: 1) structure shifts, 2) class-shifts, 3) unit-shifts, and 4) intra-system shifts. Category shifts all occur at the level of the grammar of the text.

Structure shifts occur when the translator makes a change in the grammatical structure of the source text translation unit when translating it into the target language (Catford, 1965:77). Structure shifts pertain to the order of grammatical units and they are often

inevitable to produce a natural-sounding target text. An example from Afrikaans to English would be when words change places in a sentence. For example, *jou/you* in the following sentences: 'Ek wil jou reghelp' translated to 'I want to correct you', where the verb in the target language unit is placed before the object to produce a grammatically correct target language rendition. Structure shifts can occur at all ranks of the grammar, i.e. within phrases and within clauses (Catford, 1965:77).

Class shifts occur when a source language unit is translated with a target language unit from a different grammatical class – for example, when a noun is translated with a verb (Catford, 1965:78). An example is the English unit 'He behaves oddly', that can be translated with the Afrikaans equivalent 'Sy gedrag is vreemd'. In this case, the verb 'behaves' is translated with the noun 'gedrag' and the adverb 'oddly' is translated with the adjective 'vreemd', which makes this a class shift.

Unit shifts occur when it is impossible for the translator to find an exact rank-for-rank correspondence between two translation units. The five ranks of grammar, according to Catford (whose work was based on the work of Halliday), are morpheme, word, group, clause and sentence (Catford, 1965:76) and a shift will occur if a translator translates a word with, for example, a phrase or a clause. The translator has to adapt the target language sentence linguistically, regardless of whether that linguistic system corresponds formally to the source language linguistic system or not (Hatim, 2001:16). An example is the Afrikaans word 'eergister' that can only be translated with the English nominal group 'the day before yesterday', because a single word equivalent simply does not exist in the English linguistic system.

An intra-system shift occurs when a shift occurs within the system of a language (Catford, 1965:80) when the source language and target language systems correspond very closely, but not exactly and thus require a minor departure from the source language system. In other words, the source language unit has an almost exact target language equivalent, but a small linguistic change, or shift, is required to produce a grammatically correct target language unit. An example of this is when “a SL (source language) ‘singular’ becomes a TL (target language) ‘plural’” (Hatim, 2001:16), such as the English unit ‘glasses’ which may be singular or plural in the source language, but can translate to the Afrikaans target language singular ‘bril’ or plural ‘brille’. In such cases, the translator has to analyse the context of the word to know whether to use the singular or plural Afrikaans word. When translating ‘glasses’ with ‘bril’, an intra-system shift occurs, in this case a shift within the number system.

Another type of shift is described by Mason (2004:471) and is called “shifts in transitivity”. Mason explains that transitivity shifts “involve shifts in representation” and “shifts of point of view” (Mason, 2004:471). Mason (2004:474) points out that there are some obligatory shifts which any competent translator would automatically make, but that there are also instances where the translator is conscious of the shift and has to make a deliberate and specific choice. He (Mason, 2004:476-478) provides different instances of transitivity shifts, and explains that these shifts occur because of idiomatic preference and a required increase in directness or indirectness of the translated text. Furthermore, he also notes the occurrence of ‘discoursal shifts’, which might occur so frequently in longer passages that the source language audience and target language audience will have a different perception of the subject matter as far as viewpoint is concerned. A specific style is often required or selected by a translator and adherence to this style means that transitivity shifts occur. An example is a discoursal shift, when a unit with an agent is translated to an agentless, passive voice. An example is when the Afrikaans source text unit is ‘Ons het foute gemaak’, where ‘ons’ is the

agent. This is translated to the English 'Mistakes were made', a linguistic unit which has no agent. Mason's research shows that these shifts occur when translators are commissioned to maintain the 'intention', 'authenticity', 'surface-level similarity', 'accuracy' or 'readability' of the original text, depending on the requirements of whoever commissions the work (Mason, 2004:472, 473). This kind of shift influences both the directness and the tone of the text. A translator must be able to justify this kind of shift or be careful to avoid it.

Shoshana Blum-Kulka ([1986] 2004) developed a theory of shifts that occur on the level of the text. Blum-Kulka argues that two kinds of shifts take place at text level: shifts of cohesion and shifts of coherence. Blum-Kulka ([1986] 2004:291) defines coherence as "...a covert potential meaning relationship among parts of a text, made overt by the reader or listener through processes of interpretation". This means that the coherence of a text largely depends on the reader's ability to interpret the text. If the reader is unable to interpret the potential semantic relationships in the text, that text will be incoherent to him or her. It is the responsibility of the translator to help the reader to be able to interpret a text by retaining as many levels of meaning as possible. The translator's efforts to adhere too closely to the source text or deviate too far from it may sometimes lead to shifts in levels of coherence or cohesion.

Blum-Kulka ([1986] 2004:291) defines cohesion as "...an overt relationship holding between parts of the text, expressed by language-specific markers". This is not the same as the coherence that depends very much on an audience's ability to interpret a text; instead, cohesion depends on explicit markers in the text itself. Blum-Kulka explains that shifts in cohesion can work in one of two directions. The first possibility is a shift in the level of explicitness and the second possibility is a shift in text meaning(s). When shifts of explicitness occur, they sometimes influence style, because moving from one language to

another influences the level of redundancy in the text. An example would be overuse of certain lexical items to clarify something that does not really need clarification. Also, for the sake of clarity, a translator may resort to circumlocution to explain a difficult source language lexical unit (by using a phrase, for example, when a word would suffice). Blum-Kulka explains this as: “The translator simply expands the TL (target language) text, building into it a semantic redundancy absent in the original” (Blum-Kulka, [1986] 2004:293). Shifts of meaning occur when more or less meaning is added to a word during the translation process. Selecting the appropriate equivalent demands careful consideration on the part of the translator to maintain the meaning of the source text.

As far as shifts of coherence are concerned, Blum-Kulka ([1986] 2004:296) distinguishes between “*reader-focused* shifts and *text-focused* shifts”. Reader-focused shifts are the most difficult to avoid and these occur when the translator has to decide how to translate a text by considering the target audience. However, in this case (*Kaburu*), it is important to distinguish between shifts that are necessary to accommodate the particular target audience and shifts that occur in the translation process itself. This means that a specific audience would dictate the shifts, so that one text would differ from another depending on the specific audience. An example from *Kaburu* is that it might be considered necessary to use ‘Black Economic Empowerment’, instead of the source text unit ‘BEE’ (Opperman, 2008:64) to help the audience understand the reference. The transition will be clarified by references specifically introduced to make the meaning of the target text explicit to the target reader or audience. Different audiences would require different degrees of reference, depending on their cultural backgrounds. This argument is closely linked with that of foreignisation and domestication because, as Blum-Kulka argues:

It follows that reader-focused shifts of coherence in translation are to some extent unavoidable, unless the translator is normatively free to “transplant” the text from one cultural environment to another. (Blum-Kulka, [1986] 2004:301)

In rendering a foreignised translation of a text, therefore, translators should carefully consider which translation units will require reader-focused shifts, and their considerations should be based on the target audience’s cultural background. On the other hand, text-focused shifts of coherence occur when a translator has to be careful about the accuracy of a translation, because he or she cannot know the importance of all the meanings in the source text. Blum-Kulka explains this as “...choices that indicate a lack of awareness on the translator’s part of the SL (source language) text’s meaning potential” (Blum-Kulka, [1986] 2004:301). This happens when a translator considers only the literal meaning of a unit, and not the metaphorical meanings or possible sub-text that could influence a translation’s interpretation; in this case, the translation will retain the literal meaning instead of the intentional meaning of the text. Blum-Kulka’s main argument is that textual and discursal translations necessarily entail shifts, and translation choices must be made with careful consideration of the linguistic, discursal and social systems of both the source and target languages and their respective cultures (Blum-Kulka, [1986] 2004:291).

In chapter 4, I shall identify instances where translation shifts occur that can be explained by referring to the theories of Catford, Mason and Blum-Kulka, and I shall also give examples from the source text. The examples will be discussed especially with reference to specific cultural and linguistic contexts. I shall also examine the possible impacts of shifts on the meaning of the target text or the target language audience and, finally, I shall justify the choice of renditions for the translation (supplied as an appendix to this dissertation).

2.5 Domestication versus foreignisation

In 1813, Friedrich Schleiermacher presented a paper 'on the different methods of translating'. In this paper, Schleiermacher argues that the translator has to choose between two methods of interlingual translation.

Either the translator leaves the author in peace as much as possible and moves the reader toward him; or he leaves the reader in peace, as much as possible, and moves the writer toward him. (Schleiermacher, 2004 [1813]:49)

Schleiermacher's remarks sparked a debate about the proper approach for translating culturally significant items, a debate that continues to this day in the discipline of Translation Studies. A recent example can be found in Venuti's *The translator's invisibility* (2008), in which the author argues strongly in favour of using foreignisation to translate literary texts. Schleiermacher (1813) also advocates the practice of foreignisation, that is, a respect for the author's culture. Foreignisation implies that a translator will keep certain cultural and linguistic aspects of the source language in the target text instead of completely adapting the source text to the language system and culture of the target text. This is the opposite of domestication, where the translator attempts to produce a translation that reads as if it were written in the target language culture. Venuti explains Schleiermacher's theory on domestication and foreignisation as the choice between producing an "ethnocentric reduction of the foreign text" or a text that exercises "ethnodeviant pressure". In other words, the translator has to decide whether to produce a text that makes the reader feel that he or she is reading a text that originated in the target language culture or a text that makes the reader notice the foreign origin of the text and has the effect of "sending the reader abroad"

(Venuti, 2008:15). Venuti explains that the issue of choosing either approach exists at the core of the discipline of Translation Studies and is unavoidable, since every translation necessarily demands that the translator make decisions (he refers to this as 'violence') which, sometimes at least, inevitably comes down to a decision between foreignisation and domestication. It is up to the translator's own discretion to decide on the "degree and direction of the violence at work" (Venuti, 2008:15).

Thus, according to Venuti, the practice and extent of foreignisation or domestication in practical translation is subjective and at the translator's discretion. The translator decides on the degree to which he or she wishes to domesticate culture-specific items or the degree to which the translation remains foreign. This can be compared to a sliding scale. At one end of this scale, a strongly foreignised text will contain many foreign items that clearly indicate that the text originated in a foreign language and culture, possibly to such an extent that the target language reader requires an extensive knowledge of the source language culture. At the other end of the scale, a strongly domesticated translation will read as if it originated in the target language and culture, without any foreign culture or language indicators to alert the reader that text originated in a different language and culture.

In my translation of *Kaburu*, I have opted for the application of a dynamic, foreignised translation from Afrikaans into English. The implication is that a target language reader who is unfamiliar with the Afrikaans source language culture will experience a taste of the idiosyncrasies of the source language culture in a language he or she does understand. In the Afrikaans source language text the setting of the play is contemporary South-African and it contains very many cultural items that will present challenges in the translation process. In spite of its South African setting and abundance of typically South African expressions, the play deals with universal themes with which the target language readers will be able to

identify, especially the themes of identity, family relationships and migration. Footnotes will be provided to clarify culture-specific items that might be obscure to the target language reader.

In the translation that accompanies this study, South African cultural, social and lexical translation units were kept as close as possible to the source text culture. Where target language equivalents exist and where it served no useful theoretical purpose to foreignise translation units, domestic equivalents were used to render these items.

2.6 Nord's model for analysis

Christiane Nord (2005) created a model of translation-oriented text analysis as “a tool for preparing translations” (Nord, 2005:viii) that the translator can use before the actual production of the target text commences. This model can be applied to any text, including literary texts. Nord's tool analyses extratextual and intratextual factors of the text to enable the translator to comprehensively analyse a text. This is important in the process of better understanding the message the author is sending to the audience and in creating a target text that takes all possible issues relevant to producing an accurate target text into account. Nord's model (2005) was chosen for this study because it is both comprehensive and inclusive; it also presents the translator with a set of questions that enables the translator to effectively analyse the text for translation purposes. These questions are directed to analysing the extratextual and intratextual factors in the text, and thus providing the translator with enough information about the text to create a translation that is accurate and that retains as much meaning as possible of the original. Pym (1993:189) notes that he finds Nord's model very useful in training translators because, despite its minor theoretical shortcomings, it is in fact a very helpful tool as far as analysing texts are concerned. Studies

that have applied or recommended Nord's model for literary translations and literary translation theory include studies by Elkjaer (2010) and Sanchez (2009).

Extratextual factors are those factors that pertain to the communicative function of the source text and are therefore classified as "situational factors" (Nord, 2005:43), while intratextual factors pertain to the content of the text itself, including non-verbal elements (Nord, 2005:42). Nord stresses that the communicative function of the source text, represented by the factors of the communicative situation in which the text functions, are of critical importance to the analysis of the source text. This is because they determine how the translator will approach the text and perhaps compensate for defects the translator may find in the text (Nord, 2005:41). Nord clarifies her understanding of the concept 'situation' as "the real situation in which the text functions as a means of communication, and not any imaginary setting of a story" (Nord, 2005:44,45). The extra-textual factors that Nord distinguishes are: sender (who?), sender's intention (what for?), recipient the text is directed at or addressee (to whom?), medium or channel by which the text is communicated (by which medium?), place of communication (where?), time of communication (when?), motive of communication (why?), and the function of the text function (which may be derived by answering the previous seven questions). Nord also points to the fact that all these factors are interdependent.

The intratextual factors that Nord (2005:83) distinguishes are: subject matter, content, presuppositions, text composition, non-verbal elements, lexis, sentence structure, and suprasegmental features. Like extratextual factors, intratextual factors are also interdependent. Nord presents her model as one of "recursiveness" (Nord, 2005:83). It is a process that requires repetition, analysis, confirmation and rejection of expectations and requires extensive modification for the whole duration of the process.

Nord's model will be used in chapters 3 and 4 of this dissertation in order to analyse the source text (the play *Kaburu*).

2.7 Summary

Before proceeding to the next chapters of this study, I needed to provide an overview of the main theoretical concepts that provide the basis for this research.

To this end, I discussed theories of equivalence, as formulated by Jakobson (1959), Nida ([1964] 2004) and Pym (2007). I also examined shift theory as put forward by Catford (1965), Mason (2004) and Blum-Kulka (1986) and, lastly, I examined theories of foreignisation and domestication as presented by Schleiermacher (1813) and Venuti (2004, 2008).

In the next chapter, chapter 3, I shall discuss the comprehension phase of the translation process and, in chapter 4, I shall go on to look at the production phase. Both chapters 3 and 4 will make use of the theories discussed in this chapter, specifically Nord's model, to analyse *Kaburu*. In chapters 3 and 4, I shall also examine the extent to which these theories can help the translator to create a target text.

CHAPTER 3: Pre-translation: analysis of the source text

3.1 Introduction

Now that the theoretical concepts have been examined (in chapter 2), I shall address the first phase of the translation process. This chapter, chapter 3, focuses on pre-translation analysis, which is part of the translation process. This is the comprehension phase (Nord, 2005:34), which involves the translator dealing with the source text as a first-time reader.

In this chapter, I shall start by discussing the translator in his or her capacity as a reader. I shall then go on to look at the intratextual, or internal factors, of Nord's (2005) model of textual analysis. After that, I shall discuss the extratextual and intratextual factors of Nord's model of translation-oriented text analysis, which pertain to the comprehension phase of the translation process. The translator needs to consider all these factors – both intratextual and extratextual – before starting on the actual translation of the target text. Applying Nord's model is particularly useful during this phase of the translation process, because it helps the translator to read the text in both a methodical and meticulous manner.

In Nord's model, extratextual factors are those factors that pertain to the communicative function of the source text; extratextual factors are therefore classified as "situational factors" (Nord, 2005:43). Intratextual factors relate to the content of the text itself, which includes non-verbal elements in the text (Nord, 2005:42). The selected extratextual factors that I shall discuss in this chapter are: sender, intention, motive, text-function, medium, literariness, and the non-verbal aspects of the text. The intratextual factors that will be discussed in this chapter are: subject matter, theme, title, the historical context of the play and certain specific presuppositions in general.

3.2 The translator as reader

Biguenet and Schulte (1989:ix) state that: “All acts of translation begin with a thorough investigation of the reading process.” This means that reading is a crucial part in the beginning of the translation process and should be done meticulously. In this section, I shall elaborate on the complex nature of the act of reading for the purposes of translation.

Reading for translation is quite different from reading for leisure or comprehension. Schulte (1985:1) explains that the translator reads a text more intensely than a person who reads for leisure, for scholarly purposes or for any other reason. The most significant difference is the level of intensity involved in reading a text in order to translate that text. Rabassa (1989:6) claims that “translation is essentially the closest reading one can possibly give a text. The translator cannot ignore ‘lesser’ words, but must consider every jot and tittle”. This is because the translator needs to retain as much of the original as possible, including tone, style, and the multiple layers of meaning that are being translated. Schulte (1985:1) notes that the act of reading for translation is dynamic, not static, since the translator is consistently involved in a process of decision-making. This means that the translator must continuously consider the appearance, semantic possibilities and rhythmic power of every word. The reason why this intense reading is necessary is because the translator cannot accurately translate something that he or she fails to accurately grasp. For example, it is crucially important to translate the correct form of the definite and indefinite article: ‘The dog lies under a tree’; or ‘A dog lies under a tree’. In a literary text, the difference in referring to a specific dog, as in the first instance, or any dog, as in the second instance, may be crucial to understanding a specific plot in a point or theme in a text. In this case, an incorrect translation could produce an interpretation of the text that might be confusing.

Translating the various levels of meaning between languages is a very complex issue, because the meaning of a text can be difficult to grasp and, in addition to this, the translator has to work with two different cultures. Rabassa (1989:2) explains that a word in one language for one reader does not carry the same meaning as ‘the same’ word in another language for another reader. This is because there are cultural and personal connotations to words that influence how words are received. Rabassa uses the example of the word ‘dog’ to illustrate this. In northern European culture, a dog is considered to be a pet, while Muslim culture regards dogs as disgusting and vile. Rabassa concludes that translation can be described as a transformation and an adaptation, which involves the use of a new metaphor that will fit the original. Producing a bad translation can result in a procrustean product (Rabassa, 1989:2). The implication here is that the translator needs to be very sensitive to connotative meaning in a text. Connotation is defined by Chandler (2002:225) as: “The socio-cultural and ‘personal’ associations produced as a reader decodes a text.” This is especially important when translating idiomatic expressions, humour and swearing. As far as connotative word meaning in *Kaburu* is concerned, the instances of swearing present challenges to the translator, although the source and target cultures are relatively similar. These are discussed in detail in section 4.2.3 of this dissertation.

In order to ensure a careful and accurate reading and comprehension of the source text and the multiple levels of meaning it contains, the translator has to start by conducting a systematic analysis of the source text. In the following two sections, Nord’s (2005) model of translation-oriented source text analysis will be used as a framework for the analysis of *Kaburu* as a source text. I shall discuss only the external and internal factors in Nord’s model that pertain to the comprehension phase of the translation of *Kaburu*.

3.3 Extratextual factors

Nord (2005:44) describes extratextual factors as factors that pertain to the situation of the text. In this context, situation refers not to an imaginary situation created as part of the story, but the real-life situation in which the text is used as a means of communication (Nord, 2005:44,45). For the purpose of this study, only factors that are relevant to an analysis of *Kaburu* will be discussed in this chapter, namely: sender, intention, motive, text-function, medium, literariness, and non-verbal aspects of the text.

3.3.1 Sender, intention and motive

In *Kaburu*, sender, intention and motive are grouped together: they are closely related to one another and they are all directly related to the author of the text.

Nord (2005:47-48) makes a distinction between sender and producer. In the case of literary works, sender and producer is usually the same person. The sender is the person who uses the text as a tool to communicate with someone else or to achieve a certain effect, and the producer is the person who actually presents the message to the receiver (Nord, 2005:48). In the case of a dramatic text, the sender is the person who creates the message (i.e. the playwright), whereas the producer is the cast (and director), who delivers the message by performing the play in a theatre. In the case of *Kaburu*, the sender is Deon Opperman, and the producers are the actors chosen to play the parts of the various characters. Although actors can make specific choices about how they will go about portraying a character, there are limitations to how they can do this, because they have to stay true to the character as it was created by the sender (i.e. the playwright). Nord (2005:49) states that the translator's position is similar to that of the text producer's. Although a certain amount of freedom is

allowed that enable the producer to incorporate his or her own creativity and preferences, there are instructions, norms and rules of the target language and culture with which the translator must comply (Nord, 2005:49). This view is also supported by Pei (2010:33), who argues that the translator's subjectivity, while useful, is constrained by socio-cultural norms.

As far as the sender is concerned, there are various types of information that are important and that can be discovered when a text is analysed for the purposes of translation. This includes anything that can shed light on the author's intention, the addressed group of recipients and their cultural background, as well as the place, time, motive for text production and information on predictable, intratextual factors (Nord, 2005:50). This information can be obtained by observing the text environment (information contained in imprints, the preface, epilogue or footnotes), the author's name and any knowledge of his or her literary classification, artistic intentions, favourite subject matters, and usual addresses and status (Nord, 2005:51).

As mentioned above, Deon Opperman is the sender of *Kaburu*. Opperman is well-known, still alive and there is a great deal of information available on his life and cultural context. Opperman uses digital communication tools such as Twitter and Facebook and has his own website (<http://www.deonopperman.co.za>). Opperman often comments on his work as a writer and grants interviews in which he discusses his work and viewpoints on various matters. Examples are his interviews in *Litnet* (Krueger & Fouche, 2006; Terblanche, 2009) and his online blog (deonopperman.blogspot.com). *Kaburu* is therefore much less challenging to analyse than say a very old text by an anonymous author. Deon Opperman is a white male, born and raised in South Africa, and at the time of the publication of *Kaburu* he was 46 years old (Opperman, 2013). Nord points (2005:54) out that the sender's intention is a very important factor in the translation process, because it informs many decisions that

need to be made by the translator during the translation process regarding composition, stylistic-rhetorical characteristics, quotations and the use of non-verbal elements. The sender's intention also plays a role in deciding whether or not to create a foreignised or domesticated target text. In the discipline of Translation Studies, the sender's intention is a controversial issue (Appiah, [1993] 2004:423; Iliescu, 2001:101).

When creating the source text, it is often difficult to determine exactly what the sender's intention was, especially in very old texts (Appiah, [1993] 2004:423). Nord (2005:53) points out that very old texts, such as spells or poems, no longer serve the function they were intended to serve by the sender who originally created them. *Kaburu* does not present the translator with this particular challenge. However, the reception of *Kaburu* is very much tied to time and place. The text contains social commentary on prevalent contemporary South African social issues to which most, if not all, members of the source language audience would be able to relate. However, this is not necessarily true of the target language audience. If the text is intended to be thought-provoking for the source language audience, then part of the sender's intention will be lost if this purpose cannot be achieved for the target language audience. This serves as an argument in favour of creating a foreignised translation. I say this because an audience may not understand or appreciate a text that is presented as if it is part of the target language culture if it deals with issues that are irrelevant in the target-language society. A foreignised translation, on the other hand, will not present material to the audience as if this material is part of their own social situation. The audience will be made aware (by, for instance, source culture specific references) that the themes and issues presented to them depict what is pertinent to another culture with its own social problems. This means that the text will serve to inform the target language audience about issues that are prevalent in another society or culture, namely, the source language culture.

The implication here is that foreignised translations can be a useful tool in creating and nurturing cross-cultural understanding. Their disadvantage is that the target language audience may not appreciate the sender's original intention, simply because they are not part of the society for whom the sender intended the text.

The sender's intention is a multi-dimensional factor and Nord (2005:53) distinguishes between intention, function and effect. These three elements are different but congruent viewpoints of the same aspect of communication (Nord, 2005:53). When an author creates a text, he or she intends it to fulfil a certain function and have a certain effect on an audience. Intention is the sender's viewpoint. Intention is what the sender wants to achieve with the text. Text function is something that only realises with participation from both the author and the audience. The author (sender) intends that the text have a specific function, but that function can only be realised if a recipient receives the text in a certain way. Effect can only be observed after reception of the text and can be defined as "the result of the reception" (Nord, 2005:53). It is important to distinguish between the three viewpoints of intention, function and effect because a clear differentiation allows for a more clear-cut and in-depth analysis of the text and for different treatment during the translation process. Ideally, in his or her rendition of the target text, the translator should attempt to convey as much as possible of the original intention.

Knowing the author's intention may often prove problematic for the translator, since an audience is usually not informed about the sender's intention, but only receives the text as a result of the sender's intention. Nord (2005:55) advises the translator to consider extratextual and intratextual features of the text in an attempt to discover the author's intention. In the case of a literary text, such as *Kaburu*, Nord advises the translator to "exploit all sources at his disposal", including any biographical information about the author that might have

influenced his (or her) work, while keeping in mind that any information obtained must be relevant to that specific source text. The translator must adopt the position of a “critical receiver” (Nord, 2005:56).

The author of *Kaburu*, Deon Opperman, writes for an audience with whom he shares a cultural background. This can be a useful clue to his intention. Migration is a very prevalent contemporary issue for South Africans. This issue is related to other concerns in the contemporary South African situation such as land owning disputes, the high crime rate, which obviously raises safety concerns, and past wars and their impact on contemporary South Africa. It is postulated that the author’s intention was to show, to a specific Afrikaans theatre audience, his perspective on their situation in order to clarify the issues they have to deal with, or to trigger alternative thoughts about a situation they thought they understood. It is worth remembering that the author himself states, “Above all, entertainment comes first. In theatre one has to offer the public a tempting platter; you can put a pill on it – what you want them to hear – but it must be well garnished” (Terblanche, 2009). This shows that he acknowledges the importance of entertainment in the theatre, but that he also wishes to speak to his audience on a deeper level. The translator must attempt to present this deeper level to the target language audience in a way that will enable them to grasp the significance of the themes in the text, while still maintaining the entertainment value of the play.

Motive refers to the reason why the text was created, and the occasion for which it was created (Nord, 2005:75). Analysing motive is useful because it can provide clues to other features, such as situational factors and certain conventional features of the text itself. The intratextual features determined by the motive of communication are content, vocabulary and sentence structure, suprasegmental features, and non-verbal elements (Nord, 2005:75,76). Motive might be discovered in the text itself or text environment or even the title. It is

important that the translator should discover the motive for creating the source text in order to contrast it with the motive for creating the target text. This, in turn, will enable the translator to determine how the differences will impact on translation decisions. Nord (2005:76) points out that where available information lacks specificity, the sender's motive might come down to "indirect conclusions". To distinguish more clearly between 'motive' and 'intention': motive suggests a leading train of thought, while intention relates to the influence the sender would like to exert on the audience, in other words, the end result the playwright (in this case) would like to achieve.

As mentioned at the beginning of this dissertation, *Kaburu* was created as a play to be performed in front of an audience in a theatre. South African audiences are familiar with plays and therefore no explanation is needed as to the motive for creating the text; furthermore, and rather obviously perhaps, the audience will expect the text to be performed by actors. It is probable that a specific member of the audience will only see the play once or twice in his or her lifetime. Deon Opperman himself also explained the motivation for his work in an interview (Terblanche, 2009. See quote above.) He wants to convey some deeper meaning to his audience, but not at the cost of the entertainment value of the play. Deon Opperman also explains that his passion for theatre motivates his writing: "You don't write for yourself. You write so that others can enjoy it; you write for other people" (Opperman, quoted by Terblanche 2009 [my translation]). In writing this play, the author was motivated by a desire to communicate with his audience through his work and he wants this communication to be both meaningful and enjoyable.

3.3.2 Text-function, medium, literariness and non-verbal aspects of the text

All these factors (text-function, medium, literariness and non-verbal aspects) are crucial to understanding how the text functions as a communicative tool. Text function must be distinguished from genre. Nord (2005:78) defines text function as “related to the situation aspect of communication” and genre as “the textual result of a certain type of communicative action [...] related to the structural aspect of the text-in-function”, she uses the image of a coin to explain that these two concepts are distinct yet inseparably connected. Nord (2005:78) makes an important argument for “literariness as text function”. When a sender creates a literary text, he or she intends to communicate personal insights to the audience via a fictitious world. When a text is designated as literary, recipients have specific expectations because they are aware of the text’s status as a literary text. As far as literary texts are concerned, situational factors are particularly important because they convey culture-specific characteristics of the source and target language culture (Nord, 2005:79). Nord (2005:79) identifies literariness as “a pragmatic quality which is assigned to certain texts by the sender and the recipient in a particular communicative situation”. She argues that, when creating the target text, it is of crucial importance to understand the function of the source text in order to remain loyal to this function and to determine the target text’s compatibility with this function (Nord, 2005:80).

This point is connected to the argument of the two viewpoints of liberty versus fidelity in the translation process, and Nord incorporates these two viewpoints in her model as “documentary translation” and “instrumental translation”. Documentary translation is closely related to a foreignising approach. It includes literal translation, philological translation and “exoticising translation”, whereas instrumental translation can be explained as a domesticating translation, a translation that makes it seem that the source text author is

communicating directly with the target text audience (Nord, 2005:81). In effect, the reader of an instrumental translation would not be aware that the text was initially intended for another audience in another culture. Creating a foreignised translation of *Kaburu* will fall under the category of documentary translation, specifically an exoticising translation, because the “local colour” of the source text is retained (Nord, 2005:80). The text environment is the most important source for information about the function of the text, but this can also be inferred from extratextual factors.

The intended text function of *Kaburu* was that it should be performed in Afrikaans as a play for the stage. This means that the reader who selects the book will know to expect a text that is in the format of a play and not, say, the format of a novel or anthology of poems. The title page states that it is a play for the stage. Text function is closely related to medium because medium is the way in which text function is achieved. Medium refers to the way the text is presented, either spoken or written. This is an important consideration for the translator because it influences the conditions of reception and production. More specifically, it will determine factors such as levels of explicitness, arrangement of arguments, semantic choice, cohesion and use of non-verbal elements. It is not always possible to clearly label texts as intended only for written or verbal communication but, in the case of *Kaburu*, as a play written for the stage, it is clear that the original text was intended for verbal communication.

Different mediums are associated with different technical aspects. In the case of verbal communication, aspects might include telephones, microphones, production, reception and comprehension of the text. In this context, ‘medium’ refers to the means by which information is presented. In written communication, the medium might be the print format of a newspaper, magazine, book, leaflet, brochure or any other subclassification (Nord,

2005:64). Analysing the medium is useful because it provides information about the sender and recipient(s). In fact, Nord (2005:64) points out that the medium usually determines the recipient's expectations about text function.

Kaburu was first presented to an audience as a production at an Afrikaans culture festival, Aardklop, in 2007. In this particular case, the function of the text is that it is a play for the stage and, as such, the medium is theatrical performance which includes spoken discourse (because, obviously, it was presented to its audience by actors who spoke their lines). Because the play was extremely popular with audiences and performances, by their very nature, are transient and will not always be available in the future, the text was published in book form in 2008. The publication of the play does not change the actual text function, only the medium. Instead of being presented in spoken form by actors, the book form means that the text is now presented in written form as a play text.

When a dramatic text is presented as originally intended – in other words, performed on a stage by actors in front of an audience – its full theatrical potential can be realised. This is impossible when a text is only read by an individual reader outside the theatrical context. The main reason for this is that reading by oneself deprives the 'one-man audience' of all the non-verbal elements that contribute to the realisation of a dramatic text's theatrical potential. Non-verbal elements are "signs taken from other, non-linguistic codes, which are used to supplement, illustrate, disambiguate, or intensify the message of the text" (Nord, 2005:118). Often, in plays, the author intentionally creates tension between words and gestures and the translator might need to reproduce this in the target text. Non-verbal signs in written texts include elements of layout and format such as type and spacing. If "equivalence of effect" is required, the translator needs to analyse all these elements to determine how and if they must be rendered into the source language text (Nord, 2005:119-120). An analysis of non-

verbal elements is very valuable because it can provide the translator with information about text composition, presuppositions, lexis and suprasegmental features, the intention of the sender, and text function (Nord, 2005:120). Nord (2005:121) points out that non-verbal elements are culture-specific, which means that some signs require extensive rendering to retain the intended meaning in the target text. According to Nord (2005:121), non-verbal elements are usually obvious and often predictable, but nevertheless require careful analysis, especially as far as their function is concerned.

Kaburu, as a play for the stage, has many non-verbal elements. In the stage directions, the playwright often specifies certain gestures and the movement of the characters. Sometimes, however, these specifications are extremely vague. For example: “Mother looks at Father and indicates that he should deal with grandmother” (Opperman, 2008:7). What this ‘indicates’ will be largely up to the imagination and artistic interpretation of both the actor and the director. The theatre is subject to certain conventions and conventions that differ between genres and cultures. Elam (1980) explains these conventions may include the fact that the actors normally face the audience when speaking (Elam, 1980:56), gestures are often exaggerated, lighting is adapted according to prescribed cues by the technical team (Elam, 1980:17), and numerous other elements. Actors need to be familiar with these conventions and have some discretion about how they choose to portray a particular character by their voice and body language, albeit within the limits of the conventions of the theatre and the director’s instructions (Elam, 1980:37). The non-verbal aspects of acting and directing are an important part of the theatrical potential of a text, because these can strongly influence the audience’s reception of a text. If they are neglected or executed poorly, it is possible that the audience will fail to appreciate the text as they might have done if the producer had been more sensitive to these elements. Of course, all of this is largely out of the hands of the translator, our main focus here. The translator can reproduce the

instructions and non-verbal cues inserted by the author and provide a footnote if he or she feels a particular gesture might be misunderstood by the target language producer, but the execution of the stage directions is ultimately up to the production team of the actual performance of the play. An example of a gesture from *Kaburu* that might need a footnote is when the family members greet one another and the stage direction reads “Soengroet Ouma” (Opperman, 2008:13), which means Elna briefly kisses her grandmother on the lips in greeting. This is a very traditional form of greeting family members in the source language culture and is different from the European custom of cheek kissing. It is important to retain these culture specific non-verbal elements in a foreignised translation because it adds to the unique, foreign sense of the text. In order to ensure that receivers of the translated play understand which gesture is meant, the direction to “kiss Grandmother” will need to be expanded to include a specification of the kind of kiss involved. In *Kaburu*, the target text didascalia for this particular example reads as follows: *kisses Grandmother lightly on the lips*.

The characters’ gestures are not the only non-verbal elements in a play. The translator must also take into account how the stage is set and accurately render written descriptions of the scene(s) and significant elements that are shown on stage. The didascalia are regarded as part of the source text (i.e. they are intratextual); decisions about the rendition of specific aspects of the stage directions and scene descriptions will be discussed in chapter 4, specifically with regard to making directions more explicit.

When the translator reads for comprehension, internal factors are just as important as external factors. In the next section, I shall discuss the internal factors that are relevant to the comprehension phase of the translation process.

3.4 Intratextual factors

Nord (2005:92) divides intratextual features into two categories: semantic information and composition. She categorises subject matter, content and presuppositions under semantic information and lexis, sentence structure and suprasegmental features under composition. This section will focus only on semantic information, because this information is relevant for the comprehension phase of the translation process. Features relating to composition will be discussed in chapter 4.

3.4.1 Subject matter and themes

The subject matter, theme and title of a text are factors that are closely related to one another because the subject matter of the text informs the theme and title of the text (Nord 2005:95-96). Consideration of the title, theme and general presuppositions is a crucial part of the comprehension phase because this will alert the translator to those crucial moments in the play where multiple levels of meaning are likely to be found and should be retained. It can also show up those elements that might be foreign to the target language audience and that require explanation.

Nord (2005:93-94) identifies several reasons that explain the importance of analysing subject matter. These include identification of the dominant subject (the theme) and presuppositions (because of the specific cultural context in which the subject matter is embedded). Analysing the subject matter can also help the translator deal with the title and can provide information on extratextual factors; also, any built-up expectations can be confirmed (or not). Information about the subject matter can be obtained from the title,

analysis of intratextual factors, and by isolating and analysing thematic concepts (Nord, 2005:96-97).

Nord (2005:97) argues that, in order to fully understand the text, the translator needs to be able to connect the information represented in the text with the world already in his or her mind. Subject matter serves as the blueprint for the content. Nord (2005:98) explains that definitions of content and the actual process of eliciting the content of a text have not received adequate attention in text analysis in the discipline of Translation Studies. As a result, these definitions are vague. Nord (2005:99) suggests some guidelines to help the translator as far as content analysis is concerned. She explains that 'content' usually means "the reference of the text to objects and phenomena in an extralinguistic reality, which could as easily be a fictitious world as the real world" (Nord 2005:99). The coherent content of the text is formed by the lexical and grammatical structures in the text, which means that this is where the translator should start the process of analysing the text. Nord (2005:100) suggests paraphrasing the information in syntactically or semantically complex texts, because this enables the translator to identify presuppositions and sometimes defect incoherence. This does not form the starting point for translation, but does help the translator to elicit the content of the text.

Another factor to consider when analysing content is connotative meaning. This can be a challenging thing to analyse and Nord (2005:101) advises identifying items that are "probably connotative"; Nord notes that the extratextual category of text function can provide the translator with certain expectations in this area. Certain connotations are part of every speaker's communicative knowledge and are so common that dictionaries refer to them, while other connotations will only be noticed by people with knowledge of particular social, political, regional or cultural phenomena (Nord, 2005:102). An analysis of content also needs

to specify to what extent the text is factual or fictional. If a text is fictional, an analysis of the internal situation is required (Nord, 2005:103). As far as *Kaburu* is concerned, there might be a significant difference between the external situation and internal situation of the text if the text is performed outside South Africa. If the text is performed in South Africa in the near future, most if not all of the audience will be able to relate to the characters. This is because there will be no time gap between the here and now and the events on the stage and the audience will be familiar with the issues of migration and violence in South Africa. But if the text were to be performed in Europe, for example, the audience would have to be informed that the play is situated in South Africa in 2007. In this case, it will be up to the production team to decide which additional information (provided by the translator in explanatory annotations and/or an addendum) to convey to the audience and how.

Kaburu is a thematically coherent, single text. The characters discuss the same issues consistently for the duration of the play. The subject matter verbalised by the characters is extensively bound to the white, Afrikaans-speaking South African cultural context, but contains universal themes such as migration, violence and identity. The main theme of the text is migration and displacement and the way these influence a particular cultural group in South Africa. Migration and displacement feature prominently in discussions between characters – for example, Elna’s discussion with her mother (Opperman, 2008:29-31) – and one of the most intense arguments in the play about these issues occurs between Elna and Bertus (Opperman, 2008:62). According to Coetser (2010:177), the play creates a parallel between South Africans who relocated to East Africa after the Second Anglo Boer War and South Africans who are currently relocating to Canada. The main theme of migration is supported by political, historical themes that are connected to the title. In order to grasp these themes, knowledge about South African history, specifically the wars that occurred from 1899 to 1990, is essential. The title of the play, *Kaburu*, is taken from the Swahili word

that means 'boere' or 'farmers'. According to Coetser (2010:191), the name was given to white people from South Africa who moved to Kenya after the Second Anglo Boer War (which ended in 1902). These people were referred to in Afrikaans as 'bittereinders', because they fought the war (using guerrilla tactics) after all major cities were occupied by the enemy (as opposed to the 'hensoppers', who decided to surrender (Fourshey, 1999:118)). The war came to an end with the treaty of Vereeniging, which was signed on 31 May 1902, after which some who were opposed to British rule emigrated to Kenya (Fourshey, 1999:118). These Afrikaners made a strong impression on the people in Kenya who, according to Bouwer (2007:3), said of them: "we will chase all the white settlers into the sea, but we will leave one white tribe in the South – Kaburu – because if you chase him, he will chase you back". In the play, the character of Boetjan identifies with this tribe. He claims to share their persistent nature and refuses to be chased from his homeland by violent enemies (Opperman, 2008:64). It is very telling that Opperman decided to use the name of this tribe as the title for the play, for it is indicative of a spirit of persistence and strength. In the play, all the characters refer to events in their lives that had a profound effect on their identity as people of a specific culture and show their reaction to these events in various ways. Bertus had decided to emigrate (Opperman, 2008:33), but Boetjan insists that he will remain no matter how difficult circumstances may become (Opperman, 2008:64).

De Jager and Van Niekerk (2010:15) state that the theme of Afrikaner identity in *Kaburu* is closely connected with various socio-political issues in contemporary South Africa which, in turn, are connected to the two main wars in South Africa's history: the Second Anglo Boer War and the Angola (Border) War. These socio-political issues include concerns regarding safety in contemporary South Africa (Opperman, 2008:25), as well as the fear that the white Afrikaner will increasingly experience alienation and will be forced to leave the country (Opperman, 2008:8,63). The male characters in the play, Father, Boetjan and Bertus, often

discuss these issues and all three characters have very different perspectives that are shaped by their past experiences and current circumstances. Mother and Elna mostly discuss personal and family matters, while Grandmother is primarily concerned that she will be deserted by her children. However, at the end of the play, all the characters will have delivered monologues and interacted with other characters in situations where these issues are discussed, which means that the audience will have had the opportunity to listen to their various perspectives.

In *Kaburu*, tension about socio-political issues is often hidden behind humorous quips. For example, when the character of Father jokingly says that perhaps 'they' (referring to the ANC administration) will soon change all Afrikaans last names to names that sound as if they are derived from African languages (Opperman, 2008:17). Or when the family discusses safety issues and the possibility of the acquisition of wild animals to frighten off criminals (Opperman, 2008:25).

Boetjan and Bertus are much more direct when expressing their perspectives on these issues in contemporary South Africa. Bertus clearly states that the crime rate is unacceptable to him because his parents were victims of crime (Opperman, 2008:69) and he tells us that he now he fears for his wife and son (Opperman, 2008:20,61). Of all the characters in the play, Bertus holds the most extreme viewpoint of South Africa's socio-political situation. This is directly as a result of his parents being murdered by black robbers, one of whom was the boyfriend of their long-time maid (Opperman, 2008:32,33). Bertus seems to think that there is no hope for change and that the alienation will escalate and drive all white Afrikaner people from the country (Opperman, 2008:63) and that, consequently, he must sever all ties with South Africa if his family is ever to be safe. Because of this, he wants to eradicate his Afrikaner identity and become truly Canadian, along with his wife and son

(Opperman, 2008:29). Boetjan opposes this view very explicitly and powerfully vocalises his determination to remain in South Africa (Opperman, 2008:64,65). The female characters also disagree with Bertus' extreme viewpoint. They are not as confrontational as Boetjan, but they feel that Bertus is making a grave mistake by denying his Afrikaner identity and first language (Afrikaans). Grandmother uses the analogy of a tree to oppose Bertus's views and explains that the roots and the soil are connected and necessary for the tree to grow (Opperman, 2008:35,36). This analogy clearly refers to a person's cultural and historical origins which are linked to the country of their birth. Their connection to their culture and people provides a strong foundation for the rest of their life. However, the traumatic experience of his parents' murder has led to Bertus being alienated from this foundation.

Crisis of identity is a pivotal issue for contemporary white Afrikaners, and the character of Bertus depicts this aspect of the current South African socio-political climate very clearly. Current concepts of Afrikaner identity are shaped by divergent discourses of the past as well as new, developing discourses (De Jager & Van Niekerk, 2010:16). Visser notes that the transfer of power to their former enemy was a traumatic experience for the white Afrikaners who deal with this experience in two ways: either through diaspora or by attempting to redefine their identity (Visser, 2007:2). Diaspora occurs because of various 'push' and 'pull' factors. Pull factors include better economic circumstances and more lucrative career options, and push factors are "last straw" events that have a significantly negative impact on a person's life, either directly or indirectly related to an incident occurring to a loved one (Pretorius as quoted by Visser, 2007:30). The diaspora of white Afrikaners has provoked heated debates about emigration in South Africa, with one side arguing for better economic circumstances and the other side claiming that migrants are disloyal and racist for refusing to live under "a black government" (Visser, 2007:10). Critical to this debate is the fear that the Afrikaans language and Afrikaner culture is in danger of becoming extinct (Visser,

2007:10,11). The claim is made that Afrikaners who emigrate are unable to sustain their Afrikaner identity abroad, and that their descendants will retain very little or nothing of this original identity (Du Toit & Pretorius, as quoted by Visser, 2007:11). Attempts at redefining Afrikaner identity in South Africa are still ongoing and varied. Visser (2007:14) explains that the white Afrikaner nation in 1994 did not anticipate the extent to which they would lose power and become marginalised under the new administration. This unanticipated marginalisation led to disillusionment on the part of some white Afrikaners but also, surprisingly, caused some to publicly reject their Afrikaner identity (Visser, 2007:17). Older generations especially are finding it hard to accept their new status in the contemporary South African socio-political climate and are particularly concerned about the Afrikaans language (Visser, 2007:23,24). Younger generations are finding other ways to cope with this identity crisis, such as expressing their identity through art at culture festivals. One song that was a product of this creativity, *De la Rey*, became very contentious because of its praises for an Afrikaner general from the Second Boer War, Koos de la Rey, and praise for his leadership. It was suggested that the song might incite right-wing factions to commit acts of violence or take up arms against the ANC government (Wines, 2007). The song became so popular and contentious Wines (2007) even discussed it in the *New York Times*. Visser (2007:30) concludes that the development of a new Afrikaner identity is an ongoing process that is still in its infancy. He goes on to say that establishing a new Afrikaner identity will require creativity, commitment, imagination and a disengagement from their racist history (Slabbert, as quoted by Visser, 2007:28).

Another theme that is closely related to the issue of identity is the theme of alienation of the white Afrikaner through Affirmative Action (AA), Black Economic Empowerment (BEE), and land disownment. These concepts are strategies employed by the post-apartheid administration in an attempt to redress the wrongs of the past and are contentious issues in

contemporary South Africa (Kovacevic, 2007). Kovacevic (2007) notes that these strategies have not been successful in helping to empower black people or redistribute wealth, but have, to date, only succeeded in benefiting an elite few. In *Kaburu*, there are several instances where the characters discuss these issues. Examples include Father's comparison between the seventeenth-century French Huguenots and contemporary South Africans, who emigrate because they feel persecuted (Opperman, 2008:8). Father's reference to name changes (Opperman, 2008:17) and Bertus' remarks about the strategies employed by the current South African administration to right the wrongs of the past through Affirmative Action and Black Economic Empowerment (Opperman, 2008:64). The rendition of these units will be discussed in chapter 4 of this dissertation.

3.4.2 Presupposition

Presupposition refers to the knowledge that the writer or translator assumes the reader will possess, i.e. references to real-world entities and events that do not need clarification (Nord, 2005:105). Differences between the source text and target text cultures may require strategies to clarify culturally unique items. Upon reading the source text, the translator needs to determine what the target language audience can be assumed to know. All references that might obscure meaning or hinder the target language audience from understanding the target text should be clarified. *Kaburu* was originally written in Afrikaans and contains many culture-specific items and historical references which are crucial to understanding the message of the play. As pointed out in the introduction, for purposes of this study, the general approach to the translation of the play is to foreignise rather than domesticate. This entails that cultural and historical references which support the themes of the play will be retained in order to portray the culture portrayed in the source text, namely that of Afrikaners, which may well be 'foreign' to the target language audience. A person who

is unfamiliar with South African history or items that are culture-specific to South Africa will be unable to fully understand these references. Where the target language audience is presupposed to be ignorant of the information necessary to understand a reference, an elucidating strategy should be employed by the translator. This strategy can differ for each unit and may include adding footnotes, addenda or even linguistic units.

Larson (1984:431) explains that culture is “a complex of beliefs, attitudes, values, and rules which a group of people share”. In a literary text, culture-specific signs can include anything that forms part of the daily lives of the characters in the text in that particular country and culture. A culture-specific sign can relate to food, sports, units of measurement, brand names, famous citizens, music, place names, history, legal references or common pastimes. In *Kaburu*, there are many examples of such cultural references. Some of these references will be familiar to English-speaking South Africans and to frequent foreign visitors to South Africa but others, especially historical references, will be unfamiliar to both visitors and tourists, and might even be unknown to certain groups of South Africans.

When the translator produces the target text, it is important that he or she has a clear target language audience in mind. This will inform decisions about whether or not to add information to the target text in the form of footnotes or a glossary. If the play is performed, the director or producer can decide whether this additional information needs to be communicated to the audience and, if so, how. Decisions about additional information are based on what the translator presupposes the audience to know or not know about the source language culture and history (which also form the setting of the play). Larson (1984:436) points out that the target language audience will “decode the translation” on the basis of their own culture and experience, not on the basis of the source language culture. The translator has to keep this in mind during the translation process in order to better help

the target language audience understand the content and intention of the original text (Larson, 1984:436-437).

As stated previously in this dissertation, the hypothetical target language audience for this study is a domestic audience of mixed nationalities, consisting primarily of South African English speakers who will see the performance in South Africa. This hypothetical audience may also include internationals residing in South Africa for any length of time, people who have family members in South Africa (and therefore have an interest in South African culture), and descendants of South Africans who have emigrated and no longer use Afrikaans as their first language. The assumption is that this audience has some, but not extensive, knowledge of South African culture.

As a sender, Opperman presupposes that his audience has knowledge of the wars to which characters in the play refer, namely, the Boer War (1899-1902) and the (Angolan) Border War (1966-1989). He also assumes that his audience knows of certain historical figures, including President Paul Kruger, and certain culture-specific items (such as the Kruger National Park, *Chubb*, Affirmative Action (AA) and Black Economic Empowerment (BEE)). However, these items are very culture specific, and the translator will assume that the target language audience may not fully appreciate their connotative value. The culture-specific references that the target language audience can be presupposed to be familiar with are references to things that any citizen or tourist will encounter regularly in everyday conversations or the media. For instance, any visitor will be familiar with Johannesburg International Airport because all international flights pass through this particular airport and many places indicate both names, Johannesburg International, and OR Tambo. The target language audience is also expected to be familiar with the currency of South Africa, namely the South African rand, and with the fact that Limpopo is a province. If the target language

audience is not familiar with the names of all the provinces, the word 'province' will clarify the meaning of this unit. The audience may not know that Limpopo is the northern-most province of South Africa; however, this fact is not relevant to understanding the play and therefore requires no further clarification. The word *braai* ('barbeque') is part of South African English and very commonly used by all South Africans. Tourists and visitors are likely to be familiar with this term because 'braai' is a very popular culinary activity in South Africa. Other culture-specific references that the target audience is presupposed to understand, regardless of their culture-specific quality, are *Woolies-pies* and *rooibok*. The word 'pies' explains the food type, 'Woolies' is the name of a chain of supermarkets and the word 'springbok' is very familiar to everyone simply because it is the name of South Africa's rugby team. This team is known internationally after they won the World Cup in 1995. It is presupposed that the audience will be able to deduce that a *rooibok* must be an animal similar in kind to a 'springbok'.

The rendition of references to historical events and political issues which are thematically significant in the play, but are probably unfamiliar to readers or the postulated audience, may require careful analysis by the translator in order to preserve as much as possible of their connotative value. They are listed below, because these references require further research on the part of the translator as reader and they are crucial to understanding the themes of the play. However, since their target language rendition involves lexical choice, they are discussed as part of the production phase in the next chapter. Historical references prior to 1994 are discussed in section 4.2.1. In 1994, the first democratic elections were held in South Africa and a new dispensation, often referred to as the 'new South Africa', came into being. References to socioeconomic and political issues associated with this new era in South African history are discussed in section 4.2.2, because rendering these units is a production challenge. The historical references in 4.2.1 include *Republiekdag* (Opperman,

2008:54), *ou vlag* (Opperman, 2008:54), *Kruggerand* (Opperman, 2008:9), *Wildtuin* (Opperman, 2008:17), *Oom Paul* (Opperman, 2008:10), *laers* (Opperman, 2008:25), *voorvaders* (Opperman, 2008:8), and *Zulu-impi* (Opperman, 2008:8). References to current socio-political issues include *Chubb* (Opperman, 2008:25), *Mbata/Botha* (Opperman, 2008:17), and references to South Africa's wars (Opperman, 2008:48). These references often have connotative meanings that the translator should take into account when producing the target language rendition; I shall elaborate on these meanings in section 4.2.2 and discuss the renditions selected for the target text.

3.5 Summary

In this chapter, the main focus was on that part of the translation process that occurs before the actual creation of the target language text commences, in other words, the comprehension phase of the translation process. This part of the process is dependent on a close reading of the text and a consideration of the multiple levels of possible meanings that the translator needs to retain in the creation of the target text. I referred to Nord's (2005) model as being a useful tool because it provides the translator with a clear description of things that need to be taken into consideration.

In the next chapter, I shall discuss the internal factors involved in the production phase of the translation process.

CHAPTER 4: Internal factors

4.1 Introduction

This chapter, chapter 4, will focus on the internal factors that influence the production of the target text, with specific reference to the linguistic decisions made during the translation process.

My purpose in this chapter is to provide a detailed analysis and demonstration of the challenges encountered during the production of the target text. As was stated at the very beginning of this dissertation, the aim was to produce a dynamically equivalent, foreignised target text. This process obviously involved a great many decisions on my part. These decisions, and especially the more challenging decisions, will be discussed in detail in this chapter.

In the first part of this chapter, section 4.2, I shall discuss lexical translation challenges. These include the rendition of historical and culture-specific references, expletives, word play, idiomatic expressions and forms of address. The second part of this chapter, section 4.3 will focus on discourse-level translation challenges. These include register and shifts in levels of explicitness. In the final part of this chapter, section 4.4, I shall present a discussion and exemplification of grammatical translation shifts.

In order to analyse examples and possible target language renditions, I used a number of theoretical concepts. The main theorists referenced in this chapter are Blum-Kulka (2004 [1986]) (for shifts that occurred at text level), Mason (2004) (for the presentation of information at clause level), and Catford (1965) (for smaller grammatical and lexical shifts).

Details of their contributions to translation studies have already been examined – see chapter 2 of this dissertation.

4.2 Problems in lexical translation

The different challenges that the translator encounters at the lexical level of the text include the rendition of culture-specific references (both historical and current), expletives, word play, forms of address, and terms of endearment. Examples will be provided of the various lexical translation challenges. These examples will be analysed, possible renditions will be discussed, and final decisions will be explained. Wherever the decision was made to add footnotes to the target text, the numbers of these footnotes (in the target text) were explicitly referred to in the examples provided. They are labelled 'TT Fn (target text footnote) in this chapter.

4.2.1 Historical references in *Kaburu*

In *Kaburu* there are various implicit and explicit references to historical events, and these are discussed below.

Early in the play, there is an implicit reference to the Huguenots (see Example 1 below). The Huguenots arrived in South Africa in 1688. The Huguenots were protestant Christians who had fled France to escape religious persecution (by the Catholic Church) (Beck, 2000:xvi,33). Their descendants settled in the Cape and, over the years, experienced a change of rule from Dutch to British. By the early 19th century, some of the descendants of the Huguenots had come to regard British rule as oppressive and therefore decided to leave the Cape. The people who left came to be known as the *voortrekkers* and these people moved across the

interior of South Africa to establish independent states inland, mainly Natal, Transorangia and the Transvaal. This event is referred to as the 'Great Trek' and it commenced in 1835 (Beck, 2000:65).

In *Kaburu*, this part of South Africa's history is referred to when Grandmother and Father discuss how Elna and Bertus migrated to another country. Grandmother sees their migration as a betrayal, but Father equates their decision to move with the actions of the Huguenots, who had also fled persecution (Opperman, 2008:8-9). Father's reference to the Huguenot ancestors is extremely subtle and the target language audience is assumed not to be sufficiently familiar with South African history to know exactly what he is referring to. This is important information for the target language audience, because it sheds light on the feelings of the Afrikaner nation. Under Louis XIV, the Huguenots were persecuted harshly by the Catholic Church in an attempt to forcibly convert them to Roman Catholicism. This persecution included occupation and looting of Huguenot homes, bans from elite professions and schools (Scoville, 1960:63,307) and, in 1685, Protestantism was declared illegal in France (Scoville, 1960:64). Example 1 from *Kaburu* shows Father comparing the Huguenots' feelings about their persecution to the sentiments of South Africans who choose to emigrate. In the current South African socio-political climate, the ruling party has implemented various programmes to redress the injustices of the past. This includes Affirmative Action (AA) and Black Economic Empowerment (BEE). These programmes aim to establish, promote and secure the economic stability of black South Africans. Example 1 shows the source text units and target language renditions, as well as the footnote provided in the target text to explain what Father is referring to. In the text version of the translation the footnote provides the information. In a live performance, it is up to the director to choose whether and how to present this information to the target language audience.

Example 1:

1.i. Afrikaans source text unit:

Pa: ...Dis presies hoe my voorvaders in die eerste plek hier gekom het - deur 'n ander plek te verlaat.

Ouma: Omdat hulle nie meer daar welkom was nie.

Pa: Presies.

Ouma: Die regerings daar het hulle vervolg.

Pa: Presies.

Ouma: En al hulle besittings by hulle afgeneem.

Pa: Presies.

Ouma: Presies. (Pause.) Wat bedoel jy "presies"?

Pa: Miskien voel my kinders ook so.

1.ii. English target language rendition:

Father: ...That is exactly how my ancestors came to be here in the first place – by leaving another place¹¹.

Grandmother: Because they were no longer welcome there.

Father: Exactly.

Grandmother: Their government persecuted them.

Father: Exactly.

Grandmother: And took all their possessions from them.

Father: Exactly.

Grandmother: Exactly. (Pause.) What do you mean "exactly"?

Father: Maybe my children feel like that too.

^{TT Fn11} Historical reference to the Huguenots who fled religious persecution in France and from whom many Afrikaans families are descended.

Rather than add an explanation of the historical reference in the target text itself, I opted for a footnote as the simplest way to convey important information to the target language

audience. The way in which the dialogue unfolds to trick Grandmother into agreeing with Father requires that the reference to the Huguenots not be explicit. It is important that the translator not introduce a shift of coherence (Blum-Kulka, [1986] 2004:291). This historical reference explains much about why both parties feel so passionately that their point of view is the correct one. Grandmother feels that the Afrikaner people suffered to find a place to settle and they should not abandon their hard-won land (Opperman, 2008:8). Father, on the other hand, feels that migration is how the Afrikaner people came to exist and that his children's migration is not a betrayal, but something that events beyond their control have forced them into. Grandmother makes her point by referring to the biggest threat the Afrikaner *voortrekkers* faced when they moved inland, namely, the warriors of the native African tribes. Example 2 shows Grandmother specifically naming the warriors of the Zulu tribe.

Example 2:

2.i. Afrikaans source text unit:

Ouma: Waar sou jy vandag gewees het as jou voorvaders se kinders gedros het toe die eerste Zoeloe-impie oor die veld gestroom het? H'm? Ek sal jou sê: Jy sou nie hier gewees het nie, want jou voorvaders sou almal dood gewees het.

2.ii. English target language rendition:

Grandmother: Where would you have been today if your ancestors' children deserted them when the first Zulu-impie¹⁰ streamed across the plains? Hmm? I'll tell you: You wouldn't be here, because your ancestors would all have been dead.

TT Fn 10: 'impi' means 'warrior'.

It was against the Zulu tribe that the Battle of Bloedrivier was fought and won in 1838 (Beck, 2000:67). The Zulu warriors were defeated and the *voortrekkers* who survived then found the Republic of Natalia (Beck, 2000:67). In 1842, this republic came to an end when it was annexed by Britain (Beck, 2000:68). In 1854, the *voortrekkers* gained control of two new republics, the Orange Free State and the Transvaal, the majority of inhabitants of both republics being Afrikaners (Beck, 2000:73). However, the indigenous tribes in the area outnumbered the white settlers and proved a constant threat to their safety (Beck, 2000:75). The target language audience might not be familiar with the term 'impi' to describe Zulu warriors, which is why it was necessary to adopt a strategy in order to provide the target language audience with certain information. It is possible to translate *impi* with 'warrior', but then the foreign quality of the target text would be lost. The decision was therefore made to retain *impi* and add a footnote to explain the term.

The *voortrekkers* used wagons for transportation and at night they would move the wagons together in a circle, called a *laager* or *laer* (Beck, 2000:66). This circle acted as a barricade against attackers, specifically the strong and numerous indigenous tribes. Bertus uses the word *laers* to describe how contemporary South Africans fortify neighbourhoods and homes against criminals (Opperman, 2008:25). Because the translation created for this study is a foreignised translation, this culture-specific word was retained in the form in which it is loaned in English and a footnote provided to explain the use of wagons to form *laagers* (Example 3.ii).

Example 3

3.i. Afrikaans source text unit:

3.ii. English target language rendition:

Bertus: Maar ten minste kan ons kinders buite speel en lyk ons woonbuurte nie soos laers nie.

Bertus: But at least our children can play outside and our neighbourhoods don't look like laagers¹⁹.

Ma: Ons trek al laer van ons hier aangekom het...

Mother: We've been forming laagers ever since we got here...

^{TT Fn 19}: Laagers: Traditionally, wagons that form a circle to ensure maximum safety. Laagers were used during and just after the Great Trek that started in 1835.

In 1899, the Anglo-Boer War – or the Second War of Freedom – broke out, which lasted until 1902. During the war, the president of the South African Republic was Stephanus Johannes Paulus Kruger, also known as 'Oom Paul' (Beck, 2000:209). President Kruger was a significant person to the Afrikaner people during this time of resistance, but he eventually died in exile after the war was lost to the British. During his presidency, he was responsible for finding a protected area for the country's wildlife after he was made aware of the marauding effects of the growing population on the local wildlife. This reserve was named after him and is still called the Kruger National Park (Kruger National Park 2013). In example 4, Father refers to this Park when he complains to Bertus about the name changes in South Africa (Opperman, 2008:17).

Example 4:

4.i. Afrikaans source text unit:

4.ii. English target language rendition:

Pa: ...Ek en Ma was 'n paar maande gelede in die wildtuin. Ons besluit toe om by Orpenhek in te gaan, soos ons al vantevore gedoen het. Noord in die rigting van Pietersburg – hulle noem dit nou Polokwane – maar dan draai jy af en ry deur die Limpopoprovinsie. Alles goed en wel, behalwe dat hulle reeds elke dorp en watergat in die hele provinsie se naam verander het, wat ons nie geweet het nie, en ons sit met 'n padkaart met al die ou name.

Father: ...Your mother and I were at the Kruger National Park¹⁶ a few months ago. We decided to go in at Orpen Gate, as we have before. North in the direction of Pietersburg¹⁷ – they call it Polokwane now – but then you make a turn and drive through Limpopo Province. That was fine and dandy, except that they had already renamed every town and waterhole in the entire province, which we didn't know, and we were stuck with a roadmap with all the old names.

^{TT FN 16}: Kruger National Park: South Africa's most famous/popular game reserve.

^{TT FN 17}: Pietersburg : A city in South Africa, the capital city of Limpopo Province, the northernmost of South Africa's 9 provinces.

President Kruger was in office when diamonds and gold were discovered; discoveries that made it necessary for the Republic of South Africa to establish a central banking system. As part of a re-election campaign, President Kruger ordered the making of gold coins with his image on the obverse. The first of these coins were made in Germany (because the South African mint was still under construction). The coins came to be known as 'Krugerrands' (The South African Mint Company, 2013). In *Kaburu*, Grandmother has a Krugerrand and

refers to it as her 'insurance' because she claims that she will use it to buy back her husband's farm when her children abandon her (Opperman, 2008:10).

Example 5:

5.i. Afrikaans source text unit:

Pa: ... Ek gaan in hierdie land bly, Ma, tot die dag van my dood. Dit kan ek waarborg. Glo my.

Ouma: Dis nie nodig nie, ek het my versekering. (Soek na iets in 'n sakdoekie op haar skoot.) Sien jy hierdie Krugerrand? (Sy hou die muntstuk tussen haar duim en voorvinger op.)

Pa: Ek sien hom, Ma, en ek ken hom goed.

Ouma: Oom Paul. Hy's my versekering. Wanneer jy en jou vrou eendag hier uitsluit, dan vat ek hom...

Pa: ...en Ma gaan koop Pa se plaas terug. Dis goed so, Ma. Ek sal ma waarsku voor ons waai, maar Ma gebruik nie weer die woord "dros" nie.

5.ii. English target language rendition:

Father: ... I am going to stay in this country, Mother, until the day I die. I can guarantee it. Believe me.

Grandmother: That won't be necessary, I have my guarantee. (*Searches for something in a handkerchief on her lap.*) Do you see this Krugerrand¹²? (*She holds the coin up between her thumb and forefinger.*)

Father: I see it, Ma, I know it well.

Grandmother: Oom Paul¹³. He is my guarantee. When you and your wife sneak away one day, I'll take it...

Father: ...and you will buy Father's farm back. That's fine, Ma. I will give you a heads-up before we hit the road, but you will not use the word "desert" again.

^{TT Fn 12}: Krugerrand: A gold coin with the relief of President S.J.P Kruger, president of South Africa during the Anglo-Boer War 1899-1902, stamped on it, signifying both sentimental and monetary value.

^{TT Fn 13}: Term of endearment for President S.J.P (Paul) Kruger, literal translation: 'Uncle Paul'.

It is unlikely that Grandmother has one of the original coins; she probably has one of the modern Krugerrands, which first appeared in 1967. These Krugerrands are very similar to the original coins and consist of exactly one ounce of troy fine gold whose value is determined by the fluctuating daily gold price (The South African Mint Company, 2013). One side of the coin still shows the image of President Paul Kruger, and this explains why Grandmother refers to the coin as 'Oom Paul'. A single coin is worth only about R22 000 and the price of a farm is significantly higher. This means that either Grandmother possesses more coins, or she is unaware of the exact value of the coin. However, financial security is not the coin's only significance in the play. The coin is also symbolic of Grandmother's faith in the traditions of her culture and fatherland. This becomes clear later in the text, when she speaks to her daughter and granddaughter about the 'roots' that a person has in the country they are born in and that there exists a connection between a person and their country of birth (Opperman, 2008:35). President Paul Kruger is nicknamed 'Father of the Afrikaner' (Halisi, 1999:35), the cultural and ethnic group to which their family belongs. To Grandmother, the coin has both sentimental and monetary value. Grandmother has placed her hope in this insurance, just as the Afrikaner people placed their hope in President Kruger when he negotiated a truce with Britain after the Second War of Freedom, (also called the Second Boer War or Second Anglo-Boer War). In the play, Grandmother firmly clings to this hope, and her family never inform her of the fact that the coin provides no real insurance and that it simply does not have the power to save her in any way. At the end of the play, in a

gesture of great love and selflessness, Grandmother gives the coin to Elna (Opperman, 2008:70). This is a symbol of Grandmother's attempt to transfer her hope to Elna, who is finding it difficult to adapt in a foreign country. At the end of the play, the future is unsure for Elna because she and Bertus have failed to reach an agreement about migration. Elna wants to stay in South Africa; Bertus wants to stay in Canada (Opperman, 2008:67). In a way, Grandmother is trying to console and empower Elna. She tells Elna that the coin will provide her with the option of returning to the farm, in essence, her roots, should she ever want to (Opperman, 2008:70). Someone who is unfamiliar with the cultural significance of the coin or the sentiment attached to the memory of President Kruger will miss the covert symbolism of the coin. Blum-Kulka ([1986] 2004:301) explains that there is no simple solution to such culturally significant items, because these items are often much too complex to explain in a footnote. (Unless, of course, the translator decides to produce a domesticated translation, in which case the source text will only present the reader with culturally familiar items.)

In her monologue, Mother describes a flag raising ceremony on Republic Day at her sons' school (Opperman, 2008:53-54) and quotes from the anthem of the pre-1994 Republic of South Africa. South Africa remained under British rule until 1961. 31 May 1961 became known as Republic Day, the day South Africa officially ceased to be part of the Union and became the Republic of South Africa. By then, South Africa already had its own national anthem, currency and flag (Beck, 2000:147). The national anthem was named 'Die Stem' or 'The Call', the currency was the South African rand, and the flag was used from 1928 to 1994 (Berry, 1998). When Mother delivers her monologue, she begins with a quote from 'The Call'. The Call was originally written in Afrikaans but an English translation exists. This anthem may be unfamiliar to the target language audience, thus necessitating the use of a footnote (because there is nothing to indicate the origin of the phrase until later in the

monologue). Republic Day was celebrated on 31 May every year from 1961 to 1994. As part of the ceremony, the South African flag was hoisted and the national anthem was sung. Mother reflects how her perspective on the words “Ons sal antwoord op jou roepstem, ons sal offer wat jy vra” (Opperman, 2008:54) or “At thy call we shall not falter, firm and steadfast we shall stand” has changed since her son’s death. Francois died in service to his country. Singing about sacrifice is clearly very different from making a sacrifice. The audience can deduce this from the second quote Mother provides because the official English translation retains the essence of the Afrikaans wording. Example 6 shows the source unit and the rendition as it appears in the target text, as well as the footnote provided to explain the origin of the first sentence of the monologue.

Example 6:

6.i. Afrikaans source text unit

6.ii. English target language rendition

Ma: Uit die blou van onse hemel, uit die diepte van ons see...En toe word die brief afgelewer deur die kapelaan. Soveel keer in die verlede het ek op Republiekdag by die seuns se skool gestaan en kyk hoe die ou landsvlag gehys word, die volkslied saam gesing. Dit was altyd vir my so ’n roerende melodie. Maar eers toe ek daardie brief vasgehou het, het ek beseef wat ek al

Mother: Ringing out from our blue heavens, from our deep seas breaking round²⁷... And then the letter was delivered by the chaplain. So many times in the past I stood at the boys’ school on Republic Day²⁸ and watched how the old flag was hoisted, sang along to the national anthem. It was always such a moving melody to me. But only when I held that letter did I understand

daardie jare gesing het: Ons sal what I had been singing all those years:
antwoord op jou roepstem, ons sal offer At thy call we shall not falter, firm and
wat jy vra...ek...ek het drie kinders van steadfast we shall stand...I...bore three
'n volk gebaar. En ek sukkel nou om 'n children of a nation. And now I struggle
volkslied te sing. to sing a national anthem.

TT Fn27: Quote from *The Call*, part of South Africa's previous national anthem.

TT Fn28: Republic Day, national holiday in South Africa held on 31 May from 1961-1994. It was customary to hoist the 'old flag' and sing the national anthem. 'Old flag' refers to the flag of the Republic of South Africa, in use from 1928 to 1994.

By 1961, apartheid was already part of South African politics since the National Party had come to power in 1948 (Beck, 2000:125). In 1961, South Africa became an independent republic with apartheid laws, and this situation lasted until the first democratic election in 1994, which saw the African National Congress (ANC) party take power. The war preceding the first democratic election was known as the *Grensoorlog* or 'Border War' and lasted from 1966 to 1989. The war was fought between the South African Army in coalition with the National Union for the Total Independence of Angola (UNITA) and *Swapo* in coalition with the People's Movement for the Liberation of Angola (MPLA), the communist dictatorship under Fidel Castro and the Soviet Union (Scholtz, 2013). After negotiations in 1989, South Africa gradually withdrew. This is the war in which Boetjan participated and Francois was killed. It is anticipated that the target language audience will not know about this war and might be curious about the facts of the war referred to in the play. Boetjan refers to the war as "die oorlog op die grens" (Opperman, 2008:48) when he discusses Francois' death. A footnote was provided to explain the duration of the war and where it was fought.

There are several references to these historical events in *Kaburu*. The target audience is presupposed to have basic knowledge about contemporary South Africa, but to lack knowledge about any historically specific information such as the war in which Francois died, the threat of Zulu attackers, President Kruger's significance to the Afrikaner nation, and culture-specific words such as *Chubb* and *laer*. In producing the target text, the norm was to provide short footnotes to briefly explain any historically obfuscating elements to the target language audience.

4.2.2 References to the current socio-political climate in South Africa

Freedberg (2006:337) notes the effects of programmes such as BEE and AA have left Afrikaners feeling that they no longer have a secure place in the South African economy and that, when they compete with black South Africans they will not, for the most part, succeed. Freedberg (2006:333) also notes that surveys show white South Africans are 'conflicted' and 'confused' by the changes in the South African socio-political climate. The demise of apartheid resulted in an identity crisis for white Afrikaners. Many Afrikaners no longer feel welcome in their own country. They feel persecuted and victimised by opponents who take their possessions and sometimes their lives. In the case of contemporary South Africa it is not religious persecution by the government that threatens a people, but the social climate that enables criminals to thrive. The shortcomings of the new government (such as failure to deal with organised crime), an abundance of firearms, a weak criminal justice system, a culture of violence, rapid urbanisation and a youthful population are presented as possible reasons for South Africa's crime problem (Schönteich & Low, 2001:5-7). Increasing safety concerns because of the rising crime rate have caused concerned citizens to rely more on private security companies than the national police force (Irish, 1999:1). The market for private security is so extensive and lucrative that private security officers significantly

outnumber the South African Police Force, both in visible uniformed officers and personnel (Irish, 1999:1, 2). In South Africa's current socio-political climate, crime is a serious issue. Schönteich and Low (2001:1) explain that the crime rate in South Africa has been on the increase since 1997. They go on to say that the most probable causes of this crime are the effects of political transition, various firearms policies, organised crime, demographics, and the functionality of the criminal justice system (Schönteich & Low, 2001:22). Roberts (2012:149) notes that South Africans' fear of crime is the result of the effect of crime on the quality of life, specifically with regard to restricted mobility, the racial stereotyping of criminals, and the reliance on security companies and security gadgets. Roberts (2012:149) also states that discussions about crime are very prevalent in contemporary South African conversations and this is incorporated in the dialogue of *Kaburu*, when the family discusses crime in South Africa and how this crime affects their lives (Opperman, 2008:25). Example 7 shows the rendition of the reference to the security company *Chubb*. In this case, the word 'security' was added to the translation to prevent any confusion and avoid the use of another footnote.

Example 7:

7.i. Afrikaans source language units

7.ii. English target language renditions

Ma: ...Hoekom moet mens so baie vir hoë mure en elektriese heinings en beams deur die tuin en alarms in die huis betaal? Kry net vir ons 'n leeu of twee. Baie meer effektief as armed response.

Mother...Why pay so much for walls, electric fences, beams through the garden and alarms inside the house? Just find a lion or two. Much more effective than armed response.

Pa: En vinniger.

Father: And faster.

...

...

Ma: ...Ons druk het 'n panic button en laat die geveg aan Chubb oor.

Mother:...We simply push a panic button and leave the fighting to Chubb security.

The source text unit does not contain the word 'security' because the source language audience will not need clarification about what the text is referring to. However, the added word will aid the target language audience members, who are not likely to be familiar with this particular private security company. Adding this one word also avoids having to insert another footnote.

Another socio-political issue discussed in *Kaburu* is that of name changes in South Africa. Example 8 below shows the source language reference and target language rendition of this issue. In an attempt to rewrite history and redress the injustices of the past, the current administration is changing names of cities and streets to honour people who supported their political and ideological cause and, at the same time, erase any trace of apartheid (Guyot & Seethal, 2007:48). The effect of this on the Afrikaner psyche has been profound. The name changes have contributed to a feeling of being displaced and of making the familiar foreign (Guyot & Seethal, 2007:61). This issue is not an implied issue. In fact, a member of the renaming committee has directly stated: "There is a great legitimacy to erase Afrikaner names because Afrikaners do not have a country. They came to steal South Africa." (Councillor of the Renaming Committee, as quoted by Guyot & Seethal, 2007:61). This issue is causing a significant amount of tension in contemporary South Africa. Father's use of the last name 'Botha' (Opperman, 2008:17) is also loaded because it evokes P.W. Botha, or Pieter Willem Botha, who was the prime minister of the National Party from 1978 until 1984

when he became the state president (Beck, 2000:208). He was in office during the Border War, the war in which Francois was killed.

Example 8:

8.i. Afrikaans source language unit

8.ii. English target language rendition

Bertus:...gewag vir die vlug na Johannesburg Internasionaal...of OR Tambo, soos ek sien hulle dit nou noem.

Bertus:...waited there for almost two hours for the flight to Johannesburg International... or OR Tambo, as they call it now.

Pa: Ja, en as dit aangaan soos dit aangaan, sal hul een van die dae al die Afrikaanse vanne ook wil verander. (*Groet 'n denkbeeldige man.*) Aangename kennis, Jan Mbata, voorheen Botha...Alles goed en wel, behalwe dat hulle reeds elke dorp en watergat in die hele provinsie se naam verander het.

Father: Yes, and if they carry on this way, one of these days they will want to change all the Afrikaans surnames as well. (*Greeting an imaginary man.*) Pleasure to meet you, Jan Mbata, formerly Botha... That was fine and dandy, except that they had already renamed every town and waterhole in the entire province.

Father is saying this jokingly, clearly exaggerating by referring to watering holes, but also with noticeable irritation. He also unmistakably feels a strong alienation from the ruling party, a party who enjoys support from predominantly black South Africans. It is clear that the guard at the gate of the Kruger National Park is black because of the way Father relates the events and categorises the guard as one of 'them' who are responsible for the name

changes and whom he blames for making him feel like an immigrant in his own country (Opperman, 2008:18).

4.2.3 Expletives

Expletives are a subcategory of what McEnery (2006:1) describes as “bad language”. I shall define what can be regarded as ‘bad language’, and then go on to discuss expletives and examples of such translation units from *Kaburu*.

McEnery (2006:1) states that: “The use of bad language is a complex social phenomenon.” Using swear words or bad language can lead hearers to infer many things about the speaker, including emotions, beliefs, religion. This can be a useful tool for writers who deal with characterisation, particularly when the writer wants to lead an audience into making their own inferences about a character. McEnery (2006:1, 2) defines bad language as “any word or phrase which, when used in what one might call polite conversation, is likely to cause offence”. Ghassempur (2009:20) describes swearing as “a universal phenomenon” because, to varying degrees, all languages include bad language. Those languages that do not make swearing possible, such as Japanese, Amerindian or Polynesian, have other ways to say things offensively (Ghassempur, 2009:20, 21). Van der Sijs (2009:317) describes swearing as instances where language is used to express strong emotions or an explosion of feeling; in such instances, the speaker refers to powerful concepts such as religious or natural phenomena and uses words derived from ‘taboedomeinen’ or ‘taboo areas’ (such as genitalia and excrement). According to McEnery, all swear words are bad language but not all bad language can be classified as swearing because bad language may also include racist, sexist, blasphemous and homophobic words or phrases (because these words may also

cause offence) (McEnery, 2006:2). For the purposes of this discussion, only words that can be considered to be expletives will be analysed.

Van der Sijs (2009:320-324) categorised over three hundred Afrikaans words that can be considered offensive into three main groups: religious words, words that refer to natural phenomena, and obscenities. In these categories, Van der Sijs also included derivatives of swear words and discusses the origins of these words. Most of these offensive words come from original English expletives, some from Dutch and some from indigenous words that are considered rude (Van der Sijs, 2009:317).

It is not advisable to translate expletives literally because context is very important, especially when bad language is used as a characterisation tool, as is the case in *Kaburu*. As stated in chapter 2, Windle (2011:162-164) notes that the translator must often make creative decisions to produce a target text that is acceptable to the target language audience. This is especially true when translating names, humour and expletives, Rabassa (1989:3) recommends that the feelings rather than the words be translated:

Almost as difficult as poetry to render into another language are curses and oaths. The meanings can be quite different but the spirit is universally human enough to be the same. Therefore, when we translate a curse, we must look to the feelings behind it and not the words that go to make it up.

To this end, the translator must analyse the context, denotative and connotative meaning of each expletive and select a rendition that is a dynamic equivalent to the source text unit. This often requires rendering a source text unit with a target text unit that has a completely different denotative meaning, but a similar connotative meaning. The translator must be

careful to select a target text unit that is not more intense than the source text unit, but is as close as possible to the source text unit in its connotative intensity. Lie (2013:23) refers to this issue as “connotative strength” and explains that, even if the source text unit and target text unit carries the same denotative meaning, the connotative strength may differ between the two languages. Because it is impossible to exactly quantify the connotative strength of an expletive, it is up to the translator to choose the most appropriate and accurate rendition. This process of selecting the most appropriate and accurate rendition connects with the issue of dynamic equivalence where it is also up to the translator to determine the extent to which the target language unit can deviate from the source language unit to convey a natural sounding unit to the audience.

The expletives in *Kaburu* are listed in table 4.1. *Kaburu* contains no instances of what Van der Sijs considers to be obscenities. All but two of the expletives in the table below are religious references; the expressions *de bliksem in* and *donnerse* refer to lightning and thunder respectively.

In *Kaburu* offensive language is a useful characterisation tool that the writer employs to provide the audience with information about a character’s state of mind and emotions. From Table 4.1, it is clear that the character of Father uses expletives significantly more often than other characters and the character of Bertus only starts using expletives towards the end of the play when he feels very agitated. Elna and Grandmother never use words that can be considered expletives and Mother only uses an expletive twice.

In the table headings, ASL stands for ‘Afrikaans source language’ and TL stands for ‘target language’. The target language text can be found as an appendix to this dissertation. The number in brackets after each ASL unit is the page number of each unit in the source text.

Table 4.1: Expletives in *Kaburu*

ASL units	Literal denotation	TL rendition	Context
(a) Pa: bleddie (10)	Derivative of the English word 'bloody'. Intensifier or sometimes a 'mere filler', exact origin, meaning and reason for status as an expletive is unclear and disputed (OED, 'bloody', 2013).	bloody	Father is frustrated with Grandmother.
(b) Pa: My magtag (11)	Derivative of 'allemagtig' (Van der Sijs 2009:323) or 'all mighty'. Exclamation of outrage, surprise, disappointment or admiration (WAT, magtig, 2013). The use of 'my' does not change the denotative meaning.	For heaven's sake	Father is frustrated with Mother.
(c) Pa: Magtag (17)	See b in this table.	My goodness	Father is surprised by Bertus's information.
(d) Pa: dem (18)	Derivative of English 'damn' meaning 'cursed' (Van der Sijs, 2009:321). The use of a derivative is less intense than using the actual word 'damn'.	sodding	Father is frustrated that the map was outdated because of name changes.
(e) Pa: bleddie (18)	See a in this table.	bloody	Father is frustrated because they got lost and were late.
(f) Ma: o, wêreld (32)	Universe, heaven and earth, mankind, sinful existence (Verklarende Afrikaanse Woordeboek, 'wêreld', 2013). The use of 'o' does not change the denotative meaning.	Oh my world	Mother expresses surprise/revelation that she forgot to call Grandmother.
(g) Boetjan: de bliksem in (37)	Derived from the natural phenomenon of 'weerlig' or 'lightning' (Van der Sijs 2009:324), to be furious with someone (Verklarende Afrikaanse Woordeboek, 'bliksem', 2013).	pissed off	Boetjan is making a joke at Grandmother's expense.
(h) Pa: hel (40)	Place where the souls of the dead reside (WAT, 'hel', 2013).	damn	Father is impatient with his son's lingering.
(i) Ma: My magtag (41)	See b in this table.	For goodness sake	Mother expresses exasperation with Grandmother.
(j) Pa: My magtag (43)	See b in this table.	Damn it	Father is frustrated because Boetjan has told Elna about his illness.
(k) Pa: In sy glory in (58)	Broken, useless, dead (Verklarende Afrikaanse Woordeboek, 'glorie', 2013).	Is a goner	Father is jokingly referring to the scorched barbeque.
(l) Bertus: wragtag (62)	Truthfully, honestly, really, truly indeed (Groot woordeboek, 'wraggies', 2013).	seriously	Bertus expresses disbelief about Elna arguing in front of everyone else.
(m) Bertus: donnerse (68)	Derived from the natural phenomenon of 'donder' or 'thunder' (Van der Sijs, 2009:324).	blasted	Bertus is frustrated with Elna.

The character of Father uses expletives from early on in the play and this usually reflects his frustration or exasperation with people, including his wife, his son-in-law and the guard at the game reserve. After Father informs his family of his terminal illness towards the end of the play, he does not use expletives again. It is as if the frustration the character seems to experience since the beginning of the play has been resolved once he tells his family about his imminent death. Bertus, on the other hand, first uses expletives near the end of the play, when he begins to feel frustrated with the turn of events. It is clear from the beginning of the play that Bertus did not want to come to South Africa and refused to bring his son because of the crime in South Africa. At first, he maintains a calm demeanour, since he is reassured that they will soon return to Canada and he can resume the new life he has built for himself and his family. Near the end of the play, however, Father offers Elna and Bertus the opportunity to take over his business after his passing. Elna views this as a chance to return to South Africa, but Bertus does not share her enthusiasm. Bertus expresses his anger and frustration at this turn of events by his use of expletives.

Boetjan only uses bad language once, when he has to defend himself against his grandmother's accusations. The tension between Boetjan and Grandmother is amplified by the fact that he does not actually speak to Grandmother herself, but to Elna. The character of Boetjan seems less frustrated than the characters of Father and Bertus. He seems to have accepted the fact that the others consider him to be an outcast.

It is clear from the table that every expletive in the source text should be analysed individually because, very often, the same rendition is not appropriate or accurate for each unit. An example of this is Father's use of *magtag* / literally 'mighty' and *my magtag*. In order to create a dynamic equivalent effect, it is not possible to render the source language unit with the same target language unit in every instance, simply because the context in which

the character uses the expletive changes. The first time Father uses *my magtag* (b in the table above) is when he is frustrated with Mother. He is exasperated that it has not occurred to her that Boetjan will need to sleep at their place (because he lives very far away) while this fact had been obvious to him. In this case, a target language unit is required that adequately conveys Father's exasperated tone. Possible renditions include 'for heaven's sake', 'for goodness' sake' or 'good heavens'. However, in the source language unit, Father's frustration is also clear from his alliteration of the 'm' sound when he exclaims "Maar my magtag, my vrou!" (Opperman, 2008:11). This alliteration was lost in rendering the source language unit with the target language unit *for heaven's sake*, which was chosen because it retains the connotative meaning and the appropriately frustrated tone of the source text unit. The next time Father uses *magtag* (c) is as an exclamation of surprise, when Bertus mentions how long the flight took from Canada to South Africa. In this case, there is no tone of frustration as in (b), but surprise and disbelief instead. It is therefore not possible to render this unit with the same target language unit as in (c). To achieve dynamic equivalence it is necessary to select a rendition that evokes a sense of surprise. Possible renditions include 'oh my', 'oh dear', 'dang', 'my goodness', 'gosh', 'wow'. 'Oh my', 'oh dear' and 'wow', were not considered to be intense enough. Ultimately, the rendition *my goodness* was selected for the target text because it distinctly conveys a tone of surprise and is easily spoken with the rest of the line. The next time Father uses *magtag* (j) it is because he is angry at Boetjan for telling Elna about his cancer. He wants to convey his anger at what he perceives to be Boetjan's speaking out of turn and sharing Father's news before he, Father, felt ready. In this case, the expletive occurs between two exclamatory sentences and should therefore carry more intensity than (c), which merely conveyed frustration. Although the word 'magtag' is the same word used in the source language for (c) and (b), it is much more intense in the case of (j) because it is an expression of frustration and anger. In this case, the renditions considered for (c) and (b) are not appropriate. Other possible renditions, that

convey a sense of anger and frustration more appropriately in the target language, include 'damn you', 'dammit' or 'damn it'; in the end, I chose *damn it*. This is the most intense expletive and the only one used in anger. The other expletives not yet discussed are *bleddie* (a and e), *dem* (d) and *in sy glory in* (k). These units are much lower in intensity because Father merely uses these words to express frustration, not anger. In the case of (a), *bleddie* was translated with *bloody* to convey Father's frustration with Grandmother and Mother. He is frustrated with Grandmother for accusing them of plotting to desert her and with Mother for missing their old house when it was her idea to sell it. However, it should be noted that his frustration with Mother is secondary to his frustration with Grandmother. Mother is surprised at the intensity of his remark, but he changes the subject when Mother enquires about it. He clearly does not want to discuss his frustration towards Grandmother. In the case of (d), *dem* was translated with *sodding*. In this particular context, Father is recounting a visit to a national park and his frustration when he discovered that his map was outdated. This is not a very intense unit and *sodding* was selected over *damn* because of possible intensity differences between the source and target languages. 'Sodding' is a low intensity epithet that can be used to express anger or contempt (OED, 'sodding', 2013) and since the context in the source language is not very intense, 'sodding' is sufficient to convey the character's frustration. The last expletive used by Father is *in sy glory in* (k), when he mentions that the barbeque has burnt. In this context, the expletive is used after the climax of the play, when Father and Boetjan argue and the truth about Francois' death is revealed to Mother. This expletive occurs at the beginning of the denouement of the play when the family begins to discuss the future. Father is no longer angry and he wants to get to the point of what he wants to discuss with his family. The mood has lightened and the target language unit *is a goner*, reflecting Father's brief, to the point, slightly resigned tone as well as the connotative meaning of the source text unit.

Father's use of expletives needed to be analysed very carefully to ensure that the connotative meaning and context of the target text units correlate with the connotative meaning and context of the source text units. Although the same word, (*my*) *magtag*, is used multiple times in the source text, dynamic equivalence required different renditions in the target language text to retain the appropriate feeling of each unit.

Boetjan's singular usage of an expletive (*g*) presented the translator with an interesting challenge. He is speaking to his sibling, but he is speaking about an elder; consequently, his tone is disrespectful but also playful. Boetjan uses an expletive that is derived from a natural phenomenon, namely lightning, for which there is no exact equivalent in the target language. The translator must therefore consider various alternatives and choose a unit that not only retains the connotative meaning of the expression, but also retains Boetjan's disrespectful, playful tone. *Pissed off* was considered a suitable rendition because it meets all these requirements. Alternatives that were rejected include 'annoyed', 'irritated', 'in the dumps', 'grum', 'mumpish' and 'delightless' because although these would all convey a disrespectful, playful tone, the expletive quality of the unit would have been lost.

As mentioned earlier, Bertus only uses expletives towards the end of the play when he discovers Elna's true feelings that she is unhappy in Canada and her desire to return to South Africa. The first instance (*l*) is when he expresses disbelief that Elna would argue with him in front of their family. He uses *wragtag*, a derivative of 'waaragtig' (Literally: 'verily'). The rendition selected, *seriously*, is not an expletive in the target text but carries the appropriate tone of disbelief found in the source text. In this case, the expletive nature of the source text unit is sacrificed to retain the appropriate tone and natural quality in the target text. The next instance when Bertus uses an expletive is when he uses *donnerse* (*m*) and tells Elna that he will return to Canada no matter what she decides to do. Bertus is clearly

very angry and the target language unit should reflect his anger. The target language rendition, *blasted*, was selected because it conveys the character's strong sense of anger and retains the source language unit's reference to a natural phenomenon (OED, 'blasted',2013).

Mother only uses strong language twice, once when she is exasperated with Grandmother and again when she is surprised. Mother's choice of expletives are *magtag* / literally 'mighty' (i) and *o wêreld* / 'oh world' (f). In the case of *o wêreld* (f), the character is expressing surprise and alarm at her forgetfulness and a literal rendition, 'oh world', sounds awkward and fails to retain the connotative meaning and expletive quality of the source text unit. There are various alternatives that differ in denotative meaning, but would adequately convey the connotative meaning in the target language. The alternatives include 'oh my goodness', 'oh dear', 'darn it' and 'oh my'. In this case, 'darn it' was considered to be more crude than the source text unit and 'oh my' and 'oh dear' are both too mild. 'Oh my goodness', 'oh my word' or 'oh my world' retain the expletive quality of the source text unit without making the expletive more intense. Mother's second expletive *magtag* (i) is the most commonly used expletive in *Kaburu* and required different renditions because of the different contexts in which it is used. In this particular case, Mother is speaking to Grandmother, her elder, and she is exasperated with Grandmother for not asking for help. Grandmother is in a wheelchair and Mother sees her struggling to get into the house. The expletive precedes Mother asking Grandmother why she did not call for help. Mother obviously uses the expletive because she is concerned and exasperated. Possible renditions that adequately reflect these sentiments include 'for God's sake', 'good gracious me', 'gracious me', 'oh my goodness' and 'for goodness sake'. 'Good gracious me' was rejected because it is too long compared to the brief and to the point source text unit and 'for God's sake' was rejected because it explicitly uses 'God', which intensifies the expletive too much. 'Oh my goodness'

and 'gracious me' were both rejected because neither adequately convey an exasperated tone but instead a sense of disbelief which, in this context, is not accurate. The rendition 'for goodness sake' was chosen because it carries a tone of impatience and retains the expletive quality of the source text unit.

Grandmother is a source of frustration to all the other characters in the play. Grandmother herself does not use bad language, but she sometimes expresses herself crudely. For example, "julle dink ek sit halfdood in hierdie stoel en wonder oor my piepiepot" (Opperman 2008:35) – "You think I'm sitting in this chair, half-dead, contemplating my pisspot" which, in the context of the play, is humorous rather than offensive. However, it should be noted that Grandmother is abrasive because she feels threatened. She is in a wheelchair and she is very afraid that her children will abandon her. She expresses her frustration through abrasive behaviour and language. It is therefore important for the dynamic equivalence of the target text, that the target language rendition retains the explicit nature of Grandmother's word choice. *Piepiepot* can be rendered with a less explicit unit, such as 'chamber pot', 'water pot', 'jerry' or 'jordan', but neither of these words retain the explicitness of Grandmother's language. Grandmother chooses to use a word that contains a direct reference to urine, which is why the target language unit needs to retain this element to produce a dynamic equivalent effect. There are several possible renditions that retain the explicit nature of the source text unit, including 'pisspot', 'piss bowl', 'pissing basin', 'piss bucket' and 'piss tin'. However, using 'bowl', 'bucket', 'basin' or 'tin' might sound rather old fashioned. The unit selected for the target text is *pisspot*, because it retains the direct reference to urine and closely resembles the source language word choice.

4.2.4 Word play

Blum-Kulka ([1986] 2004:294) addresses meaning and cohesion in the translation of texts. Blum-Kulka stresses that it is important for translators to be very particular about translating cohesive markers, because they directly influence the texture, style and meaning of a text (Blum-Kulka, [1986] 2004:294). The following example, example 9, will demonstrate a translation unit from *Kaburu* that is problematic as far as lexical cohesion is concerned, because the conversation centres on a paronomasia and, while exact target language equivalents for all lexical units exist, using them as they are will result in loss of the paronomasia and cohesion.

Example 9:

9.i. Afrikaans source text unit

9.ii. English target language rendition

Bertus:

Hoe gaan dinge in die wildtuin, Swaer?

Bertus:

How are things at the game reserve, Brother?

Boetjan:

Wild.

Boetjan:

Wild.

Pa:

Maar niks wilder as in die stad nie.

Father:

But not wilder than in the city.

(Opperman, 2008:24)

Boetjan introduces the play on words when his brother-in-law asks him how things are at work. In the case of this example, the lexical cohesive markers from the Afrikaans source

text are *wildtuin*, *wild* and *wilder*. In the Afrikaans name for ‘game park’ (*wildtuin*), *wild* refers to wild animals, i.e. game. Boetjan makes a pun in his response by using *wild* as an adjective meaning ‘untamed’. This pun also evokes the connotative meanings of *wild*, namely, untamed, violent, crazy, excited. The source language adjective *wilder* in Father’s retort is the comparative degree of these connotations of the word. In translation, this play on words is sacrificed because of the differences between the two language systems. It is possible that an audience might be confused by Boetjan’s remark and a translator may decide not to try to render the paronomasia at all, and render the word *wild* with something more specific, such as *exciting*, or *crazy* (to which the character of Father can then respond with the comparative). Because the word *game* is a homonym in English (denoting either ‘wild animals’ or ‘the act of playing’), the translator could have considered punning on the word *game* in Boetjan’s response, e.g. “Not all fun and games”, but then Father’s comparison would not be possible. It is sometimes impossible for the translator to find a perfect solution to a translation unit because of the differences between the grammatical systems between two languages. However, the important issue is that the translator must be sensitive to the fact that shifts in cohesion might have significant consequences for the interpretation of the text (Blum-Kulka, [1986] 2004:295).

4.2.5 Idiomatic expressions

Another challenge that the translator commonly faces is the rendition of idiomatic expressions. In this case, the term ‘idiomatic expressions’ refer to language units consisting of more than one word. In these units, the collective meaning of the words is not deducible from the meanings of the words when they occur separately (OED, ‘idiom’, 2013). The following table shows idiomatic expressions that are examples from *Kaburu*.

Table 4.2: Idiomatic expressions

Source text unit	Literal wording	Figurative meaning	Target text options	Final selection
(a) Tjoepstil (5)	'Tjoep', very quiet.	To be perfectly still or silent.	Frozen, immobile, silent, very quiet, stationary, perfectly still.	Silent.
(b) wiele het (12)	To have wheels.	To have access to a vehicle.	To have wheels, to have own transportation, to have own vehicle.	have wheels.
(c) Dit kan Ma weer sê (16)	Mom can say that again.	Expression of agreement.	You can say that again.	You can say that again.
(d) Tjorts (17)	Fart.	Salutation before drinking.	Salut, cheers, here's mud in your eye, here's to..., bottoms up.	Cheers.
(e) Ek's mal oor (21)	I'm crazy about.	To really like something.	I love, I'm crazy about it, I adore, I really like.	I love.
(f) Onkruid vergaan nie (23)	Weeds do not perish.	To be strong and resilient.	Tough as nails, nobody's getting rid of me, I'm here to stay, I'm always thriving, I'm thriving like a weed.	I'm thriving like a weed.
(g) Bekaf (27)	Literally down in the mouth.	To be disappointed.	Disappointed, upset, down in the dumps.	Disappointed.
(h) Die gees sal gee (56)	To give up the ghost.	To die.	Kick the bucket, push up daisies, pass away, to join the invisible choir.	Kick the bucket.
(i) Murg in jou pype (57)	Marrow in your bones.	To be bold spirited, brave, courageous.	To have a strong backbone, to have guts, to be gutsy, to have spunk.	You have more guts.
(j) Ja en amen (63)	Yes and amen.	To always agree, regardless of own feelings or opinions.	Ditto to Mr Pitt, always say ditto, always say 'yes dear' and 'no dear'.	Always say ditto to everything.

Sometimes idiomatic expressions have exact equivalents in the source and target languages. Examples from *Kaburu* are (c) and (d), (e) and h in the table above. In such cases, the translator can select a suitable equivalent from the target language with which to render the source language unit. This is especially true in the case of (d), a drinking salutation, and (h), a euphemism for dying. There are numerous possibilities in the case of these particular idioms and several examples are provided. The abundance of euphemisms for (h) can be explained by the fact that death is not culture specific, but universal and, since it is a sensitive subject, people prefer to refer to it in indirect terms. The same can be said for (d), since there are several acceptable drinking salutations in the target language. The contexts

in which these units are used are common in both the source and target language cultures, and selecting a suitable equivalent is up to the discretion and preference of the translator. In the case of (c), there exists only one target language equivalent, but it is an exact equivalent that carries the same figurative meaning of wholehearted agreement. In the case of (e), there exists an exact target language equivalent of the source text unit, namely, 'I'm crazy about it', but this expression fails to exactly convey the figurative meaning of the original unit. In this case, the figurative meaning of the original is admiration when Elna tells her mother that she likes the new house very much. Using the expression 'I'm crazy about the new house' is too intense and for this reason the target language rendition 'I love the new house' was chosen as a milder sounding alternative. Example (g) is another unit where an exact equivalent exists, but is a little too intense to accurately convey the tone from the source text. Rendering *bekaf* with 'down in the mouth' is too strong, so the rendition *disappointed* was selected because it conveys the original figurative meaning of the source text unit (without the very wordy quality of 'down in the mouth').

Sometimes the source text presents the translator with a unit that does not have an exact target language equivalent, but retaining the literal meaning of the source language unit or a part thereof can still produce a suitable target language dynamic equivalent unit. Examples of this are (a) and (b). In the case of (a), 'tjoep' does not have a target language equivalent. The translator therefore has to select a word from the target language to replace 'tjoep', a word that carries the same figurative meaning. The rendition *silent* was selected because it sounds more natural than the alternative target language options. Example (b) was rendered with the target language equivalent of the literal meaning of the source language unit, namely, 'wheels'. In this case, the target language audience, like the source language audience, will be able to deduce the figurative from the context in which the unit is used.

When there is no suitable equivalent for a peculiar source language expression and the target language audience will not be able to deduce the figurative meaning of a unit from a literal rendition, the translator obviously has to improvise. Example (f) presented me with a particularly difficult challenge. In the source text, this unit occurs when Boetjan is responding to Bertus, his brother-in-law, who says that he looks well. He responds with *onkruid vergaan nie* or literally 'weeds do not wither'. This expression is usually used jokingly to say that bad people live a long time (WAT, 'onkruid', 2013). There is no exact target language equivalent for this unit, so it is up to the translator to produce a target language unit that is a dynamic equivalent of the source text unit. In this case, it is important to retain the light, joking tone of the unit but also to make it clear that Boetjan is mocking himself. Boetjan is very aware that he is the black sheep in this family and, by using this expression, he jokingly acknowledges this fact. In this case, the rendition 'I'm thriving like a weed' was selected because the target language audience can easily understand what he means and the expression retains the slightly negative reference and self-mocking tone of the original unit. Another example that presented a unique challenge is when Grandmother tells Boetjan he has 'murg in sy pype' / 'marrow in his bones' (j). Grandmother intends this as a compliment to Boetjan's strength of character to do what he believes is fair to Elna, even if it means going against his father's wishes. There is no exact target language equivalent and retaining the reference to marrow might be obfuscating to the target language audience. The rendition 'you have more guts than I thought' was chosen, because it is a suitable dynamic equivalent that retains the idiomatic quality and exactly conveys the figurative meaning of the source text unit.

In the rendition of idiomatic expressions, context is clearly of crucial importance. The context of a translation unit determines the meaning potential, and can inform decisions about sacrificing certain things in order to retain more important meaning.

The finale challenge for this section is a reference to the Afrikaans version of the song 'Happy Birthday'. In the text, there is a reference to the words 'baie jare spaar' (Opperman, 2008:52) that are in the Afrikaans version of the song, but not in the English version. In this case, the reference to the lyrics had to be omitted because any attempt to retain the lyrics would sound awkward and the reference would be lost on the target language audience. In this unit, the most important value to retain is Father's acknowledgement that it's unfair to let Elna sing about having a happy birthday when everyone else knows that the person in question is in fact terminally ill. This is accomplished by stating the fact that the person for whom the song would be sung will not be with them for much longer.

4.2.6 Forms of address and terms of endearment

Forms of address and terms of endearment form important socio-linguistic aspects of literary translation because they pertain to power and solidarity between characters, signify cultural and social norms, and provide the audience with information about the relationship between addresser and addressee (Xiaopei, 2011:39). In this context, power refers to the 'social distance between people' and solidarity refers to the intimacy between individuals who, in terms of power, are social equals (Xiaopei, 2011:39). In the case of *Kaburu*, the context is very informal because the characters are part of a family and therefore the social distances between characters are minor.

In *Kaburu*, there are two typical forms of address that show respect in a white Afrikaans family. The first is using the third person vocative form instead of the second person pronoun (*jy/jou/u*) (e.g. *Ma (Mom)* instead of *jy/jou/u (you)*), as in the example below. In example 10, Boetjan is addressing his father. In the Afrikaans source text he uses *Ma en Pa* (Opperman, 2008:57), but in the English target text this changes to *you and Mom*.

Example 10:

10.i. Afrikaans source text unit: ...het Ma en Pa al besluit (Opperman 2008:)

10.ii. English target text unit: ...have you and Mom decided

In Afrikaans it is also possible to use the second person pronoun *u* to show respect but, in general, this is seldom done (Donaldson, 1993:124); *u* is never used in *Kaburu* because it is much too formal for the context of the play. Instead, when the characters in *Kaburu* address an older person, they use the third person vocative as is common in Afrikaans (Donaldson, 1993:124,125). Using the third person in these contexts is not acceptable in the English language system because English consistently employs 'you' as a respectful form of address between family members regardless of who enjoys seniority. In the rendition of these units, all instances of third person form of address were changed to English second person *you*, as is appropriate for the target language system. Further examples of the use of the vocative instead of *you* include:

Example 11:

11.i. Afrikaans source text unit: Ma weet goed waste woord. (Opperman, 2008:7)

11.ii. English target language unit: You know very well which word.

Example 12:

12.i. Afrikaans source text unit: Het Ouma lekker gerus? (Opperman, 2008:34)

12.ii. English target language unit: Did you enjoy your nap?

Example 13:

13.i. Afrikaans source text unit: ...as Pa nie omgee nie (Opperman, 2008:17)

13.ii. English target language unit: ...if you don't mind.

Kinship terms are sometimes used in Afrikaans as endearments, for example, when spouses address each other as *my vrou* (my wife) and *my man* (my husband), as is demonstrated in examples 14 and 15 below, or when parents address their children as *my seun* (my son) or *my meisiekind* (my daughter) instead of using a name. See examples 16 and 17 below.

Example 14:

14.i. Afrikaans source text unit: My man, jy sal 'n baksteen eet... (Opperman, 2008:16)

14.ii. English target language unit: My darling, you would eat a brick...

Example 15:

15.i. Afrikaans source text unit: Soos altyd, my vrou, pragtig. (Opperman, 2008:12)

15.ii. English target language unit: Lovely, as always, my darling.

Example 16:

16.i. Afrikaans source text unit: Ai tog, my kind. (Opperman, 2008:29)

16.ii. English target text unit: Oh, my darling.

Example 17:

17.i. Afrikaans source text unit: Ek's jammer, my seun. (Opperman, 2008:45)

17.ii. English target text unit: I'm sorry, my son.

It is noteworthy that Bertus, who is a son-in-law, also calls his parents-in-law 'Ma' and 'Pa' and his wife's grandmother 'Ouma'. This is not the case in all English-speaking cultures, but a common occurrence in South Africa. For this reason, Bertus's forms of address for his family-in-law were retained in the target text, as is demonstrated in examples 18 and 19 below.

Example 18:

18.i. Afrikaans source text unit: Ma, Pa soek sy braaitang. (Opperman, 2008:31)

18.ii. English target text unit: Mom, Dad is looking for his braai tongs.

Example 19:

19.i. Afrikaans source text unit: Naand, Ouma. (Opperman, 2008:15)

19.ii. English target text unit: Evening, Gran.

It is also noteworthy that Boetjan addresses Bertus as 'swaer'/'brother-in-law' (Opperman, 2008:23), showing that they are not blood relatives. Boetjan uses the term in a friendly, affectionate manner and this quality needs to be retained in the target language rendition. Rendering this unit with a suitable target language unit requires some creativity on the part of the translator because a literal rendition sounds very unnatural in the target language. The

rendition 'brother' was rejected because 'brother' has various other connotations. The rendition 'bro' was selected, as is demonstrated in example 20 below. Although the precise kinship status of the original is lost (in other words, the relationship between them is not explicitly stated by the characters), the figurative meaning is largely retained. The audience will be able to deduce the relationship from the dialogue between the characters.

Example 20:

20.i. Afrikaans source text unit: Dankie, Swaer. (Opperman, 2008:23)

20.ii. English target text unit: Thanks, Bro.

Terms of endearment do not have the clear conventions that forms of address have in the Afrikaans and English language systems, and require a more nuanced approach because they rely so heavily on connotative meaning. The goal is to render the source text endearment with a target text endearment that will carry the same connotative meaning for the target language audience as the original unit carried for the source language audience. In Afrikaans, calling someone *my bokkie* is an acceptable endearment in a close interpersonal relationship but the literal rendition ('my little antelope') in English would be unidiomatic and have an unintended comic effect. It is better to render source language endearments with target language endearments that first language target language users would actually use in a similar relationship. It is therefore not simply a manner of rendering each source language unit with a set target language equivalent because terms of endearment should sound natural to the target language audience. Derivatives of the terms for 'mother' and 'father' have equivalents between languages (e.g. *mom/mommy* and *dad/daddy* that are similar to Afrikaans *mamma/mams* and *pappa/paps*).

Table 4.3 shows forms of address and terms of endearment with possible target language renditions, along with the rendition that was selected for the translation of *Kaburu*.

Table 4.3: Terms of endearment

Afrikaans SL unit	Possible English rendition based on connotative meaning	Selected rendition
(a) Jong man (13,)	Young man, Son	Young man
(b) Die mannetjie (18)	The little man, the little guy	The little man
(c) Apie (21)	Little monkey, little animal	Little monkey
(d) My kokkerot (21,72)	My pet, little bug, ladybug	Ladybug
(e) Sus (23)	Sis	Sis
(f) My gogga (28)	My little bug, my pet, my ladybug	My little bug
(g) my kaffertjie (35,70)	Pumpkin, peanut, my little hooligan	My little hooligan
(h) Mams (35)	Mom, mommy	Mom
(i) my skat (37)	My dear, my darling, baby, honey, sweetheart	My darling

The purpose of using terms of endearment is to demonstrate affection between characters who are in long-term relationships. In *Kaburu*, terms of endearment are used mainly for children and spouses. The renditions were selected after considering connotative and denotative meanings. In some cases literal translations were possible, for example, ‘Mams’ was rendered with ‘Mom’ (h in the table above), ‘Sus’ was rendered with ‘Sis’ (e), ‘Jong man’ (a) with ‘Young man’ and ‘Apie’ with ‘Monkey’ (c). In other cases, words with completely different denotative meanings were necessary because of the cultural differences between Afrikaans and English audiences. ‘My kaffertjie’ (g in the table above) literally translates as ‘My little kaffir’ and this sounds both odd and offensive because of possible cultural connections with the denotative meaning of the word ‘kaffir’. It can be assumed that the grandmother wants to express fondness for her granddaughter and there are several suitable alternatives with radically different denotative meanings that will convey this

connotative meaning without causing offense. In this case, 'peanut' or 'pumpkin' are safe choices. It is, however, noteworthy that the character of Grandmother seems to enjoy being offensive and rude at times and the endearment Grandmother uses for Elna is perhaps better translated with something that depicts this aspect of Grandmother's personality. This is why, in the end, I chose the endearment 'my little hooligan'. 'my kokkerot' (d) and 'my gogga' (f) refer to bugs in an endearing manner. These references were retained in the target language renditions by selecting the endearments 'little bug' and 'ladybug' respectively. The last endearment 'my skat' (i) literally means 'my treasure'. The finale rendition, 'my darling' was selected based on the connotative meaning of the unit in the source text because it is affectionate and conveys the feeling of appreciation that the original unit has in the source text.

4.3 Discourse-level translation challenges

This section pertains to challenges that occur at the discourse level of the text. This section is divided into two sections. In the first section, I shall discuss how *register* is used in *Kaburu* as a characterisation device and, in the second section, I shall discuss shifts in levels of explicitness.

4.3.1 Register as a characterisation device

Register refers to the choice of language that is appropriate for a specific context, and style refers to an author's unique manner of expression. In the play, *Kaburu*, the register of the text reflects the informal social activities of the characters and their relationships with each other in the socialisation process. Another issue that is important here is *tenor*. Eggins (2004:9) defines *tenor* as the "role relationships of power and solidarity" that exist between

people and explains that tenor is expressed through interpersonal meaning (Eggins, 2004:111). The nature of the relationship between characters will determine the tenor of each individual.

In *Kaburu*, there are six people that interact with each other throughout the play. They are: the grandmother, the mother and father, brother, the daughter and her husband (in-law to grandmother, mother, father and brother). These characters verbally interact with one another within a specific situation. The setting is a private residence; the events take place over several consecutive hours and the characters are all familiar with one another. Within the text several different registers are used as the characters experience a wide spectrum of emotions that range from grief to joy to anger to regret and redemption. Each character has a unique tenor and the aim of the translator is to preserve each character's tenor and the overall register of their verbal interactions with one another.

The following example, example 21, will show a distinct aspect of register, namely, the difference in the tenor of the characters. In the context of the play, the tenor of children speaking to parents is more polite than the tenor of parents speaking to children. This is very noticeable in the character of Grandmother. Her tenor is mostly very informal, even rude, when addressing the other characters. In this passage, there are three participants conversing: Grandmother, Mother and Elna, the daughter. All three characters are female. Three generations are conversing in this translation unit. Elna, the daughter and granddaughter, is the first character to speak. She greets her grandmother in a friendly and polite manner, but the grandmother does not reciprocate in the same friendly polite tone. When Elna respectfully enquires whether her grandmother got some rest, Grandmother chooses to reply with a blunt "Nee" ("No."). Grandmother's register is very informal; her remarks are rude and even crude at times. The third character is Mother. She is very polite

to Grandmother. Even when she reprimands her for her crudeness she attempts to be respectful: “Haai nee, Ma!”, using “Ma” to make the exclamation more respectful. It is clear the relationships between the women and their position in the family hierarchy influences the way they speak to one another. Example 21 demonstrates how this was translated in the target text.

Example 21:

21.i. Afrikaans source text unit

Elna:

Hallo, Ouma. Het Ouma lekker gerus?

Ouma:

Nee.

Ma:

Ouma wil buite by die braai gaan sit. Ek skink net gou vir haar 'n sjerrie.

Ouma:

Moenie oor my praat asof ek nie hier is nie. Elna kan mos sien ek gaan buite sit. Ek het my kombes oor my knieë.

Elna:

Ouma kan bly wees Ouma woon nie by ons in Kanada nie. Dit word yskoud daar, vir maande aaneen.

21.ii. English target text unit

Elna:

Hi, Grandma. Did you have a pleasant nap?

Grandmother:

No.

Mother:

Grandma wants to sit outside by the fire. I'm just quickly pouring her a sherry.

Grandmother:

Don't talk about me as if I'm not here. Elna can see that I'm going to sit outside. I have my blanket over my knees.

Elna:

Grandma, you're lucky that you don't live with us in Canada. It turns freezing cold there, for months on end.

Ouma:

Hoekom sou ek in Kanada wou woon?

Elna:

Om die waarheid te sê, Ouma, kan ek nie aan 'n enkele rede dink nie.

Ouma:

Julle dink ek sit halfdood in hierdie stoel en wonder oor my piepiepot...

Ma:

Haai nee, Ma!

Grandma:

Why would I want to live in Canada?

Elna:

To be honest Grandma, I can't think of a single reason.

Grandma:

You think I'm sitting half dead in this chair wondering about my piss pot...

Mother:

Mother!

(Opperman, 2008:35)

Father's characterisation is especially interesting because he often talks in terms of business and accounting. He is a business man and his register reflects this. Examples 22, 23 and 24 show instances where Father's register is that of a businessman.

Example 22:

22.i. Afrikaans source text unit: Want 'n mens se lewe is 'n balansstaat. Jy het jou bates en jou laste. (Opperman, 2008:5)

22.ii. English target text unit: Because a person's life is a balance sheet. You have your profits and your losses.

Example 23:

23.i. Afrikaans source text unit: 'n paar rand geblaas (Opperman, 2008:43)

23.ii. English target text unit: spent a few rands

Example 24:

24.i. Afrikaans source text unit: Daar is syfers hier wat nie klop nie. (Opperman, 2008:69)

24.ii. English target text unit: There are numbers here that don't add up.

Father's use of language, specifically his tendency to use terms from business and accounting, characterises him as a businessman. He is an entrepreneur and his business clearly means a lot to him. He has gathered his family together to discuss the future of his legacy (Opperman, 2008:58). He wants his life's work to remain in the hands of his direct descendants. He also stresses the fact that he wants control to remain in South Africa (Opperman, 2008:61), clearly expressing how strongly his identity is connected to his country of birth, an issue that further creates tension between Elna and Bertus. Elna shares her father's sentiments, Bertus does not.

4.3.2 Shifts in levels of explicitness

When discussing her theory about text-level shifts, Blum-Kulka ([1986] 2004:290) distinguishes between shifts of cohesion and shifts of coherence. Shifts of cohesion deal with overt markers in the text (shifts in levels of explicitness and shifts in levels of meaning), and much depends on how the audience interprets the text. Shifts of coherence deal with

covert markers in the language of the text itself (reader-focused shifts and text-focused shifts). (These concepts are discussed in more detail in chapter 2.) This section will discuss examples of *Kaburu*, where shifts in levels of explicitness may occur during the translation process. Shifts in levels of explicitness often result in explicitation. According to Blum-Kulka ([1986] 2004:292,294), explicitation occurs because different language systems have different stylistic preferences, or because there is a process of explicitation inherent in the translation process itself. Sometimes the translator encounters units where modal/stance, adverbs/adverbials in the source text should be omitted in the target text; sometimes the translator encounters subjects that are omitted in the source text that need to be made explicit in the target text. Example 25 is an example of a translation unit where the subject is made explicit in the target language unit in order to produce a more natural sounding unit:

Example 25:

25.i. Afrikaans source text unit: Kom en gaan soos hy wil. (Opperman, 2008:11)

25. ii. English rendition without subject: Comes and goes as he pleases.

25.iii. English target language unit with subject: He comes and goes as he pleases.

Another example of explicitation from *Kaburu* is in the stage directions, where it sounds more natural and clear to add a verb that was omitted in the source language text. Example 26 demonstrates the effect of adding or omitting the verb in the target language.

Example 26:

26.i. Afrikaans source text unit: Ma en Pa begin deur die gewelfde gang agter
afbeweeg, dan regs met die gang af. (Opperman,

2008:12).

26.ii. English rendition without verb: Mother and Father start moving through the arched corridor at the back, then right down the corridor.

26.iii. Target text unit with verb: Mother and Father start moving through the arched corridor at the back, then turn right down the corridor.

Transitivity in systemic grammar is closely connected to perspective, since it pertains to the way in which humans refer to the world they experience (Mason, 2004:471). A shift in transitivity may therefore lead to a shift in point of view and even loss of meaning. This is undesirable when creating a translation that is supposed to give the target language audience an experience that is as closely related as possible to the experience of the source language audience. In this study, this kind of shift was not an issue in the production of the target text. However, sometimes the translator may deliberately choose to make this kind of shift (Mason, 2004:474). An example of a transitivity shift that occurred in the production of the target text of *Kaburu* is a discursal shift. Discursal shifts occur when a passage that includes an agent is changed to a passage that has an agentless, passive voice. This type of shift might occur deliberately for the sake of idiomatic preference, as was the case in example 27, which was made for the sake of idiomatic preference. This deliberate discursal shift was made to produce a unit that sounds more natural in the target language, and involved making an agent that was explicit in the source text implicit in the target text.

Example 27:

27.i. Afrikaans source text unit: “Ek verstaan dit, Ma, maar...” (Opperman, 2008:8)

27.ii. English translation with agent: I understand that, Mother, but...

27.iii. English translation in agentless passive voice: That’s understandable, Mother,
but...

When producing a translation for dramatic performance, speakability should be a priority. . Example 27.iii. is a more elegant-sounding rendition than 27.ii., because it flows better and is easier to pronounce (since the first two consecutive words do not begin with vowels). Discoursal shifts were rare in producing the target text of *Kaburu*, because the text mainly consists of people addressing one another; given this, using an agentless passive voice was deemed detrimental to the personal tone of the conversations in the text. However, in the case of example 27, the shift was a deliberate choice by the translator, made after careful consideration of various aspects of possible target language renditions.

4.4 Grammatical shifts

The main focus in this section will be on Catford’s (1965) theory of shifts (which is discussed in more detail in chapter 2 of this dissertation). In this context, a shift refers to a small lexical change that is part of the translation process and often unavoidable because of the differences between source and target language systems. Catford distinguishes between level shifts and category shifts. Category shifts include structure shifts, class-shifts, unit-shifts, and intra-system shifts (Catford, 1965:76-80). In this section, I shall demonstrate these shifts by providing examples from *Kaburu*.

Level shifts occur when a grammatical concept is translated with a lexeme. A level shift occurs when the translator uses words to translate grammatical morphemes. This kind of shift happens when a translator chooses to translate the progressive aspect in English with the Afrikaans unit 'besig om te'; for example, rendering 'Ek is besig om te werk' with 'I'm working'. In this case, the word morpheme '-ing' is used to convey in English what the word 'besig' conveyed in Afrikaans. In translating *Kaburu*, there were no instances that required a level shift.

Structure shifts refer to changes in the grammatical structure of the translation unit when it is rendered from the source language into the target language. This may occur when the verb has to be moved to be grammatically correct in the target language. Example 28 demonstrates this.

Example 28:

28.i. Source text unit: "Waaroor kla (verb) julle (subject) in Kanada?" (Opperman, 2008:25),

28.ii. Target language unit: "What do you (subject) complain (verb) about in Canada?"

In example 28, the verb "kla"/"complain" moved from before the subject "julle" in the source language unit to after the subject "you" in the target language unit. In this case, it is impossible to produce a grammatically correct target language unit without making the structure shift. Example 29 provides another instance where the verb has to move.

Example 29:

29.i. Source language unit: “die tafel dek” (Opperman, 2008:34).

29.ii. Target language equivalent: “set the table”

In example 29, the source language expression has an exact target language equivalent ‘set the table’ but, in the source language unit, the verb ‘dek’ is after the object ‘tafel’ and, in the target language unit, the verb ‘set’ is before the object ‘table’. This may also occur when an adverbial moves from the beginning of the sentence to the end. Example 30 demonstrates a structure shift with the adverbial ‘all around’.

Example 30:

30.i. Source language unit: Om jou hoor jy die leeus brul en die hiëna’s roep.

(Opperman, 2008:42)

30.ii. Target language unit without structure shift: all around you, you can hear lions
roar and hyenas call.

30.iii. Target language unit with structure shift: ...you can hear lions roar and hyenas
call all around.

In example 30.iii a structure shift occurs to make the target language unit sound more natural because it avoids the double use of ‘you’ (as in example 30.ii.).

Class shifts occur when the translator chooses a target language unit from a different class to render a source language unit, and this occurred several times in the process of producing the translation of *Kaburu*. An example from *Kaburu* is the unit ‘Menswees’

(Opperman, 2008:36). There is no one word target language equivalent, which necessitates a class shift from a unit consisting only of a noun to a unit that consists of a noun and a verb, namely, 'being human'. In this case, it is impossible to translate the noun in the source language with only a noun in the target language because an equivalent does not exist, which makes this class shift inevitable.

Unit shifts occur when the translator moves a unit from one linguistic rank to another. An example from *Kaburu* is the word 'oormôre' (Opperman, 2008:46), which can only be translated with a phrase rank unit in the target language, this being 'the day after tomorrow'. In this case, a unit shift occurs from word rank in the source language to phrase rank in the target language.

Intra-system shifts occur when a small change is made necessary by a difference in source and target language systems. Usually, when translating between English and Afrikaans, singular and plural is quite simple to translate because the language systems correspond so closely. There are set singular and plural forms of words, and the translator simply renders the singular source language unit with the singular target language unit. However, in the English language system, there are words that refer to one item but carry a plural name – for example, scissors, trousers, glasses, and politics. This does not correspond with the Afrikaans language system, which means that these words must be translated in the singular form of the word to be correct in Afrikaans: *scissors* (*skêr*), *trousers* (*broek*), *glasses* (*bril*), *politics* (*politiek*). This necessary shift between singular and plural is an example of an intra-system shift. In *Kaburu*, the source language unit *braaitang* (Opperman, 2008:31) was translated with the target language unit *barbeque tongs*. In English, the word 'tongs' refers to both the singular and plural, but in Afrikaans 'tang' is singular and 'tange' is plural. In this case, the shift is necessary and inevitable. In all the examples above, the shifts occurred

because of the differences between Afrikaans and English language systems. Although these two language systems correspond in many ways, the differences are extensive enough to necessitate various grammatical shifts.

Another kind of shift occurs because the English language system requires the marking of the progressive aspect of the verb by adding the –ing suffix. The Afrikaans language system, however, does not allow for such progressive marking. It can be argued that, because Afrikaans verbs lack the progressive element, they are pithier. However, creating an English translation of an Afrikaans text using verbs that are not marked for aspect is not possible because it sounds unnatural. The implication is that the translator needs to make this kind of shift to create natural sounding target language equivalents. This kind of shift can be referred to as an inflectional shift. It is not part of Catford's model, but because it is needed in order to translate *Kaburu*, I have added it to this section. Example 31 is an example of a unit that necessitates an inflectional shift. In this example, Father informs Grandmother that he is terminally ill and uses the expression “ek gaan doodgaan” (Opperman, 2008:55) / ‘I will die’ or ‘I’m going to die’. It is argued that, in this case, it is better to use the verb ‘going to’ instead of ‘will’ to translate ‘gaan’ because it sounds more natural.

Example 31:

31.i. Afrikaans source text unit

31.ii. English target language rendition

Pa (*aan Ouma*):

Father (*to Grandma*):

Ma, ek is bevrees ek het nuus wat Ma gaan ontstel.

Mother, I'm afraid I have news that is going to upset you.

Ouma:

Ek weet klaar. Jy pak jou tasse. Jy gaan weg.

Pa:

Op 'n manier is Ma reg. Behalwe dat waar ek heen gaan, ek nie tasse nodig sal hê nie.

Ouma:

Waarheen gaan jy?

Pa:

Ek gaan doodgaan.

Ouma:

Ons gaan almal doodgaan.

Pa:

Ek het kanker, Ma.

Grandma:

I already know. You are packing your bags. You are going away.

Father:

In a way you are right. Except that where I'm going, I won't need bags.

Grandma:

Where are you going?

Father:

I'm going to die.

Grandma:

We're all going to die.

Father:

I have cancer, Mom.

In this passage, it is better to translate the word 'gaan' with 'going' because it sounds more natural. Translating 'gaan' with 'will' will result in the following translation:

Example 32:

Father (to Grandma):

Mother, I'm afraid I have news that will upset you.

Grandma:

I already know. You will pack your bags. You will go way.

Father:

In a way you are right. Except that where I'll go, I won't need bags.

Grandma:

Where will you go?

Father:

I will die.

Grandma:

We will all die.

Father:

I have cancer, Mom.

Example 31.ii., with the inflectional shift, sounds much more natural than example 32, which has no such shift. In order to cope with this particular challenge, the translator needs to analyse the verbs carefully to judge whether or not a translation unit requires an inflectional shift.

Another instance where an inflectional shift is inevitable is when Elna tells her mother that she is not adapting to life in Canada (Opperman, 2008:31). She uses the Afrikaans verb *sukkel* / 'struggle' in the unit "Ek sukkel, Ma" which was translated with "I'm struggling, Mom" instead of "I struggle, Mom". Although the resulting target language unit sounds less succinct than the original source language unit, it is inevitable because avoiding it produces a target language unit that sounds unnatural.

4.8 Summary

In this chapter, I focused on the production phase and internal factors of the translation process.

These internal factors include the rendition of expletives, historical and socio-political references, forms of address and idiomatic expressions and terms of endearment, as well as shifts at different levels and certain aspects of cohesion and coherence.

I was able to give many examples from the source text because *Kaburu* is a text that contains numerous translation challenges (because of the author's style and the numerous idiosyncratic expressions used by the characters in the play).

Context proved to be a crucial factor in the decision-making process underlying the production of the target text, especially with regard to forms of address, expletives and idiomatic expressions. Many decisions are informed by what the translator presupposes the audience to know (see chapter 3).

The theoretical issues that formed that basis for the latter part of this chapter were based on the theories of Blum-Kulka (1986), Mason (2004), and Catford (1965).

In this chapter, I examined how translation theories are, in practice, useful tools in analysing a text and in helping to anticipate problems and finding solutions. I made it clear that, often, solutions entail certain shifts (to enable the translator to produce a suitable target language unit). In some cases, however, translation theory has limits as far as its ability to offer solutions is concerned. Examples of such challenging cases are puns and jokes, as well as historical and culture-specific items that are particularly problematic or even impossible to translate. In these cases some level of meaning must often be sacrificed for the sake of coherence.

Chapter 5: Conclusion

This dissertation explored whether and how the principles associated with foreignisation, dynamic equivalence and shift theory could aid in the process of translating a literary text, specifically a dramatic text, from Afrikaans into English and to determine translation problems specific to the translation of *Kaburu* from Afrikaans into English. The research questions for this dissertation focused on the specific translation challenges involved in translating *Kaburu* into English; I also examined how translation theory could help the translator in the process of producing the target text. In this final chapter, I shall briefly summarise the main components of this study, including the research aims, short chapter overviews, and the more important theoretical concepts that were the centre of this exploratory study. In conclusion, this Chapter will comment on how the theoretical concepts discussed in Chapter 2 facilitated the pre-translation source text analysis, discussed in Chapter 3, and the production part of the translation process, discussed in Chapter 4 of this dissertation.

As stated in the introduction, Chapter 1, of this dissertation, literary translation is uniquely challenging because literary texts are informed by literary conventions and metaphorical expressions that evoke ideological levels of meaning. Translation of dramatic texts, specifically, confronts the translator with even more challenges. Here, the translator needs to consider, along with literary conventions and metaphorical expressions inherent to all literary texts, target language playability as well as speakability. In order to explore the extent to which the specified theoretical concepts could aid the translator during the translation process of producing a target text in such a challenging genre, a suitable source text was required. Suitability depended on the source text's ability to provide the translator with ample opportunities for analysis and discussion. After a pilot translation of *Kaburu* was created, it

was determined that *Kaburu* would be a suitable source text because achieving equivalence between the source and target texts would be challenging because of the playwright's idiosyncratic use of the Afrikaans language and the differences between the Afrikaans and English language systems. In addition, there are numerous culture-specific references in the text. It was then hypothesised that the theoretical principles associated with foreignisation, dynamic equivalence and shift theory might be helpful to the translator during the translation process. The decision to create a foreignised translation was influenced by the cultural and thematic aspects of the play. The copious cultural references in combination with themes such as migration and identity provided an ideal source text for a foreignised translation because, in the target language production, an international audience would be able to relate to the global themes of identity while experiencing unique elements of the source language culture.

Kaburu was translated for a hypothetical, domestic audience, consisting of mixed nationalities but primarily South African English speakers who want to see *Kaburu* performed in English at events such as the Grahamstown or Aardklop culture festivals. This hypothetical audience may also include internationals who, for various reasons, are interested in South African culture (including descendants of South African emigrants who no longer use Afrikaans as their first language). The decisions made regarding the target language audience and the translator's choice of creating a foreignised text were in themselves the basis of many other decisions taken during the translation process. (This was particularly true of the translation of endearments, culture-specific items, idiomatic expressions and historical references.)

The goal in creating a foreignised target language drama text is to give the target language audience an experience that is comparable, as much as possible, to the experience of the

source language audience, albeit with a distinctly foreign quality. To achieve this goal, meticulous analysis of context is crucial to selecting the best possible target language unit, that is, to retain as many levels of meaning as possible. This is especially challenging when dealing with translation units that centre on paronomasias or culturally unique units.

Chapter 2 in this dissertation discussed the theoretical concepts of foreignisation, domestication, equivalence and shift theory in some detail. Although some theorists describe equivalence as an untenable illusion the view is taken in this study that equivalence is not only possible, at least to a large extent, but the word itself is useful in translation studies because it provides a term to refer to a complicated concept and no satisfactory alternative has yet been offered. The theoretical concepts that are central to this study come from work undertaken by various authors, most notable Pym (2007, 2010), Venuti (2004, 2008), Nord (2005), Mason (2004), Blum-Kulka (1986) and Catford (1965). Theories of equivalence, foreignisation and shifts are discussed in detail in chapter 2 of this dissertation.

Chapter 3 was devoted to the extra-textual factors of Nord's model, including text producer and sender, audience, motive, genre, time and place of reception, subject matter, and the intention of the source text author as well as the presuppositions that the translator has about the target language audience. Chapter 3 provided the basis for the production part of the translation process discussed in Chapter 4. Chapter 3 first discussed the issues pertaining to sender, intention and motive, then text-function, medium, literariness and non-verbal aspects, then intratextual factors and finally presuppositions. Because the playwright of the source text is a contemporary author and the play is translated for a contemporary hypothetical audience, this phase of the translation process was fairly simple. The factors analysed in Chapter 3, the pre-translation part of the translation process, informed the decisions made in Chapter 4.

Chapter 4 focused on the internal factors of Nord's model, because it pertains to the production phase of the translation process. Chapter 4 specifically discusses examples showing challenges with regard to idiomatic expressions, expletives, endearments, historical references and socio-political references as well as shifts in the register of the text, shifts that occur at the level of the clause and smaller grammatical shifts. Chapter 4 demonstrates that these kinds of shifts are often inevitable and are important because they affect the levels of meaning in the text. Whenever the translator has to render a challenging unit, it can be helpful to analyse the unit theoretically to understand why the unit is challenging and what solutions are suggested by theorists who have researched these kinds of challenges.

During the production of the target language text I discovered that knowledge of the internal and external factors of Nord's model and the various shifts that occur during the translation process lead to scrupulous research into all aspects that might be relevant to understanding and meticulously rendering the text. Nord's model is very thorough and presents the translator with many analysis questions. The translation process is complicated and tools such as Nord's model can aid the translator in their analysis of the source text by ensuring that no aspect remains unexplored.

Drama translation is an area in the discipline of Translation Studies that has been neglected compared with the translation of other literary texts. What research that has been conducted has been conducted in isolation. Furthermore, there is a lack of constructive, unified research which, in turn, has led to a plethora of terminology and a lack of depth that is not ultimately helpful in aiding translators to find solutions to the challenges of drama translation. More focused research into the challenges of drama translation may address these shortcomings in the current body of drama translation theory, specifically with regard to issues of terminology and lack of depth in drama translation research. Translating for the

theatre could be a valuable area of research for the South African context because theatre has a stable place in South Africa at culture festivals such as Aardklop and Grahamstown. This means that there are opportunities for plays and translated plays to be performed in front of a South African audience. This also means that there may well be a market for translated plays, that is, plays translated from Afrikaans into English; this would make such plays, originally written and performed in Afrikaans, available to a wider, possibly international, audience.

The value of theory in this study has been amply demonstrated. To begin with, translation theory provides the translator with a tool that enables him or her to be meticulous about the extratextual and internal factors in a text. However, even more importantly, it ensures that the translator focus on the importance of context. The importance of context cannot be overstated when rendering a translation unit in a literary text and the theory researched for this dissertation consistently reinforced the idea that context is central to the process of creating an equivalent target language text, especially when discussing expletives, endearments or idiomatic expressions. On the basis of context, a choice can be made about the most suitable rendition for a specific translation unit. The translation theories of equivalence, domestication and shifts can help the translator to think more carefully about each translation unit and each translation decision to ultimately make a choice that is well-researched and informed. The translator can also return to theory to understand challenging translation units better and to justify difficult decisions and changes to items in the text. Approaching the text as a translator means paying close attention to the linguistic choices of the author. This allows for a deeper understanding of the text as a literary work.

In conclusion, the theoretical concepts of equivalence, domestication and foreignisation and shift theory have been proven to be useful tools in analysing and producing solutions for dealing with challenging translation units from *Kaburu*.

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Appendix

Kaburu

A play for the stage

A single dim spotlight homes in on Father. The rest of the stage is dimmed in half-light. Father stands in front of the living room furniture at the centre of the stage. Grandmother and Mother are also on stage. Grandmother sits in her wheelchair and Mother stands with a vase of flowers in her hands.

The scene is an open-plan lounge cum dining room. A corridor extends behind an imaginary wall. Events taking place in the corridor are visible to the audience. There is an arched corridor at the back to the right and another one in the centre of the imaginary wall on the left. The kitchen, front door and barbeque area are off-stage to the right and the bedroom is off-stage to the left. It is clear that the inhabitants are affluent.

When the lights fade in, all three players are in a frozen position in medias res. During Father's first monologue Grandmother and Mother remain frozen in their positions.

Father: We all lose...in the end. (Pause). But that is not where I want to begin. I want to talk business first. My wife always says: "What's new? It's your whole life." To which I reply: "Why not? Everything is business." Because a person's life is a balance sheet. You have your profits and your losses. What you have and what you owe. On the one side you have what carries you, and on the other side what you have to carry. And they must...must balance. An profit for every loss and a loss for every profit. Exactly equal. When you begin, your losses are small; so are your profits. But over the course of time the numbers on either side of the line steadily increase. More to carry you, more for you to carry. And that is where the revenue statement comes into play – the mainspring of the balance sheet. Because without profit – or loss – there is no movement, everything stands perfectly still. Showing a profit is simple – your income has to exceed your expenses. You have to earn more than you spend. Simple, but not easy. If you succeed, you show a profit and your assets grow. If you get it wrong, you show a loss and your assets shrink. And the interesting thing is that people are generally more afraid of loss than they are happy about gain. To earn a rand is not a pleasure equal to the pain of losing one...especially if you already have a few coins in your pocket. The more you have, the more you fear the risk of having less; the less you have, the less you fear the risk of having even less. That is

the reason why a man with little is willing to risk more than a man with much – the man with little has already lost and the additional pain of further loss is marginal. That is why, when considering a venture, the possibility of gain must be so much higher than the possibility of loss. Because one day of misery can hold its own against ten days of happiness. A single day at a grave is remembered far longer than a hundred days at a party, and the thousands of days of your life are negated by the single day of your death. We all lose in the end. That is the burden of existence. But as I said: No loss without an asset. And you can only lose life because you had it.

Mother and Grandmother emerge from their frozen positions. Mother moves to the front.

Mother: Dear, the children will be here soon. Don't you think you should get started on the braai?

The lights fade over the whole stage.

Father: Surely we're not going to eat the moment they arrive?

Mother: No, but neither can we eat at ten. And after such a long flight they will be hungry and tired because if I know my daughter, she ate as little as possible of the aeroplane food and didn't allow Bertus to eat much of it either.

Grandmother: When the children start to desert you the end is near.

Mother looks at father and indicates that he has to deal with Grandmother.

Mother: I'll just quickly put this in their room. *(She again indicates that Father should control Grandmother. Mother steps out to the corridor on the left. While she walks down the corridor she calls out):* And don't let the fire go out!

Father *(calls after her):* Have I ever allowed a fire to go out? *(After a short pause Father turns to Grandmother.)* Ma, I want to ask you nicely to never use that word again.

Grandmother: Which word?

Father: You know very well which word. It upsets Rika...

Grandmother: Call it what you want, it is what it is.

Father: ...and it upsets me.

Grandmother: Where would you have been today if your ancestors' children deserted them when the first Zulu-impi¹⁰ streamed across the plains? Hmm? I'll tell you: You wouldn't be here, because your ancestors would all have been dead.

Father: That's understandable, Ma, but...

¹⁰'impi' means 'warrior'.

Grandmother: No, you don't understand, because if you understood, you would have understood that your children have deserted you.

Father: They did not desert me, Ma. They built a life for themselves somewhere else. People have been doing it for ages. That is exactly how my ancestors came to be here in the first place – by leaving another place¹¹.

Grandmother: Because they were no longer welcome there.

Father: Exactly.

Grandmother: Their government persecuted them

Father: And took all their possessions from them.

Father: Exactly.

Grandmother: Exactly. (Pause). What do you mean "exactly"?

Father: Maybe my children feel like that too.

Grandmother (Pause): You haven't changed a bit since you were a child; always a clever reply to everything.

Father: Thank you, Ma, I take that as a compliment. And I am asking you nicely to never use that word again. Not in front of Rika, not in front of me, and especially not in front of the children.

Grandmother: You can be as clever as you like, but don't think that I don't know what's going on. Once there's a crack in the wall...

Father: Not that again, Ma.

Grandmother: ...first your grandchildren desert you and before you know it, your child follows suit. Then you end up alone in the wilderness. That's why you sold the house.

Father: We sold the house because it was too big. And it's not as if we're temporarily sitting in a shack, ready to pack our bags and go – it's a three bedroom town house with a garden, swimming pool, and everything. I am going to stay in this country, Mother, until the day I die. I can guarantee it. Believe me.

Grandmother: That won't be necessary, I have my guarantee. (*Searches for something in a handkerchief on her lap.*) Do you see this Krugerrand¹²? (*She holds the coin up between her thumb and forefinger.*)

Father: I see it, Ma, I know it well.

¹¹ Historical reference to the Huguenots who fled religious persecution in France and from whom many Afrikaans families are descended.

¹² Krugerrand: A gold coin with the relief of President S.J.P Kruger, president of South Africa during the Anglo-Boer War 1899-1902, stamped on it, signifying both sentimental and monetary value.

Grandmother: Oom Paul¹³. He is my guarantee. When one day you and your wife sneak away, I'll take it...

Father: ...and you will buy Father's farm back. That's fine, Ma. I will give you a heads-up before we hit the road, but you will not use the word "desert" again.

Mother enters the room again.

Mother: Now then. The house is nice and tidy; the new bed linen looks lovely. Such a pity we're no longer in the old house.

Father: Don't you also start with that. In fact, it was your idea to sell the bloody place.

Mother: Did I miss something? I just thought it would have been nice for Elna to return to the house she grew up in.

Father: Where's Boetjan going to sleep?

Mother: What do you mean?

Father: What do you mean "what do I mean"? I am asking where is going to sleep?

Mother: I wasn't aware that he is going to stay over tonight.

Father: For heaven's sake, woman! He is driving all the way from Nelspruit¹⁴.

Mother: Yes, but I thought...well, you know what he's like. He comes and goes as he pleases – you never know what his plans are.

Grandmother: Exactly.

Father: Ma! (*Turns back to Rika.*) I know what he's like, but don't you think it would be polite to at least offer him a place to sleep? After all, we invited him, didn't we? And it's the first time in three years that he'll see his sister. Not to mention the fact that it's my birthday tomorrow. I reckon one can predict with a high measure of accuracy that he'll probably sleep here.

Mother: I'm sorry, Jan, call it habit if you will, but I really didn't even consider that he'll sleep here.

Grandmother: He's not getting my room.

Mother (*neutralises the situation*): If he decides to stay, I'll make a bed for him on the couch in the sunroom.

Father: Thank you.

Grandmother: If he wants to be a shepherd, give him a tent in the garden.

Father: He's a game warden, Ma, and he lives in a house.

¹³ Term of endearment for President S.J.P (Paul) Kruger, literal translation: 'Uncle Paul'.

¹⁴ Town in South Africa, 321km from Pretoria and 345km from Johannesburg.

A car horn can be heard from the right.

Mother: They're here, they're here! How do I look?

Father: Lovely, as always, my darling.

Mother and Father start walking through the arched corridor at the back, then turn right down the corridor.

Mother: They'll see that I've grown older.

Father: We've both grown older and if they can't see it, then they're blind. *(to Grandmother):* Do you want to come with us?

Grandmother: Don't you worry about me. I have my guarantee.

Mother *(walking out):* I still regret that we didn't fetch them ourselves.

Father: We offered, dear, and they said they wanted to rent a car so they could have wheels.

Mother and Father leave the stage. Grandmother remains. A moment later the audience can hear, to the right, Father, Elna and Bertus greeting each other. Grandmother sits quietly and listens. Then Mother walks up the corridor, followed by Elna. Elna carries a handbag and a vanity case and a warm coat over her arm. Father and Bertus aren't visible but audible.

Bertus *(off right):* Leave the stuff, Dad, I'll take it to our room myself.

Father *(off right):* I'm not too old to drag a suitcase, young man.

Mother: It's not as big as the old house, but it is comfortable and the complex's security is excellent.

Elna: It's perfect, Mom, what more do you need? It looks exactly as it did on the photos you sent.

Mother: Your bedroom is that way *(gestures down the corridor to the left)*. The bathroom is en suite, and the lounge cum dining room is over here. *(Walks through to the sitting room. Elna follows.)*

In the meantime Father, followed by Bertus, appears down the corridor. Each one drags a suitcase on rollers. Bertus also carries hand luggage over his shoulder.

Father: This way, Bertus. Put your stuff down before you greet everyone.

Father and Bertus move down the corridor to take the suitcases to the bedroom. Elna sees Grandmother and puts down her vanity case, handbag and coat.

Elna: Hello, Granny. *(kisses Grandmother lightly on the lips.)*

Grandmother: So, you've come to visit.

Elna: Yes, Gran.

Grandmother: For your father's birthday.

Elna: Yes, Gran, and because we missed you.

Grandmother: When are you going back?

Ma: One shouldn't ask such things, Ma.

Grandmother: Children shouldn't ask such things. Adults ask what they want.

Elna: We're only here for a couple of days, Gran. Bertus can't stay away from the office for too long.

Grandmother: I see you've become a little chubby.

Elna: Hale and hearty, Gran.

Silence. Grandmother looks around.

Grandmother: Where's Neil?

Elna: He didn't come along. He's staying with close friends of ours in Toronto.

Grandmother: That's what I've been saying: If your only great grandchild no longer...

Mother (*quickly interrupts grandmother*): First, put down your things, my dear, then your father can pour everyone a drink and then we can chat comfortably. Ma, please excuse us for a moment. We'll be right back.

Grandmother: I'm tired. I want to lie down.

Mother: All right. I'll take you to your room. Elna, bring your things.

Mother starts to push grandmother towards the corridor on the left. Father appears on the left at the back of the corridor, followed by Bertus.

Grandmother: I don't want to miss the braai.

Mother: I'll wake you up when we put the meat on the coals.

Grandmother: I didn't say I want to sleep, I said I want to lie down.

Mother (*controlled*): Fine, I'll call you when we put the meat on the coals.

Mother pushes Grandmother through the door on the left, followed by Elna. They meet Father and Bertus in the corridor.

Bertus: Evening, Gran. It's good to see you again.

Grandmother: Why didn't you bring Neil with you?

Bertus (*hesitant*): The school term isn't over yet, Gran. We didn't want him to miss any classes.

Mother: Gran is tired. She is going to lie down for a bit.

Father: Well, come on then, we can't stand here and chat in the passage. Come, Bertus, I'll pour us a drink. Boetjan should be here any moment.

Mother: Don't forget the fire. (*To Bertus*): I take it you're hungry.

Bertus (*halfway down the corridor at the back*): You can say that again. We ate almost nothing on the plane.

Elna: We'd rather starve to death than eat that aeroplane food.

Bertus: I have to say, it looked kind of tasty to me.

Elna: My darling, you would eat a brick if it had enough sauce on it.

Mother, Grandmother and Elna off to the left. In the meantime Father has walked in at the back to the right of the lounge-cum-dining room and has started pouring two drinks at the cabinet. Bertus walks in from the back to the right.

Father: Aeroplane food may be off limits, but I take it you are still allowed to enjoy a whiskey?

Bertus: You can make it a strong one. I allow her to decide what I eat, but I draw the line when it comes to my liquor.

Father: Well then. Welcome home. Cheers.

Father gives the glass to Bertus. They raise a toast.

Bertus: Cheers.

Father and Bertus both drink a sip. For a moment they stand in silence and enjoy the whiskey flowing through their veins.

Bertus: Cheers.

Father: Take a seat.

Bertus: I'll stand for a bit, if you don't mind. I have been sitting for twenty three hours.

Father: My goodness, is that how long it takes?

Bertus: Twenty three hours in transit. We flew via Heathrow, waited there for almost two hours for the flight to Johannesburg International... or OR Tambo, as they call it now.

Father: Yes, and if they carry on this way, one of these days they will want to change all the Afrikaans¹⁵ surnames as well. (*Greeting an imaginary man.*) Pleasure to meet you, Jan Mbata, formerly Botha. (*takes a sip of whiskey.*) Your mother and I were at the Kruger National Park¹⁶ a few months ago. We decided to go in at Orpen Gate, as we have before. North in the direction of Pietersburg¹⁷ – they call it Polokwane now – but then you make a turn and drive through Limpopo Province. That was fine and dandy, except that they had

¹⁵ West-Germanic language spoken natively in South Africa.

¹⁶ Kruger National Park: South Africa's most famous/popular game reserve.

¹⁷ Pietersburg : A city in South Africa, the capital city of Limpopo Province, the northernmost of South Africa's 9 provinces.

already renamed every town and waterhole in the entire province, which we didn't know, and we were stuck with a roadmap with all the old names. The sodding map was still accurate the last time we used it. If I hadn't had an electronic compass in the 4x4¹⁸ your mother and I would still be driving around in circles. Then I also had to pay a fine at Orpen Gate because we arrived late. And you try to explain to the guard at that gate that you're late because you got lost like an immigrant in your own country. I wanted to tell him: If you hadn't changed the bloody names I wouldn't have been late. But your mother prevented me of course. Probably better that way, otherwise he would have let us sit in front of that gate in the car until sunrise. *(Takes another sip.)* How about you? How is it going with the business?

Bertus: Much better than last year, Dad. A while ago I sold forty percent of it to a colleague. We're partners now. I think that things will just get better and better from now on.

Father: That's good. It's not an easy thing to do, starting a new business, especially not in a strange country. *(Pause.)* You don't ever consider coming back to South Africa?

Bertus *(Laughs lightly)*: No thanks, Dad. I mean, of course we miss you very much. Elna, especially, has her bad days when nostalgia gets the better of her, but she's never said that she wants to come back. And Neil is happy, very happy.

Father: How old is the little man now?

Father freezes. Bertus turns to the audience. The lights fade out slowly from the rest of the stage. A spot light fades in on Bertus.

Bertus: Do you consider coming back? It is almost always the first question people ask you when they know you've left the country. And the answer is so difficult, because it begins with the stars. According to scientific research, it took about one billion years, after the birth of the universe, for Earth to cool down from a fiery ball of gas to a solid mass. Then the first life began to take form. Bacteria came first, moulded out of cosmic elements scattered on Earth by passing comets and shooting stars. Stardust: the seed of all life on earth. Three point four billion years later, about a hundred million years ago, dinosaurs ruled the earth and as a consequence mammals, from which humans of today would develop, didn't get a chance to advance much. But then a remarkable thing happened: a massive piece of shooting star hit Earth and wrought destruction equal to that of thousands of atomic bombs. The weather patterns changed, dinosaurs became extinct, small

¹⁸ 4x4: Vehicle with four-wheel drive

mammals got a chance to develop. And the way was paved for the evolution of Homo sapiens, man, between a hundred and a hundred and fifty thousand years ago – in geological time nothing but a trifle. To give a little perspective: If the entire development of life on Earth – from the first bacteria to humans today – is regarded as the twenty four hours of a single day, then the total existence of Homo sapiens represents approximately the last two and a half seconds of that day, and the more or less seventy years of an individual human's existence, represents about one thousandth of a second. (*Pause.*) If it weren't for that shooting star, dinosaurs would still rule the earth. I owe my existence to a single shooting star. Even so, as hostile as the time of the dinosaurs was for mammals, especially because of monsters like Tyrannosaurus Rex, I often wonder to myself: Is the time of the mammals any better? Like those monstrous animals ruled the time of the dinosaurs, humans rule the time of the mammals. Just like that monster devoured and shredded the life that surrounded it, there are human monsters that devour and shred the life that surrounds them; and just like little mammals hid from Tyrannosaurus Rex in holes and trees, civilized people hide behind bars and electric fences from human monsters. That's why I won't come back, because although there are also human monsters where I live now, there are much, much fewer than here. My son is a little mammal born from stardust, and I will give him the best possible chance during that one thousandth of a second that is his life, to develop into a civilized *Homo sapiens*.

Bertus turns back to Father and the lights fade in.

Bertus: He's twelve now, Dad, almost thirteen.

Father: Goodness, time passes by so quickly! Almost a teenager. The last time I saw him he was still such a little...

Bertus: ...monkey.

Pa: Exactly.

Mother and Elna walk out of the corridor on the left, at the back of the lounge area.

Mother: Now that's nice. Don't the women get a drink?

Father stands up.

Father: But of course. (*To Elna:*) Ladybug, I know what your mother drinks...

Elna: I'll take a glass of white wine, thanks Dad.

Mother (*to Father*): It's in the refrigerator.

Bertus: I'll get it, Dad.

Father (*on his way to the door*): Maybe later, I want to get the first drink.

Father off to the kitchen. Mother gestures to the couch. Mother and Elna sit down.

Elna: I love the house, Mom. It's spacious and comfortable, but compact. Does Emily still work for you?

Mother: No, after thirty years we let her retire. Father had a little house built for her at her family's place. Pretty has been working for me for a year, but she only comes in three days a week.

Elna: At least you have someone. If there is one thing I miss about this country, it's a maid.
Bertus sits down on the chair next to the couch.

Bertus: Luckily we live in the First World – everyone has dishwashers and washing machines and every labour saving gadget you can think of. Our fridge at home can almost think for itself.

Elna: It's just a pity that floors don't sweep themselves and clothes don't iron themselves and beds don't make themselves, isn't that right, darling?

Bertus: Small price to pay for the certainty that everything will still be there when you come home at night. I don't want a stranger in my house.

Mother: After thirty years of service one can hardly refer to Emily as a stranger.

Bertus: Patience worked for my mother and father for fourteen years...

Father comes in with a bottle of wine, ice and a glass. Boetjan follows Father into the sitting room.

Father: Look who's here.

Elna quickly walks over and hugs Boetjan. The two obviously love each other very much.

Elna: Boetjan, it's so good to see you.

Boetjan: And to see you, Sis. (*Turns to Bertus and offers his hand.*) Bertus, welcome back.

Bertus: Thanks brother, you look good.

Boetjan: I'm thriving like a weed.

Boetjan moves over to Mother.

Boetjan: Evening, Mom.

Mother's attitude toward Boetjan is friendly, but slightly distant. She hugs him and kisses him on the cheek.

Mother: Hello, my son.

Boetjan: Where's Gran?

Mother: She's lying down. You can greet her later.

Father: Well, then. Once again luck was on our side; despite thousands of miles by aeroplane for you and one of the most dangerous roads in the country for you, Boetjan, you are all safely here. Elna...*(Gives her the glass of wine.)*

Elna: Thanks, Dad.

Father pours mother a glass of sherry.

Bertus: How are things over there at the game reserve, Bro?

Boetjan: Wild.

Father: But not wilder than in the city. *(Gives the sherry to Mother.)* I was just telling Mom the other day, after our outing that I told you about, Bertus, that we should go and live with Boetjan in the game reserve. When you stand around the braai at night you can hear lions roar and hyenas call all around. But nowhere in this country will you feel as safe as among those wild animals.

Bertus: I can believe that.

Father: Boetjan, what do you want to drink?

Boetjan: Only soda water for me, thanks, Dad.

Father: Soda water. Great. That I have.

Father pours the soda-water

Mother: Now that's a good idea, my darling. Why pay so much for walls, electric fences, beams through the garden and alarms inside the house? Just find a lion or two. Much more effective than armed response.

Father: And faster.

Elna: If you keep this up, Bertus will be too terrified to poke his nose out the door.

Father: Whatever, it's not that bad. If we didn't complain about the crime, what would we complain about? In Europe they complain about the weather, in America they complain about one or other war and in South Africa we complain about crime.

Boetjan: What do they complain about in Canada?

Bertus: About sweeping floors and making beds.

Elna: And maids.

Bertus: But at least our children can play outside and our neighbourhoods don't look like laagers¹⁹.

Mother: We've been forming laagers ever since we got here, although women no longer have to load the guns. We simply push a panic button and leave the fighting to Chubb²⁰.

¹⁹ Laagers: Traditionally, wagons that form a circle to ensure maximum safety. Laagers were used during the Great Trek that started in 1835.

But speaking of complaining: If you men don't put the meat on the grill immediately, I'm going to complain.

Elna: Just a moment, Mom. (*Lifts her glass.*) Dad, we drink to your sixty-fifth birthday

Father: Not so fast, my dear, that only comes tomorrow. Allow me to enjoy the last few hours of my not-yet-sixty-five-years-old.

Elna: All right, then we'll drink to the last few hours of Dad's not-yet-sixty-five-years-old.

Mother: And to absent family.

A short silence.

Father: And to absent family.

Elna: Cheers.

Everyone lifts their glasses, make appropriate sounds and drink.

Bertus: Many happy returns, Dad.

Pause.

Father: I'm grateful that you can all be here. Boetjan, I assume you'll sleep here with us tonight?

Boetjan: I wasn't sure if there would be enough room...

Father: What are you talking about? Your mother already made plans to make a bed for you in the sunroom.

Boetjan: Perhaps it will be easier if I get a room in a hotel.

Mother: We won't talk about it again. It's settled. (*Turns to Father.*) Go braai the meat. Everything is laid out in the kitchen.

Father: There you have it, boys. She who must be obeyed has spoken.

Mother: I won't repeat myself. Elna, you can help me with the table.

Father: Come. (*Addresses Bertus and Boetjan as they leave:*) You have to see what a smart braai I had built for myself last month; it's my birthday gift to myself.

Father, Bertus and Boetjan walk along the corridor at the back, to the right. Mother moves to the sideboard, which stands to the right of the table. She takes a tablecloth from a drawer.

Mother: Poor Neil. He must have been very disappointed that he couldn't come along.

Elna: Cried for a week.

²⁰ Chubb: South African private security company.

Mother: Oh no, poor thing. Couldn't you have just taken him out of school? It's not for such a long time. And if what I've heard about the schools over there is true then it wouldn't have made much difference anyway.

Elna (*hesitant*): To be honest, Mom, that was not really the reason.

Mother: But you wrote in the email that the school wouldn't allow it.

Elna: Because I didn't want to upset you.

Silence. Mother stands with the tablecloth in her hands and looks at Elna. Elna has trouble meeting her eyes.

Elna: I wanted to tell you back in the bedroom, but decided against it. If Bertus finds out that I said something to you I'll never hear the end of it.

Mother: Then he'll never find out.

Silence. Elna starts to cry quietly.

Mother: My dear...my little bug what's the matter? Elna? (*takes Elna in her arms.*) Talk to me, my darling, why are you crying?

Elna: He didn't want to bring him, Mom. Neil begged to come, but Bertus didn't want to bring him.

Mother: What do you mean he didn't "want" to bring him?

Elna: He didn't want to bring him here.

Mother: But he's our grandson. Why wouldn't Bertus want us to see him?

Elna: It's not that, Mother. He didn't want to bring him to this country...because of what happened to his mother and father. (*Mother understands now.*) We almost got divorced because I insisted on being here for Dad's birthday. When Dad called it was so obvious that he badly wanted us to be here. I told Bertus that if he didn't want to come, I would come alone but that there was no way that he could stop me. Dad has never asked us for anything.

Mother: Oh, my darling.

Elna: Bertus would never have allowed me to come alone, so he arranged with friends to take care of Neil while we are away. I feel bad because I forced Bertus to come, but I also feel that it is unfair to expect me to have the same feelings about South Africa that he does.

Mother: But he doesn't seem edgy.

Elna: You know Bertus; he would never be so rude as to show his agitation. But in our home we never talk about South Africa. And he doesn't want us to talk to Neil about it at all. He wants Neil to be Canadian to the core.

Mother: That's absurd. You speak Afrikaans.

Elna: Not in Canada.

Mother: What do you mean?

Elna: We speak English...at work, at home. We speak English. Bertus feels that if Neil speaks Afrikaans at home and English at school, he'll never fully adapt. Will always be half South African.

Mother: But he will always be half South African. You can't deny your heritage.

Elna: That's what I'm always telling Bertus.

Mother: The child was nine when you left...He knows where he was born, where he comes from. After all, his grandma and grandpa still live in South Africa.

Elna: Bertus refuses to discuss it, Mom. And what makes it hard for me is that, while I completely understand why he feels the way he does...I mean, if what happened to his parents happened to you and Dad, I would probably have felt exactly the same way he does, but while I understand why he has such feelings, I don't believe that it's right thing to feel that way. If you know what I mean.

Mother: I understand completely. As much as you want to get rid of the bathwater you cannot allow the baby to be thrown out with it.

Elna: It was hard enough to leave the country, to go away from you and Dad, from everything that I know, but to sit alone in a strange country and not even be able to talk to your own husband about your yearnings and longings. As a mother, to have to deny your mother tongue to your child. I'm struggling, Mom.

Mother: My darling...

Bertus (*of right, but not visible*): Mom...

Elna turns away from the door before Bertus comes in and busies herself with the tablecloth so that he can't see her tears. She quickly dries her tears. Mother helps with the tablecloth. Bertus comes in.

Bertus: Mom, Dad is looking for his braai tongs. He said I should say his "favourite braai tongs."

Mother: In the cupboard below the sink in the kitchen.

Bertus: Thank you. (*He wants to turn away but senses something. He looks at Elna for a moment who deliberately stands with her back to him.*) Elna.

Elna: H'm?

Bertus: Look at me.

Elna turns to Bertus and tries to appear as if nothing is wrong.

Bertus: Why are you crying?

Elna: Because I'm happy.

Mother: Mothers and daughters, Bertus, when they see each other, they cry. You men should try it.

Grandmother (*call off*): Rika. Rika!

Mother: Oh my world, I completely forgot to call Gran. (*on her way out to Grandmother's room*): Bertus, please tell Dad he mustn't forget to grill the sandwiches. It's on a breadboard under a cloth next to the stove.

With a last look at Elna Bertus leaves the stage. Mother gives Elna a hug and a kiss on the forehead and walks out. Elna walks to the sideboard. She takes serviettes and cutlery from it and puts it on the table. Then she turns to the audience.

Elna: The police eventually figured out that the maid's boyfriend planned the robbery. They say that nine times out of ten a robbery or murder is an inside job – someone the victim knows. After a few hours of questioning Patience cracked and admitted the whole thing. It was a Tuesday morning. As usual, Bertus's Father unlocked the kitchen door for Patience at half past seven. What he didn't know was that she had purposely closed but not locked the garden side-gate, for which she had a key. He then walked back to the room to take a shower. Bertus's mother was already in the bathtub. Dad had just removed his clothes when three men, guns in hand, walked into the bathroom. Then they dragged mom and dad, naked, to the bedroom and threatened to kill them if they didn't open the safe. It's unlikely that someone can clean your house for fourteen years and not know that you have a safe. Dad always kept a few thousand rand²¹ in the safe – an old habit, born from a particular mistrust of credit cards. "Cash is king" he always said. Father knew that he shouldn't argue with the three. He opened the safe, probably hoping that they would take what they wanted and leave. They found the money, as well as Father's revolver, and dragged Father back to the room where they had Father and Mother kneel next to each other. And then, without warning or another word...they shot Mom and Dad with Dad's revolver in the back of the head. "Execution style", as they say. The police found mom and dad like that, next to each other...on their knees...heads on the ground. (*Pause.*) Bertus didn't speak for days, only sat perfectly silent in his study. Next to the double grave, after the caskets were let down he said quietly and with no emotion: "I've decided to emigrate." And that was that. I didn't even consider putting up a fight, couldn't wait to get out of this oppressed country myself. And even if I didn't want to go I wouldn't have opposed Bertus.

²¹ rand: South African currency

How do you tell your husband that he is overreacting over the cold-blooded murder of both his parents? How does he think about his future after that incident without seeing violence in that future? How does he look at his wife and child without also seeing them next to each other? On their knees, heads on the ground. But what I realised only later, was that those three men had not only murdered his parents, but also his identity as an Afrikaner and a South-African²². It lies with his parents in their grave. And now, now I feel as if my child and I are being buried alive in foreign soil.

Mother walks down the corridor. She's pushing Grandmother in her wheelchair. Elna turns back to lay the table. Mother pushes Grandmother down the corridor behind the sitting room. Grandmother's knees are covered with a blanket.

Grandmother: You said that you would come to fetch me as soon as you put the meat on the fire.

Mother: I'm sorry Mother. Elna and I just wanted to lay the table first.

Ouma: Where's that son of mine? He should have poured me my sherry a long time ago. *Mother pushes Grandmother into the sitting room through the door on the right at the back.*

Mother: I'll do it.

Elna: Hello Grandmother. Did you have a good rest?

Grandmother: No.

Mother (to *Elna while she pours the sherry*): Grandmother wants to go sit outside at the braai. I'll just quickly pour her a sherry.

Grandmother: Don't talk about me as if I'm not here. Elna can see for herself that I'm going to sit outside. I have my blanket over my knees.

Elna: Grandma, you're lucky that you don't live with us in Canada. Over there it is icy cold for months on end.

Grandmother: Why would I want to live in Canada?

Elna: To be honest, Grandma, I can't think of a single reason.

Grandmother: You think I'm sitting in this chair, half-dead, contemplating my pisspot...

Mother: ...Mother!

Grandmother (*turns her wheelchair to Elna*): But let me tell you something, my little hooligan, I know about things that grow. You can't uproot a full-grown tree here and plant it over there. A tree's roots speak to the ground where it grows, and while they speak, they change one another in a way that only God understands. Then you uproot it and shove its

²² Afrikaners: White Afrikaans-speaking Southern Africans.

roots into foreign soil and wonder why it dies. I'll tell you why. Because the roots and the soil do not speak the same language. That is why a tree stands where it stands. And when it reaches the end of its days, it dies just there where it stood and becomes one with that very same soil to which it spoke, which knew its language.

Mother (*wants to give the sherry to Grandmother*): Come, Mom.

Grandmother: Can't you see I'm still talking? (*Back to Elna.*) That son of yours is still a sapling. He is still learning the language of the soil. Chances are that he will grow roots. But you and that husband of yours...it's not easy for an adult to learn a new language.

Elna: I'm starting to realise that, Grandma.

Grandmother: Well, then. Do you think I've survived for ninety years because I was afraid of the grave? I have survived because I absorb, through my roots and into my veins, the trees of which I am the seed, the trees which stood before me where I am standing now. They flow through the branches of my hands and the grey leaves on my head. And when I speak, they speak with me, and I speak a more profound truth than someone like you who can't speak the wisdom of the ancestors from the ground where you stand because you don't understand their language.

Mother: That's enough, Mother. You're going to miss the braai.

Grandmother: What is enough? I can see that the child is unhappy. Could see it when she walked in here.

Elna: It's a difficult situation, Grandmother.

Grandmother: Being human is difficult. You're a woman. It's your job to protect your husband against his own cleverness, because cleverness has never been wisdom.

Boetjan comes on from the right at the back and walks into the room. The three women stand and look at him for a moment.

Boetjan: Sorry...evening Gran. I hope I'm not interrupting something. Dad wants another drink.

Grandmother: Don't stand there acting like you're sorry. Pour it and have done with it.

Boetjan (*to Elna as he pours the drink*): Don't let Gran's surliness upset you.

Mother: Boetjan, don't you start with her too.

Grandmother: Once again talking about me as if I'm not present.

Boetjan: If I had to put up with life for that long, I'd also be pissed off all the time.

Mother: Boetjan, please.

Elna: Mom, is there anything else that I can help you with?

Mother: No thanks, my darling.

Grandmother (to Elna): Watch out when he's had too much to drink.

Boetjan (to Elna): Gran is referring to my drinking problem.

Grandmother (to Elna): Francois would never have been like that.

Boetjan: Grandma will be pleased to hear that I had my last drink three months ago.

Grandmother: We'll see how long you last.

Mother starts to push Grandmother's chair to the door at the back, on the right.

Mother: And the two of you will have to stick it out until Elna and Bertus are no longer here. Until then there will be peace in my house. (To Grandmother): you wanted to sit at the braai and now you shall sit at the braai.

Grandmother (already in the corridor): Francois would never have spoken to me like that.

Mother: We are not talking about Francois tonight, Ma.

Boetjan and Elna smile at each other – they understand Grandmother all too well.

Elna: I've been meaning to say, congratulations on your diploma.

Boetjan: Thank you. Against all odds Boetjan finally acquired a qualification, even if it is only as a game keeper.

Elna: I wouldn't say "only". It's important work.

Boetjan: Try telling that to Mom. But I reckoned that if I'm going to do something, it might just as well be something that conserves life, not destroys it. (Hugs her again.) It is so good to see you, Elna.

Elna: And to see you. I really would have liked to stay longer...

Boetjan: Yes, it's quite far, and for such a short while.

Elna: I wanted to come last year already; but things were a little difficult with the new business. You don't realise how much you rely on your network of friends and acquaintances until you don't have them anymore. Bertus had to build up a network from scratch.

Boetjan: Emigration isn't for sissies.

Elna: And clearly not for little brothers.

Boetjan: Sis, whether they want white people in this country or not, this little brother is one little brother that they will have to put up with until the bitter end.

Elna: I'm afraid that Bertus won't agree with you.

Boetjan: Yes, I was surprised when I heard he was coming. The day you left he told me that he would never set foot in this country again.

Elna: I insisted on coming. Dad asked us nicely to be here for his birthday. Sixty five is a big one. It really sounded as if it was important to him.

Boetjan: It is.

Elna: That's why I insisted. It almost cost me my marriage.

Boetjan (*Goes to sit next to Elna on the couch*): Father has cancer. The doctors gave him four months, six at the most.

Elna freezes in shock. Father and Bertus come in through the corridor at the back on the right.

Father: Damn, boy, the meat is on the grill and I'm standing and waiting, but that drink is just not coming.

Boetjan: Sorry, Dad, Elna and I started talking.

Boetjan walks over to the liquor cabinet to get Father's drink. Bertus pours himself another drink. Elna sits very quietly on the couch.

Father: So come and stand with us at the fire, let's all talk together. (*Embraces Elna from behind.*) It's not every day that I get to see my daughter. You can't keep her to yourself. *Mother comes in with two salad bowls in her hands.*

Mother: Potato salad and a green salad. Just for you, Elna.

Boetjan gives Father the drink. Grandmother comes on from the back on the right. With effort she pushes herself in the wheelchair down the corridor.

Father (*referring to the drink*): Better late than never, right?

Boetjan: Sorry, Dad.

Mother sees Grandmother struggling in at the door. She quickly moves to Grandmother.

Ma: For goodness sake, Mother, why didn't you call for us?

Mother: What good does it do to sit by the fire if I have to sit there all by myself?

Father: Sorry, Mom, we quickly ran in for a refill.

Grandmother: You drink too much.

Father: Come, people... (*Aims for the door.*)

Bertus: It's like they say, Grandma: "Eat, drink and be merry, for tomorrow we die."

Elna: Bertus!

Bertus: What?

Elna: If you can't behave yourself, you'd better stop drinking.

Bertus: Elna? I'm just joking.

Elna: Well, it doesn't sound like a joke coming from someone who never again wanted to set foot in this country.

Bertus: I'm sorry, my darling. I didn't mean to upset you.

Elna cannot stand it any longer. She runs out the door on the left and down the corridor.

For a moment there is silence.

Bertus: I'm sorry. I, I...please excuse me for a moment.

Bertus follows Elna off stage.

Boetjan: That was my fault.

Grandmother: Why am I not surprised?

Mother: What's that you say, Boetjan?

Boetjan: It was my fault. I thought she has the right to know.

Silence.

Father: You thought she has the right to know?

Grandmother: To know what?

Father: Rika, take Mother to her room.

Grandmother: I don't want to go to my room.

Father: Rika, please take Mother to her room.

Mother (to Boetjan): You didn't have the right to think that.

Mother takes hold of Grandmother's chair and pushes her out of the room.

Grandmother: I can see what's going on here. You are going to leave me here. So go.

I'm not worried. I can take care of myself. Oom Paul and I. I have my surety.

Mother and Grandmother off.

Father: I think you'll agree that you just spent a few rands that weren't yours to spend.

Boetjan: If it wasn't mine, whose was it then? She's your child, but she's my sister.

Father: And you reckon that gives you the right to decide what she should know about my life? The news is mine to share, no one else's!

Boetjan: So when do you want her to find out? At your grave?

Father: When I'm ready! In my time and according to my discretion.

Boetjan: That's not how it works, Dad.

Father: Don't stand there and tell me how it works! Damn it! It's my death we're talking about.

Boetjan: A man's death doesn't belong to him alone, Dad. Someone else always suffers from it as well. Mother taught me that all too well with Francois' death.

Father: I have never laid his death at your door.

Boetjan: No, Mother has. And you never stopped her, never told the truth. Just like now.

Father: What do you know about the silent conversation of a lifetime between a man and his wife? You were married for barely two years. What do you know about a husband and wife's conversation about the death of a child? You don't have children.

Boetjan: No, but I had a brother. And I know everything about his death. I am still bearing the burden. And I know Mom often wishes that I had died with him.

Father: Don't talk like that. It's not true at all.

Boetjan: Dad, you want to talk about rands²³ that are not mine to spend. But when I wanted to spend the rands²⁴ that were mine to spend, you stopped me. You said that you'd do it "when the time is right".

Father: You were drunk!

Boetjan: My mother laid my brother's death at my door! What did you expect? And when I wanted to tell her the truth, you said no, you would do it. Now that was a death that was mine to share, but I am still waiting, for fifteen years! Why didn't you tell her?

Father: I wanted to tell her...

Boetjan: But you didn't.

Father: I tried...

Boetjan: Why didn't you, Dad?

Father is silent. He struggles to say what he is thinking.

Boetjan: Why not, Dad?

Father (erupts): I wanted to protect her. What can I say? I wanted to protect her! (*Pause.*) One Sunday, shortly after you told me the truth, I found her in the bedroom. She sat on the side of the bed with the letter from the chaplain in her hands. I sat down beside her. Now's my chance, I thought. And then she looked at me and said: "At least he died on the battlefield as befits a soldier."

Silence.

Boetjan (close to tears): All these years, Dad. All these years.

Father: I'm sorry, my son. I'm so sorry.

Silence.

Boetjan: And when were you planning on telling Elna and Bertus about you?

Father: The day after tomorrow, after my birthday.

²³ rande: rands, South African currency

²⁴ rande: rands, South African currency

Boetjan: You know Elna. If she heard it only then, she would have scolded you for waiting so long, for letting her celebrate happily while you are staring death in the eyes. In fact, if I know Elna, you will still have to please explain.

Father: That's nice. I'm the one who croaks, but I'm the one who has to explain.

Boetjan: A man's death doesn't belong to him alone.

Mother comes resolutely down the corridor and walks into the room. She stands and looks closely at Boetjan.

Boetjan: I know what you are going to say.

Mother: O, you know what I'm going to say?

Boetjan: You have been saying it for years. The life I cost you; the price you had to pay.

Mother: And we are still paying.

Father: Rika, please.

Mother: No. If he feels so free to talk about death, then we will talk about death.

Father: He's right. We should have let Elna and Bertus know. Long ago.

Boetjan: I'm not afraid to talk about death, Mother.

Mother: Have you ever looked your own death square in the eyes?

Boetjan: No, but I have looked my life square in the eyes.

Mother: And yet, here you stand. Here you stand like the angel of death and decide when it is the appropriate time to let your sister know that her father is dying. You would think that it's enough for you that you have already played the part of the angel of death once before in this house.

Boetjan turns to the audience and a spotlight fades in on him. The other players freeze.

Boetjan: There is truth and there is wisdom. The truth is not always wise. But wisdom...And when is it wise to tell the truth? It is true, for example, that when you pick up a 61mm mortar dud – that is a mortar bomb that ploughed in the ground, but didn't explode - out of the sand and use it to drive in a tent pen, the chances are very good that the dud will explode and blow your head and body to pieces into the umbrella thorn trees. But is it wise to tell your mother – who believes that her son died a hero's death on the battlefield because his brother, who was on the border with him, didn't cover his back – that her son actually hung in pieces on a tree because the sergeant major rushed him so much to erect a tent that he, out of sheer desperation, picked up a dud from the sand to drive in the tent pens. Maybe it seems wise when you're drunk. *(Pause.)* I came upon an impala²⁵ the other day.

²⁵ Impala: a very common kind of antelope indigenous to South Africa

He was caught in a trap. A length of blue wire was tied to the stem of a small tree on the one side and on the other side it was tied into a noose. By the time I reached the animal, the wire had already cut deeply into his throat. (*Pause.*) He was lying on his side. His breath was shallow in his throat, his eyes white and wide. I ran back to my truck to get a pair of pliers. I kneeled next to his head. He was lying there, quiet, his white eye stared into mine. I cut the wire around his neck, but he didn't move, only looked at me. And slowly, like the last flickering of the flame of a candle, the life disappeared out of the eye that looked at me. And all I saw was Francois's eye, hanging from a branch, staring at me. (*Pause.*) During the war on the border²⁶ the letter was always more or less the same: "Your son died in a skirmish on the border. Our condolences and gratitude. He paid the ultimate price for his country." In a skirmish...was it always true? I doubt it, but the mothers were probably comforted by this wisdom.

Mother (*to Father*):

I warned you.

Father: My darling...

Mother: I knew that this would happen.

Boetjan: I think I'd better leave.

Father: No. You stay right here. (*to Mother*): You know why the children are here, why I asked them to come. I can't finish the task if Boetjan isn't here. And about Francois...

Mother: Don't even talk about that.

Father: I will talk about it! We have to talk about it. The matters of the past are on the table tonight. I am not taking it to the grave with me. Now we will tell the truth...

Elna and Bertus come down the corridor and walk into the room. They stop just outside the door.

Father: ...I should have done it fifteen years ago.

Mother: I know what you want to do and I won't allow it.

Father: My darling, our son's death didn't happen the way you think it did.

Mother: I say I know what you want to do and I won't allow it!

Father: There was no skirmish...

Mother: No.

Father: ...and Francois was not on patrol.

Mother: No.

²⁶ War on the border: Angolan Bush War that lasted from 1966 to 1989

Father: He was at a temporary base, putting up a tent...

Mother (to Boetjan): It's your fault. It's all your fault.

Father: But he didn't have a hammer with him and then he saw the fins of a mortar dud close by in the sand.

Mother: I have the letter.

Father: Then he pulled the bomb out of the sand to drive in the tent pen.

Elna and Bertus appear in the door to the left.

Mother: I have the letter. I have the letter.

Father: And then the bomb exploded.

Mother (sinks to the ground): Noo-oo-oo-oo...

Father: That's why they never showed us his body.

Mother sways from side to side. Father has his arm around her shoulders. Boetjan stands to one side.

Boetjan: I'm sorry, Mother.

Mother (through her tears): Why didn't you stop him?

Boetjan: I was busy carrying sandbags.

Long silence. Elna stands next to Bertus with her hand over her mouth in reaction to what she just heard, then they walk into the room. Father rises slowly and helps Mother to stand up and sit on a chair. Father sees Elna and Bertus standing just inside the door.

Father: Now you know as well.

Silence. Father turns to Bertus.

Father: I take it Elna told you about my ... situation.

Bertus: Yes, Dad.

Elna: How long have you known?

Father: Six weeks. I'm sorry you had to find out just now. I thought to tell you just after my birthday, but Boetjan is right – you can't have a party with two people singing "happy birthday to you" while everyone else knows that the person in question will not be here much longer. And while we're busy taking stock, we might as well unpack the shelves all the way to the back. Where is Ma? Bertus, please fetch Gran. It's time she also knew.

Bertus off.

Elna: Is there nothing they can do?

Father: The cancer I have is pancreas carcinoma. Ninety nine percent of cases are fatal in four to six months.

Elna: Daddy...

Father: There, there, there. (*Walks closer and hugs her.*) Death comes for all of us in the end.

Elna: You're still so young.

Father: I should be grateful. I'm eight years older than my father was.

Elna: If I knew that I would have brought Neil along.

Father (*pushes her gently back, hands on her shoulders, and looks in her eyes*):

There is still time.

In the meantime Mother has walked slowly to the front. Boetjan, Father and Elna freezes.

Mother: "Ringing out from our blue heavens, from our deep seas breaking round"²⁷. I've been alive long enough to know that how the world actually is and how you wish it were, are always two different things. I also know that the progress of a nation depends on its men, and the survival of that nation depends on its women. On the most primitive level it's a fact that in nine months one man can impregnate as many women as there are days in those nine months. With his seed sown, the man is then free to go and see what lies on the other side of the mountains and he can promote the development of his nation because he is free. On the other hand, one woman can give birth only once in nine months. One woman, one birth; many women, many births. It's simple math. That is why a nation will multiply quickly if there are more women than men, but not the other way around. If you want to eradicate a nation, murder its women. That is also why the bond between a woman and a child is much stronger than the bond between a man and a child. A man with many children by many women will eventually struggle to remember their names, but each of those women not only remembers her child's name, but every movement of his, from his first stir, like a sea anemone against the precipice of her womb, until his delivery as a human being on this earth. A woman knows a child is her child; a man is never one hundred percent sure. From there the vital words to a man at the birth of his child: "See here, he looks just like you." Something I could say with conviction to Jan at Francois' birth. A mother shouldn't have favourites, especially not among her sons; they sense it. But I admit: Francois was – how shall I put it? – closer to my heart than his brother. Maybe because Francois looked so much like his father, or maybe because he took after me more. Probably both. And then the letter was delivered by the chaplain. So many times in the

²⁷ Ringing out from our blue heavens, from our deep seas breaking round: taken from The Call, part of South Africa's previous national anthem.

past I stood at the boys' school on Republic Day²⁸ and watched how the old flag was hoisted, sang along to the national anthem. It was always such a moving melody to me. But only when I held that letter did I understand what I had been singing all those years: "At thy call we shall not falter, Firm and steadfast we shall stand"²⁹ Then I realized that survival and sacrifice feed each other like the heavens and the ocean feed one another. And that progress – from stone and spear to gun and mortar bomb – is nothing more than the metamorphosis of what has always lain behind the same mountain. My husband built a business; I ...bore three children of a nation. And now I struggle to sing a national anthem.

Boetjan: Mom...

Mother turns around to look at Boetjan.

Boetjan: I miss him too, Mom, I miss him too.

Silence. Mother and Boetjan stand still and look at each other. Mother slowly walks over to Boetjan and gently touches his face as if she sees him for the first time. Then she tenderly kisses him on the forehead. Bertus and Grandmother come up the corridor to the left at the back. Bertus pushes Grandmother into the sitting room.

Grandmother: I'm fed up with being pushed around from place to place like a rag doll in a little toy car. And if I'm not pushed around, I'm forgotten. First in my room, then at the braai.

Father: The meat!

Boetjan: I'll go.

Boetjan goes off stage.

Father (to Grandmother): Ma, I'm afraid I have news that will upset you.

Grandmother: I already know. You are packing your bags. You are leaving.

Father: In a way you are right. Except where I'm going, I won't be needing bags.

Grandmother: Where are you going?

Father: I'm going to die.

Grandmother: We're all going to die.

Father: I have cancer, Ma.

Silence.

Grandmother: Your father had cancer.

²⁸ Republic Day: Republic Day, national holiday in South Africa held on 31 May from 1961-1993. It was customary to hoist the old flag, meaning the previous flag of The Republic of South Africa.

²⁹ At thy call we shall not falter, Firm and steadfast we shall stand: lines from The Call, part of the previous national anthem of South Africa.

Father: Yes, Ma.

Silence.

Grandmother: It's not right...a child is not supposed to die before his parents.

Father: Well, as you know, Rika and I will completely agree with you. Unfortunately that is not how things worked out.

Grandmother (to Mother): Did you know about this?

Mother: Of course, Ma.

Grandmother: And you told me nothing?

Mother: We wanted to wait for the right moment.

Grandmother: Death is death. It doesn't have a right moment. You mean you hoped that I would kick the bucket before my son and then you wouldn't have to tell me.

Mother: To be honest, Ma: yes. But for the life of me I can't think why we were being so considerate.

Grandmother: Finally, a scrap of honesty.

Boetjan on again.

Boetjan: Burnt to ashes. And the fire is dead.

Grandmother (to Boetjan): So what you thought is that Elna has the right to know that her father has cancer.

Boetjan: Yes, Gran.

Grandmother: Then you have more guts than I thought.

Bertus: If I may ask, have you and Mom decided what Mom's going to do when...

Father: Yes. Mom will stay here...with Grandmother.

Grandmother: And what are you going to do when I'm not here anymore?

Mother: Since you appreciate a "scrap of honesty" so much tonight, I'll tell you: I am going to live in our little cottage in the Dordogne in France.

Grandmother: Don't let me keep you here. I can take care of myself.

Mother: I'm sure you can.

Mother moves to the door.

Father: Rika, where are you going?

Mother: I am going to see what I have in the freezer.

Mother off to the kitchen.

Father: Well, since the cat is out of the bag and the braai is a goner, I might as well tell you what I wanted to discuss with you later. It's actually the reason why I asked you to be here.

But first I have to ask again: Bertus, earlier when we talked, you said that you don't consider coming back to South Africa. Is that right?

Bertus: That's right, Dad.

Elna: Why do you ask?

Father: My birthday was not the reason I wanted you here. More of an excuse. Frankly, I have never liked birthdays, could never understand why sixty five is more important than sixty four, or even why one day is more important than another, except perhaps the day of your death. But precisely because of the fact that that day has now become a reality for me, I must put my affairs in order. As you know, I devoted my entire life to building up my business and succeeded in building it up to a solid, profitable business. That business is now my legacy. And if I may have one last wish, then it is that the management of the business must remain in the family after my death.

Silence. The three children process the implication of this news.

Bertus:

So you don't want to sell it?

Father:

No. My plan was to divide my shares equally between Boetjan and Elna and to ask you, Bertus, to take over the position of chief executive officer; and to appoint Boetjan on the board as non-executive director.

Elna:

What about Mom?

Father: I already took care of Mom's future. What I'm talking about now, is the ownership, control and continued existence of my company.

Mother comes in from the kitchen.

Mother: I put a few Woollies-pies³⁰ in the oven. It won't take too long.

Father: I've decided to tell them.

Mother nods and goes to sit next to Elna on the couch.

Father (to Bertus and Elna): So there it is. That was my plan. But if you're sure that you don't consider coming back – a decision I completely understand and respect – then my plan, as far as Elna's share is concerned, will have to change.

Elna looks anxiously at Bertus.

³⁰ Woolies-pastries: Pies from a chain store called Woolworths, Woollies for short.

Boetjan: Dad, I know that many times, over the years, you've considered writing me off as your son ...

Father: That's not true.

Boetjan: It is, Dad, and I would have understood. And as a consequence, when Elna and Bertus emigrated, it was as if you no longer had children.

Grandmother: People muddle through. They're not the only people whose children are living abroad.

Boetjan: But I just want to tell you: It will be an honour for me to get involved in your business. I don't have Bertus' formal education, but in my run of the country I've realised that at least I have common sense. And I reckon that's a good start.

Father: It is indeed.

Grandmother (to Bertus): Bertus, my late husband always said: I'd rather have one man with common sense than three men with degrees.

Father (to Elna and Boetjan): Then it is my decision to still divide the shares between the two of you, but to give a majority share to Boetjan, and he will have voting rights over your shares, Elna.

Elna (stands up slowly): Why with voting rights over mine?

Father: Control can't lie abroad.

Elna: With all due respect, Boetjan...*(then to Father)*: a business as big as Dad's needs someone with common sense *and* proper business experience and knowledge. Isn't that true, Dad?

Father: Very definitely, and I have one or two guys in mind. I first wanted to find out where you stand.

Elna: Bertus?

Bertus: My "common sense" tells me that there is no way that I will raise my son in this country.

Elna: It's the opportunity of a lifetime, Darling.

Bertus: Have you looked around you? When we drove here from the airport, did you look around you? It's all been turned around – the civilized people live behind bars and the criminals walk the streets.

Boetjan: It's not that bad, Bro.

Bertus: You say that because you have become used to it. You don't see it anymore.

Boetjan: The thing about being South-African, Bertus, is...this country may be hell, but it's also paradise.

Bertus: Yes, and fenced in behind ten feet walls.

Boetjan: Adam and Eve's paradise was also fenced in.

Grandmother: Their paradise even had a security gate and two guards with flaming swords.

Elna: Bertus, I understand why you feel the way you do, but...

Bertus: Forgive me, my darling, but you don't understand how I feel. Your mother and father are still alive. There they are. And I'm sorry to say, Dad – it breaks my heart that you got this illness – but at least it's not a gun against your head.

Father: It feels like one.

Elna: It's not as if life in Canada is paradise.

Bertus: I'll say it again – there is no way that I'll raise my son in this country.

Elna: He is my son too! I am his mother, or have you forgotten?

Bertus: Are you seriously going to argue with me in front of everybody?

Grandmother: Now there's trouble.

Mother: My dear, if your husband can't live in this country with peace of mind...

Elna: No, Mom! It's not only about what my husband wants. That's how you were taught how a woman should be.

Father: Elna! Take care how you speak to your mother.

Elna: It strikes me that you offered Boetjan a position on the board but not me. I have exactly the same qualifications as my husband. We had classes together at university. Frankly, I scored better marks than he did. That I gave up my career to raise my child doesn't mean that I also gave up my brain and forgot everything I had learnt. But no, I am a woman – what do I know about business? And when my husband says "no", then I have to say ditto to everything.

Grandmother: That's how it was in my day.

Father: My girl, I was under the impression that you still wanted to raise your child.

Elna: It's the principle I'm talking about, Dad.

Bertus: This is not a matter of obeying. If Boetjan wants to stay in this country that's his business, I wish him the best. But I can tell you this: Look a little from outside at the white man in this country and all you see is a frog in a pot of water. That's the thing with a frog. Toss it in a pot of boiling water and it struggles to get out, but put it in a pot of cold water and gradually make the water warmer and it will remain there, perfectly still, until it's scalded to death. The water gets hotter for the white man in this country...but so gradually that you don't notice it. Call it "affirmative action, BEE³¹, redressing the injustices of the past". Call

³¹ BEE: Black Economic Empowerment.

it just what you want, but they are not going to stop until they have taken everything. And when they have taken everything, there will still be millions who starve while an elite group of powerful ones sit with everything. Business as usual. And there won't be a single white man among them. Apartheid part 2. Jump out of that pot while you still can.

Boetjan: You forget where I come from, Bro. You forget who my ancestors were. The dust of this country is in every bone of my body. For three years I looked, from abroad, at this country with a backpack on my back and I'm telling you that looking in from the outside is not the same as living here. If they want to come, let them come, if they chase me, I'll chase back. If they oppress me, I'll press back and if they get smart, I'll get smarter, because a man does what he has to and he doesn't live in fear. I have respect for all the people of my country and I expect that they will show me the same courtesy. Any person who can't accept my right to exist, or won't acknowledge it, will sadly have to learn the hard way what it means to rise up in arms against me. I know about being a fighter. I've carried many a sandbag. My fate is here, whether it suits another native or not. I have to tolerate them, they can tolerate me. And if this rubs somebody the wrong way, I have frank advice: swallow, little brothers, swallow because I am an African. I come from the tribe they call Kaburu in Africa and I'm not going anywhere.

Bertus (to Elna): If you want to stay here, you're welcome, but I'm going back to my home in Canada.

Elna: Bertus, can't you understand? The shares that Dad is offering, are not just a golden opportunity, it's also a share in my father's life. It's not just an inheritance. It's my heritage.

Bertus: If I understood Dad correctly, you will still get it; without voting rights over your share, but you will still get your heritage.

Elna: In Canada it will take you years to build a business like the one Dad is offering.

Bertus: At least I will not live in fear while I do it.

Elna: I'm unhappy in Canada, Bertus!

Grandmother: I saw that when she walked in here.

Short silence.

Bertus: What did you say?

Elna: I'm unhappy there.

Bertus: That's the first I'm hearing about it.

Grandmother: It's those roots.

Bertus (to Elna): Even when we decided to emigrate you didn't say a word.

Elna: You decided, Bertus, not we. I said nothing about it because I understood your pain. But I thought that it would heal in time.

Bertus: We've only been there for three years. You can't blow like a leaf in the wind from country to country.

Elna: Life isn't carved in stone. Things change. *(To Father.)* Daddy, I thought that we would be able to make a happy life there. And I tried, but I'm struggling...I'm struggling.
Silence.

Father: I'm sorry that my offer has caused so much conflict.

Bertus: On the contrary, Dad. It's good that it has. If a man has to find out that his wife doesn't support him in his life's decisions it's better that he finds out sooner rather than later.

Boetjan: She didn't say that she doesn't support you, Bertus, she said she's unhappy.

Bertus: She's unhappy there and I'm unhappy here. What do you suggest?

Mother: Perhaps it will help if you allow her to speak Afrikaans in her own home?

Bertus *(looks from Mother to Elna):* I see there was a conversation I'm only hearing about now.

Grandmother: You will learn, young man. Between a mother and daughter there are no secrets, especially not once that daughter has born a child.

Bertus: It upsets me, Elna, that you talk so freely about our private affairs.

Elna: I had to talk to somebody. Somebody who understands me. The people in Canada aren't my people.

Father: What are we talking about now? Why can't you speak your mother tongue in your home? *(Pause.)* Bertus?

Bertus: I want my son to grow up Canadian, Dad.

Father: But he can be bilingual. Trilingual, if he learns French too.

Mother: Bertus doesn't want Elna to speak Afrikaans to Neil.

Elna: Let it go, Mother.

Father *(to Bertus):* Is that true?

Bertus: Yes, Father, it is.

Father: Why?

Bertus remains silent. He doesn't want to answer this question.

Father *(to Bertus):* Look, I understand that parents shouldn't meddle in their children's marriage, but this is my daughter and grandson we're talking about. You can't deny your heritage, Bertus, and not that of your wife and child either. You are who you are. And

whether you live in Canada or in a tent in the Sahara, you are who you are because that's what your language has made you.

Grandmother: That's the reason a tree stands where it stands.

Bertus (*to Elna while he clearly has trouble controlling himself*): In three days I will get on that blasted plane but if you want to stay with your family that's entirely your choice.

Boetjan: Slow down, Bro.

Bertus: Don't tell me to slow down! What do you know about my reasons, my life? Get yourself a wife again, and a child, then we'll talk.

Boetjan: I know enough to know that one day your son will get up to come look for his heritage exactly because you made him deny it.

Father: There are numbers here that don't add up. I still want to know: why?

Bertus clenches his jaw, doesn't want to answer.

Father: I know you as a reasonable man, Bertus, but your child's own mother tongue...

Bertus (*eruptive*): Because when I speak Afrikaans I see my mother and father's bodies in front of me! When I speak Afrikaans I see Zulus in the night, I see blood and feathers and children whose heads were crushed against wagon wheels³²; I see police with sjamboks³³ and people being scythed down like wheat. And I hear a minister on a pulpit - "for I, the lord your God, am a jealous God, punishing the children for the sin of the fathers to the third and fourth generation of those who hate me," And I don't want my son to see or hear these things or to be punished for the sins of his fathers. (*Pause.*) Do the numbers add up now, Dad?

Father (*quietly*): Yes, they do. But He also said: "And I will have mercy through a thousand generations on those who have love for me and keep my laws."

Bertus (*quietly*): Tell that to my mother and father.

Silence. Father walks over to Bertus, stands in front of him, puts his hand on Bertus's shoulder, nods his head.

Father (*to Elna and Bertus*): I would appreciate it if you bring that grandson of mine to me one more time.

Bertus slowly nods. An oven alarm rings off to the right.

Mother (*with great self-control*): Unlike your braai, my oven has an alarm.

Mother off to the kitchen.

³² Wagon wheels: wheels on wagons, old traditional means of transportation in South Africa

³³ Sjambok: a kind of non-plaited whip, traditional weapon of some African tribes.

Grandmother (to Elna): My little hooligan... (takes the Krugerrand³⁴ out of her handkerchief and holds it out to Elna.)

Elna: But it's your guarantee.

Grandmother: And now it's yours. (Pushes the coin into her hand.) Even if you never come to this farm again, you will always know that you can.

Elna (crying): Thank you, Granny.

Grandmother pushes her chair to the front and speaks to the audience. The other players freeze.

Grandmother: The sins of the fathers. I was born in 1917, exactly in the middle of the Great War. They said it was the war to end all others. If only they knew how many more there would be. The names come to me like mushrooms coming up under a tree. And maybe the most noteworthy of them all – the Middle-East, where soldiers of Christ and Hashem and Allah have tried to convince each other with spear and gun and bomb that they have the first right to that little patch of desert. And it's understandable, because once upon a time that little patch of desert was Eden. Everybody wants to be in paradise, even if it has to be through misdeeds, murder and bloodshed. If you had to measure the blood that was spilt over it through the ages, it will probably exceed the waters of the ocean. And they fight with good reason because paradise is not only a place, it's a place of milk and honey. A promised land where you can, at last, after the banishment that it is to be human, find rest. It's difficult to have knowledge of good and evil – as a person or a nation – but in the Father's wisdom he also understood that no person or nation has knowledge of only good or only evil. They have knowledge of both. It's only that evil is easier to remember, especially if you're not in paradise yet. The sins of the fathers. It's true, but show me the father without sin. And show me the children who are not visited by those sins – I really want to meet them. That is why the Father gives us his grace, that's why there is faith. People seek certainty, nations too. But just as it goes with a person and their life, so a nation can only disappear because it existed. We all lose in the end. But in the meantime...we also win. What a business.

Mother comes on stage with a tray with two pies on it.

Father: Well, then, if I don't eat now I'll starve to death.

Everybody moves to the table. Boetjan pushes Grandmother in her chair. Mother puts the pies on the table.

³⁴ Kruger rand: historical sentiment, economic value – foreign concept

*Elna walks over to Bertus, gently touches his shoulder and kisses him softly on his forehead.
They walk to the table together.*

Father: Come, find yourself a seat. Cockroach, come sit here, where you always sat.

Bertus, you sit next to Elna. Boetjan, let Gran sit at the other end. (*Gestures to the chair left of Mother, directly next to Father.*) And then you sit here.

Everybody takes their seat. Father taps three times on the table with the back of his knife.

They all take hands and bow their heads to say grace.

The lights slowly fade out.